Selling Beauty

A Linguistic-Communicational Investigation of the Female Beauty Ideal in Advertising in
an International Comparison

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1. Global Ideal – Western Ideal?

The dream of beauty and everlasting youth has been one of the most prevalent desires of humankind for centuries. In all countries, all social classes, and all societies, beauty rituals and ideas of ideal beauty have always existed. Female beauty has at all times played an especially important role. In all centuries and societies, there have been exact ideas of visual features which are considered as signs of beauty – including what a woman should ideally look like, how she should dress or style. These ideals of beauty refer foremost to visual aspects and outward appearance. This aspect distinguishes the female beauty ideal decisively from male ideals, which commonly prominently refer to non-visual, character-related aspects such as aura, strength or charisma and rank visual aspects second. Apart from all differences and understandings, it can thus be stated that visual beauty is rather associated with women while attributes such as strength or willpower are commonly regarded to be masculine. This perception goes back to ancient times – the stereotypes of beautiful women and strong men can already be observed in Greek mythology. Who has not heard of the beautiful Aphrodite and her strong husband Ares?

Even though the importance of visual attractiveness of men is increasing especially in the 21st century with the development of concepts such as metro-sexuality,[1] these ancient stereotypes still

Figure 1: Image of Ares and Aphrodite on a Greco-Roman fresco

exist today. Consequently, women have always felt a higher pressure to fulfill the current beauty ideals than men.[2] Therefore, my study focuses exclusively on the topic of female beauty ideals, their interpretation, and how they differ in an international comparison.

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[1] The term metro-sexuality is a combination (a linguistic blend) of the words *metropolitan* and *sexuality*. It describes a certain lifestyle of heterosexual men that does not fit into the prototype of what is understood as masculinity. Metro-sexual men show characteristics that are typically regarded as being female, such as using cosmetics and make up, paying attention to fashion or being well-groomed.

[2] For further details, see Weiner and Santos.

Some of the properties considered as beauty markers for women exist in most countries. They are thus referred to as the so-called *global beauty ideal*. This phenomenon has increasingly developed especially throughout the last decades due to globalization and the rising power of the mass media. Pictures of beauty role models such as actresses, supermodels or singers easily spread around the world in no time thanks to the internet and internationally available television broadcasts. These women become idols for girls and women around the globe, set trends, and are regarded as beauty icons – no matter which country they live in. The advertising campaigns of big international companies for beauty and body care products thereby have a great impact on what is considered beautiful. They use the popular beauty role models as testimonials and promote in their campaigns – which are published easily worldwide thanks to the mass media – what beauty looks like and how it can be achieved. The imagination of the Western world on what a beautiful woman looks like especially influences the global perception of beauty. Scientists of different disciplines refer to this phenomenon as the *Western* or even the *global beauty ideal.* [3] There are controversial discussions on this concept and on how it influences the beauty ideals in different countries (see chapter 2.2). In their study on global beauty and local ideals, Jafar and Casanova summarize this ongoing dispute among scientists on this point:

> Several studies claim that Western-defined beauty standards [….] have spread throughout the world as a result of multinational cosmetics industry, diffusion of mass media, and the production of New York and Paris as the fashion capitals to a new generation of customers around the world. Other scholars dispute the Western origins of these beauty standards. […] This debate highlights the extent to which beauty standards are internally or externally constructed within a nation in an era of rapid globalization. (Jafar and Casanova 2)

The essential questions to be answered here are: How much has the imagination of the Western world of ideal female beauty already influenced the perspective of ideal beauty in different countries? Which role do the privileged living conditions in the Western world play in this context? Do the detailed views on beauty properties still differ between the nations? Or is the Western world's idea already dominant in other regions of the world? If yes, why is this the case? And: What is meant by the term *Western* in this context? The discrepancy between the concept of a globally more or less equal beauty ideal – which is

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[3] See, for example, Jafar and Casanova´s study on global beauty and local ideals.

prominently influenced by the features of the Western world's ideal (see chapter 2.2) – and the concept of a local ideal with different attributes is a highly interesting aspect for research. In my study, I will analyze how big international beauty companies deal with these two different approaches to ideal beauty: Do they rather promote the so-called global or a local ideal in their communicative measures? To examine which of the concepts is prominent in the targeted, worldwide promotion of beauty provides a promising starting point for a closer look on female beauty ideals presented in advertising. All over the world, women try hard or even torture themselves to reach the particular beauty ideal by the aid of diets, partly questionable beauty rituals, and the use of any imaginable cosmetic product. This enormous power and relevance of beauty ideals also attracts the economy's attention. The unsatisfied wish for beauty has become a vital economic aspect: Billions of dollars are spent every year on beauty and body shape products, perfume or fashion, just to name a few. The big companies in this sector use the topic of beauty in their advertising campaigns by displaying or sometimes even creating a female beauty ideal which the target groups desire. What makes a woman beautiful, how important being pretty is, and how one can achieve this goal – this is all promoted in the marketing campaigns of beauty and fashion companies. The matching tools for reaching this ideal are presented in the very same ad in form of specific products such as creams, lotions, shampoos, lipsticks, perfumes, fashion etc. With their marketing campaigns, the international beauty companies decisively influence the public perception of beauty features: A comprehensive marketing campaign reaches the customers via different communicative channels. Especially within the last years, their impact has significantly increased due to the success of mass media. But how do the companies achieve this effect? How do they apply the instruments of the marketing mix, linguistic aspects, and findings of communicational, social, and psychological studies to promote a certain beauty ideal in a way that awakens desires and makes women buy their products? And how do they deal with the different understandings of ideal beauty present in the countries of the world? Besides the traditional marketing instruments, linguistic and communicational aspects are vital for creating persuasive advertising messages. By applying linguistic patterns and communication strategies, marketing specialists can influence and actively guide the perception and understanding of their target groups. By using language to describe beauty ideals and how to reach them, the companies can create marketing campaigns that fit their individual communicational goals to the point.

Linguistic aspects are thus crucial to an understanding of how the campaigns work and of how they affect the perception of the promoted topic. The comprehensive

campaigns are usually released in all different media forms – from TV spots over printed advertisements up to online marketing measures and billboard advertising. Thereby, both verbal and non-verbal communication is applied. By combining pictures (either moving or stills) with specific rhetorical figures and linguistic patterns, the message of the campaign becomes concrete for the target group. As all of the companies regarded in this thesis operate internationally, they address different target groups with their campaigns. The big beauty companies have a great market power and hold an impressive market share, so what they promote as beauty ideal has a vital impact on what is perceived as being beautiful by societies. Coming back to the initial distinction between local and global beauty ideals, the interesting questions are: Do these campaigns rather display the global – Western – ideal all around the world? Or do the companies design individual campaigns for their target markets with different local ideals? And how do they communicate? Is English the lingua franca for all campaigns or do they address their target groups in the local languages? How is language applied to promote the particular ideal in the specific country? This study aims to answer the question of how female beauty is promoted by beauty companies internationally. Unlike most of the studies that have already been conducted in this field of research, I do not follow a social or psychological approach and will even only slightly touch the economic side of the topic. I will rather discuss the topic of interest from a linguistic point of view: The use of language and communication for the promotion of ideal beauty. Therefore, I will introduce the topic in this first part of my study. Here, I will present the theoretical background as well as the actual state of research in this field. The theoretical part starts with a description of the concept of beauty, which illuminates the term *beauty* from different angles. Semantics will play a major role here: Which meaning does the term beauty offer? What does the term describe? Which concepts of beauty have existed in human history, and how have they evolved throughout the centuries? Moreover, I will present the historical aspects of beauty and its significance in society. A further focus will be on the topic of beauty in the media. Here, I will concentrate on the characteristics of advertising – especially the language of advertising. Communication via the mass media has evolved into one of the most powerful ways of advertising communication in the last years. Linguistically, the concept of persuasive communication and the connected language measures are points of interest here. After taking a close look at these concepts and providing an introduction to the actual state of research in this field, I will derive the basis for the study by providing a complete overview of all different mass media channels, their characteristics and relevance for the companies' advertising. Afterwards, I will select those channels that I am going to analyze in my study – the focus will be on the printed ads and the online websites of the biggest

beauty companies. The following, detailed description of their characteristics and the use of language in advertising provide the parameters for the investigation. My study on the use of language in the advertising campaigns of international beauty companies in the different countries constitutes the second part of this thesis. It starts with a detailed description of the study's design, the determination of the relevant parameters and the description of the empirical procedure. The actual presentation of the study and its results follows. My thesis ends with the interpretation of the results, with the answering of the research hypotheses, and an outlook on further fields of investigation that could be derived from the findings of this study.

2. The Concept of Beauty

To analyze beauty ideals and their promotion in the advertising campaigns of large beauty companies, it is necessary to first understand what the term *beauty* describes. Providing a universal definition of the term *beauty* is impossible: In every glossary or dictionary, different semantic aspects are covered. So a comprehensive definition that contains as many aspects of the term as possible can thus be provided best by combining aspects of different definitions (e.g., Fink 158; Buss 51; *Oxford Dictonary*; Herrick and Wolf). The following list gives an overview of the core elements.

Beauty

- is very subjective;
- includes outward appearance as well as body language, mimics, and gestures;
- differs from region to region, but some criteria are commonly rated as beautiful – flawless, ageless skin and a well-proportioned face, for example;
- is not only characterized by physical aspects but also by traits of character such as personality, grace, strength, charisma, aura or elegance, which are reflected by the outward appearance and style of fashion;
- standards have changed throughout the time due to modifications in social and local values caused by the influence of globalization, for example;
- reaching a beauty ideal is considered an expression of success and strength.

Taking these characteristics into account, beauty can be defined as a subjective perception of particular attributes that are considered beautiful. What these attributes of beauty are, has changed over time due to social and economic developments as well as

the evolvement of mass media. Moreover, beauty features depend on individual local understandings of what beauty looks like. Beauty ideals have undergone a historical development (chapter 2.4). Therefore, the understanding of beauty is very dynamic, and ideals consist of various aspects. Nevertheless, some main features of beauty identically exist in different countries or vary only slightly. Among them, flaw- and ageless skin as well as well-proportioned bodies and regular features are to be named as the most prominent examples.

2.1 Influence of the Globalized World on Beauty Ideals

Industrialization, globalization, and the accompanying development of multi-media communication channels have a great impact on modern societies. Globalization[4] brings the world closer together and shortens the distance between the nations – both socially and in terms of communication. This development affects various parts of society, economy and politics – and also the perception of ideal beauty. With the evolvement of mass media and especially online communication channels, exchanging and transmitting information worldwide has become much easier. Thus, advertising campaigns and the beauty ideals promoted in them spread effortlessly around the globe – resulting in a development towards the so-called *global – or Western – beauty ideal* (i.e., Jones, Jafar and Casanova; Berghoff and Kühne): "The [beauty] industry's construction and dissemination of particular, Western ideals of beauty provides important insights about the social and cultural impact of globalization" (Jones 7). An increasing number of scientists from different disciplines dealing with the topic of beauty ideals and their development consider the existence of a global beauty ideal – partly also with a critical attitude (e.g., Wolf; Jafar and Casanova; Berghoff and Kühne; Jones 1-6 and 366-73). Especially Naomi Wolf rates the importance that is paid by both society and economy to beauty ideals in general as well as Western beauty in particular very negative and names it – in accordance with her study – the *beauty myth*. For her, promoting beauty as an objective to be reached and expecting women to follow this ideal is a "backlash against feminism that uses images of female beauty as a […] weapon against women's advancement." (Wolf, 16). Especially with regards to the ever-rising success of plastic surgery, she

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[4] According to a definition by the UNESCO on its website, globalization can be defined as follows: "Globalization is a multi-dimensional process characterized by the acceptance […] of economic rules for the entire world designed to maximize profits and productivity by universalizing markets and production, […], by technological innovation and organizational change centered on flexibilisation and adaptability, by the expansion of a […] social organization based on information as the main source of productivity and power, […], by the dissemination of common values, but also the re-emergence of nationalism, cultural conflict and social movements" (UNESCO, online).

makes a very critical point: "Women are surgical candidates because we are considered inferior, an evaluation women share with other excluded groups. Nonwhite racial features are deformities, too: one British clinic offers a 'Western appearance to the eyes' to 'the Oriental Eyelid'. […] Women […] undergo surgery not as a consequence of selfish vanity, but in reasonable reaction to physical discrimination" (Wolf 264). The concept of a global beauty ideal pursues the approach that different regions regard the same visual features as beautiful, no matter if they correspond to the typical characteristics of the local women's outward appearance or not. Thereby, especially features of the Western beauty ideal such as light or slightly tanned skin, an ageless appearance, long, mostly blonde hair and blue eyes as well as a slim, sportive shape are the most frequently named features of the global beauty ideal. In the evolvement of this global beauty ideal, mass media play an important role: The market for beauty and fashion products is dominated by companies headquartered in the Western world, which promote their products globally. Their campaigns with models and testimonials displayed as the ultimate beauty ideal can easily be accessed via the company websites and other online channels such as social media platforms or online editions of beauty magazines from all over the world. If companies do not adapt their campaigns to the specific ideals of the various countries of their international target market, but promote the ideal of their country of origin equally around the globe, the Western ideal is spread and increasingly influences the perception of beauty. This development shows the power and influence of the companies and their campaigns as well as of the mass media channels: the concept of the Western or global beauty may differ significantly or even stand opposite the biologically given preconditions of visual features characteristic in the different countries – i.e., the specific physical features of the different target groups. Nevertheless, they are desired anyways. The marketing experts in the companies are thus able to actively influence the perception of beauty depending on whether they illustrate and promote the specific beauty ideal in the particular environment or concentrate on the Western ideal worldwide. According to Geoffrey Jones, "many of the leading beauty brands identify themselves with two cities, New York and Paris, and two countries, the United States and France. Even brands owned by companies which are neither French nor American lay claim to these countries" (Jones 2). For him, the origin of this Western dominance goes back to the nineteenth century and the first wave of globalization, during which the big beauty companies started to promote their products not only on local markets, but globally.

> The beauty companies interpreted prevailing societal assumptions in the West […], translated them into marketing campaigns, and reinforced them. The timing of the

emergence of the beauty industry and its first wave of globalization, coinciding with the high point of Western imperialism and economic dominance […] made it all inevitable that being white was seen as possessing superior beauty, alongside superior everything else. […] Cleverly crafted marketing campaigns […] became reinforcers of societal and cultural prejudices, in the same way that the beauty industry in the United States interpreted its segregated society. The result was a major homogenization of beauty ideals which the beauty industry helped diffuse and sustain around the world. (Jones 360)

In *The Beauty Myth*, Naomi Wolff supports this perspective critically: "Eyelid-crease surgeries, nose-refining surgeries, dangerous skin-lightening creams and so on – in response to globalized marketing campaigns with Western ideals – are rife in the developing world" (Wolff 12). At a conference on *Globalizing Beauty: Aesthetics in the 20th Century*, scientists from different disciplines presented and discussed the findings of their studies on the existence of a global beauty ideal. Hartmut Berghoff and Thomas Kühne stated that "Beauty has mattered in the context of modern consumer societies, in which the pliable body – shaped by fashion, cosmetics, or surgery – has become a major object of consumption and spending. Consumers, the media, and an increasingly globalized beauty industry all interact to shape and negotiate beauty standards." This argumentation is also supported by Jones, who names globalization and the globally operating beauty companies as the main impulses that made the Western beauty ideal shape a global beauty ideal (Jones 1-6 and 366-73). As a consequence, the definition of the global beauty ideal as a global object of consumption leads to the assumption that the historically and culturally shaped beauty ideal in the different nations has already been replaced by a globally unique ideal. The features of this ideal are mostly derived from the Western industrial nations' definition of perfect beauty, as we will see further on in the findings of the empirical study. However, there are also features that naturally belong to the biologically given typical features of outward appearance of Western women – such as white skin. According to Jafar and Casanova, "whiteness and beauty are knotted around the globe […]" (Jafar and Casanova 123). Tsahallah Dror also supports the relevance of white skin for the global perception of beauty and the important role that beauty companies have in its promotion by taking India as an example:

Indians have an obsession with the white skin, a deep-rooted cultural bias that has made generations of Indian women feel inferior. […] There is no question that the cosmetics business in India has latched on to the real fears and insecurities that

many Indian women have about having a dark skin. This has led to irresponsible advertising, including ads that portray dark skinned individuals in a negative light and emphasize how achieving success in life and career was dependent on having a fair skin, more than any other factor (Dror online).

In her very interesting investigation of Indian beauty pageants *Making Miss India Miss World*, Susan Dewey identified the globalized economy as a main reason for the fast development of the beauty ideal in the traditionally very popular Indian beauty pageants towards the Western understanding of beauty. She explains that due to the rising influence of international companies that play a rising role in India – also and especially in the beauty sector – the organizers of the pageants have started promoting the Western beauty ideal as the goal to reach in their so-called training camps that every woman participating in the pageants has to run through beforehand. She describes the beauty ideal promoted as "the expensive kind that results from using chemical preparations made by foreign companies" (Dewey 158). She also states that in order to be able to win a pageant, "exposure to white […] standards of beauty is necessary" (Dewey 158) in the eyes of the organizers and economic sponsors. Dewey herself criticizes this development: "The concept of regularizing beauty is both frightening and fascinating. […] Although it is one thing to talk about standardizing business practices along international lines, it is another entirely to casually mention that female beauty needs to […] conform to international standards" (Dewey 158).

As a consequence, the following characteristics can be named as indicators of this global female ideal (e.g., Yan Yan and Bissel 8-20; Calogero and Boroughs 259-98):

- Clean, smooth, ageless skin
- Slim shape, hourglass shape
- Long, blonde hair
- Long legs
- Sensual, full lips
- Fair skin color

Figure 2: American supermodel Gigi Hadid represents the Western beauty ideal

According to the findings of attractiveness research and social science quoted by Michael Boroughs, Rachel Calogero, and J. Kevin Thompson, these characteristics are considered signs of beauty, independent from nationality (259-98). They thus count as key features of the global beauty ideal. When we take a closer look at the findings of my empirical study, we will see that these features are primarily parts of the beauty ideals promoted by beauty companies and mass media in North America and Western as well as Northern Europe, meaning Scandinavia, United Kingdom, France, Germany, Austria, and Switzerland. This is further supported by the fact that many of the beauty companies that I analyze in my study use their US websites not only as communication channel in the United States, but at the same time as the global landing page for accesses of people all around the world. Bearing this in mind, it becomes clear that the term *Western ideal* contains the beauty prototypes from only a very few countries of the world. Nevertheless, it was so strong that it could develop into a concept that is referred to as the global ideal. How is this possible? To answer this question, we have to consider that in this current discussion, we talk about stereotypes and the ideals that are promoted with specific target groups in mind by the mass media and sales-oriented companies. Most of the companies that are subject to the investigation of my study have their respective headquarters in

either the United States or in Northern Europe. With their market share and economic force, they have evolved into international companies that globally shape the market for beauty and beauty products – and therewith also what is perceived as ideal beauty. Promoting the idea of ideal beauty prevailing in their countries worldwide leads to a broad distribution of the North American and Northern European beauty standards. If the companies do not attach their globally distributed marketing campaigns to the local beauty ideals but present their own stereotypes all over the world through the different channels of mass media, these ideals and the lifestyle as well as the status of living associated with them spread and are perceived by women all over the world as ideal beauty that can, according to the companies, be reached by the aid of the promoted products – the beauty stereotypes of the Western industrial countries evolve into the global ones. Therefore, the Western ideal is commonly seen as the global ideal – i.e., the beauty features promoted and desired worldwide. But to be exact, as we will see further on, the term Western ideal is still too general even though it has been established by now. To be more precise, one should refer to it as the *beauty ideal of the Western industrial nations* or the *North American and Northern European ideal*. As we will see further on in the results of the empirical study, there are other Western countries, especially in Southern Europe and the Caribbean region, that differ from the features considered *Western ideal*. Nevertheless, also social, psychological, and economic factors must be considered when discussing the increasing importance of Western ideals in global beauty stereotypes – the mass media and advertising campaigns are only one side of the coin. When comparing the social standing of women within the different countries, it becomes clear that the women living in the Western world are privileged with regards to education, independence, and equality. Thus, being a Western woman is valued by women worldwide – it is thus no surprise that the Western beauty ideal is equally popular. Together with the above-mentioned power of the marketing campaigns of the big international beauty companies headquartered in the Western world, the argumentation chain for the existence of a global beauty ideal that dominates the country-specific ideals becomes plausible.

2.2 Can Beauty Be Measured?

With the increasing relevance of beauty ideals and the longing of billions of women to reach them, several ways of measuring beauty have been developed. These measurements aim at defining beauty standards and making them more tangible by providing concrete data which can be referred to in order to prove whether the ideal is fulfilled or not. But how can beauty actually be measured? In the following, I will present the most common and well-established concepts.

The waist-to-hip ratio (WHR) is one of the key figures when it comes to measuring female attractiveness. It refers to fertility as a main beauty marker for women. Fertility is said to be displayed physically by the so-called hour-glass shape of a female body – a small waist along with broader hips and shoulders. Since the beginning of humankind, broad hips have always been regarded as a visible proof that a woman is able to carry children. The waist-to-hip-ratio describes, as its name states, the relation between the waist and the hip of a woman. The ideal waist-to-hip ratio differs between the regions: it lies between 0.6 and 0.8. In South America and Africa, the optimal WHR is 0.6. In contrast, in regions of China and Japan, 0.8 or even 0.9 are regarded to be optimal (see Marlowe, Apicella, and Reed 458–68 and Marlowe and Wetsman 481–89.) With this relation, the typical hourglass shape of women is displayed. The more the ratio deviates from this range, the less hourglass-shaped and thus the less ideal the woman's shape is. The WHR is derived from measuring the size of the hip and of the waist and dividing one through the other. How high or low the numbers are does not matter - the relation is decisive and illustrates the dimension of the hourglass shape. Consequently, this method of measuring the ideal body shape as a characteristic of female beauty does not focus on a special weight but only on the relation between the hip and the waist. Popular examples are Marilyn Monroe (WHR 0.63; Fig. 2) or Brigitte Bardot (WHR 0.57, Fig.3): they have completely different body weights and heights, but both perfectly fulfill what is regarded as the ideal WHR.

Figure 3:Marilyn Monroe is one of the most famous beauty icons of the 20th century. With a value of 0.63, she perfectly fulfilled the optimal waist to hip ratio (Source: BHW).

Figure 4: In her most popular time, Brigitte Bardot had a WHR of 0.57 (Source: Getty).

The concept of the waist-to-hip ratio was initially developed by psychologist Devendra Singh at the University of Texas. He was a pioneer in the research on body attraction and found out that the relation between hip and waist was a marker for the estrogen share of a female body (Singh, Renn, and Singh 891-94). Being a sign of fertility, the relation between the hip and the waist of women is considered by evolution biologists (e.g., Wetsama and Marloweb 219-28) as the main reason why the hourglass shape appears to be so attractive to men. Thus, the WHR has become one main instrument of measuring attractiveness and is also referred to by the World Health Organization as an indicator of health and overweight.

Besides the waist-to-hip ratio, which primarily focuses on measuring the attractiveness of the body shape, the so-called 'golden ratio' is a way of measuring beauty in a wider range: this concept primarily bases on symmetry and is used to measure all different parts of the body – also and especially the face. In general, the golden ratio (even known as the 'divine proportion') is a mathematical sequence based on the Fibonacci numbers. [5] It exists when the relation of a smaller to a larger quantity is equal to the relation of the larger quantity to the whole quantity. This relation is also known as the so-called 'magical number phi' with a value of about 1,68. This golden ratio is

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[5] The Fibonacci numbers are "a series of numbers where a number is found by adding up the two numbers before it. Starting with 0 and 1, the sequence goes 0, 1, 1, 2, 3, 5, 8, 13, 21, 34, and so forth. Written as a rule, the expression is $x_n = x_{n-1} + x_{n-2}$. Named after Fibonacci, also known as Leonardo of Pisa or Leonardo Pisano, Fibonacci numbers were first introduced in his *Liber abaci* in 1202" (Ghose, online). "They appear everywhere in Nature, from the leaf arrangement in plants, to the pattern of the florets of a flower, the bracts of a pinecone, or the scales of a pineapple. The Fibonacci numbers are therefore applicable to the growth of every living thing, including a single cell, a grain of wheat, a hive of bees, and even all of mankind" (Sinha, online).

considered the perfect ratio of any kind of quantity to another and the incarnation of harmony and aesthetics – in nature as well as in the human body. Scientists in ancient Greece already studied and worked with this concept about 2,500 years ago (see Joy 31). In modern times, the Italian mathematician Luca Pavioli was the first to describe the golden ratio in his book *De divina proportione* (the divine proportions), going back to the findings of the Roman scientist Vetruvius, who found what he called the 'rational proportions' in the 1st year BC. Leonardo da Vinci supported Pavioli: His famous illustration of the Vitruvian man (Fig.4) underlines the omnipresence of the golden ratio in physical aesthetics of humankind (Dunlap 1-6).
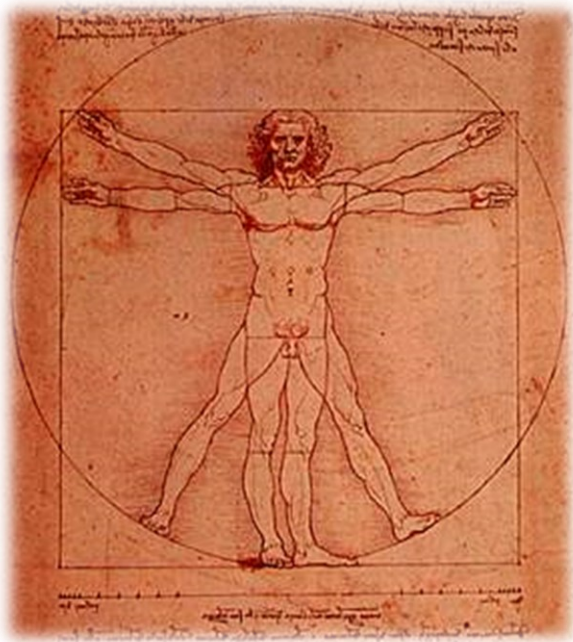
Figure 5: Da Vinci's Vitruvian Man underlines the omnipresence of the golden ratio in the human body (Source: Transpersonal web http://www.transpersonal-web.com/ as at 10/03/2017).

Throughout the centuries, the golden ratio has become one of the most popular ways to describe and illustrate beauty and aesthetics. Many artists, painters, and architects considered the concept in their work in order to create a special harmony. Various studies on the golden ratio and its relation to the perception of beauty have been conducted. All results prove that bodies, especially faces, and also landscapes with the golden ratio displaying perfect symmetry are commonly considered beautiful (Joy 32).

The body mass index is one of the most well-known instruments for measuring the ideal body weight. It is derived from the height and the weight of a person. The BMI considers the weight of a body in relation to its height and is calculated by the following formula: BMI = mass in kg/ height in m^2. Thus, the BMI rises parallel to an increase in

weight. Even though the BMI was used in medicine for quite a while to determine whether a person is under- or overweight, it just gives a very rough assessment as the composition of the weight – for example, percentage of fat or muscle mass – is not considered at all (Ferrera 2). Moreover, also the lifestyle of people is not considered in this concept at all. For example, a well-trained athlete with a sound muscle structure will automatically have a higher BMI than a comparable untrained person as muscles weigh more than fat. Also aspects such as age and gender must be considered when interpreting the BMI as these factors influence the threshold that defines if a person is underweight, normal weight or overweight. Even though these thresholds differ between the different countries, the World Health Organization (WHO) has issued international medical guidelines that define these values.[6]

BMI Chart

WEIGHT lbs	100	105	110	115	120	125	130	135	140	145	150	155	160	165	170	175	180	185	190	195	200	205	210	215
kgs	45.5	47.7	50.0	52.3	54.5	56.8	59.1	61.4	63.6	65.9	68.2	70.5	72.7	75.0	77.3	79.5	81.8	84.1	86.4	88.6	90.9	93.2	95.5	97.7

HEIGHT in/cm — Underweight — Healthy — Overweight — Obese — Extremely obese

HEIGHT in/cm	100	105	110	115	120	125	130	135	140	145	150	155	160	165	170	175	180	185	190	195	200	205	210	215
5'0" - 152.4	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42
5'1" - 154.9	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	36	37	38	39	40
5'2" - 157.4	18	19	20	21	22	22	23	24	25	26	27	28	29	30	31	32	33	33	34	35	36	37	38	39
5'3" - 160.0	17	18	19	20	21	22	23	24	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	
5'4" - 162.5	17	18	18	19	20	21	22	23	24	24	25	26	27	28	29	30	31	31	32	33	34	35	36	37
5'5" - 165.1	16	17	18	19	20	20	21	22	23	24	25	25	26	27	28	29	30	30	31	32	33	34	35	35
5'6" - 167.6	16	17	17	18	19	20	21	21	22	23	24	25	25	26	27	28	29	29	30	31	32	33	34	34
5'7" - 170.1	15	16	17	18	18	19	20	21	22	22	23	24	25	25	26	27	28	29	29	30	31	32	33	33
5'8" - 172.7	15	16	16	17	18	19	19	20	21	22	22	23	24	25	25	26	27	28	28	29	30	31	32	32
5'9" - 175.2	14	15	16	17	17	18	19	20	20	21	22	22	23	24	25	25	26	27	28	28	29	30	31	31
5'10" - 177.8	14	15	15	16	17	18	18	19	20	20	21	22	23	23	24	25	25	26	27	28	28	29	30	30
5'11" - 180.3	14	14	15	16	16	17	18	18	19	20	20	21	21	22	23	23	24	25	25	26	27	28	28	29
6'0" - 182.8	13	14	14	15	16	17	17	18	19	19	20	21	21	22	23	23	24	25	25	26	27	27	28	29
6'1" - 185.4	13	13	14	15	15	16	17	17	18	19	19	20	21	21	22	23	23	24	25	25	26	27	27	28
6'2" - 187.9	12	13	14	14	15	16	16	17	18	18	19	19	20	21	21	22	23	23	24	25	25	26	27	27
6'3" - 190.5	12	13	13	14	15	15	16	16	17	18	18	19	20	20	21	21	22	23	23	24	25	25	26	26
6'4" - 193.0	12	12	13	14	14	15	15	16	17	17	18	18	19	20	20	21	22	22	23	23	24	25	25	26

Figure 6: By the aid of a normed chart, the BMI value is classified (source: NSC).

The numbers 90-60-90 refer to the circumference of a woman's chest, waist, and hip (Fig. 7): In this concept, values of 90 centimeters (chest), 60 centimeters (waist), and 90 centimeters (hips) count as optimal values that make a woman's shape beautiful. This

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[6] For more information, refer to the official guidelines of the WHO: https://www.euro.who.int/en/health-topics/disease-prevention/nutrition/a-healthy-lifestyle/body-mass-index-bmi (2020/08/26).

concept is very similar to the waist-to-hip ratio as it also refers to the relation between different parts of the female body. But unlike the waist-to-hip ratio, it names specific values for individual body parts that need to be reached to fulfill the described ideal. In contrast, the waist-to-hip ratio only refers to a ratio independent of the specific values.
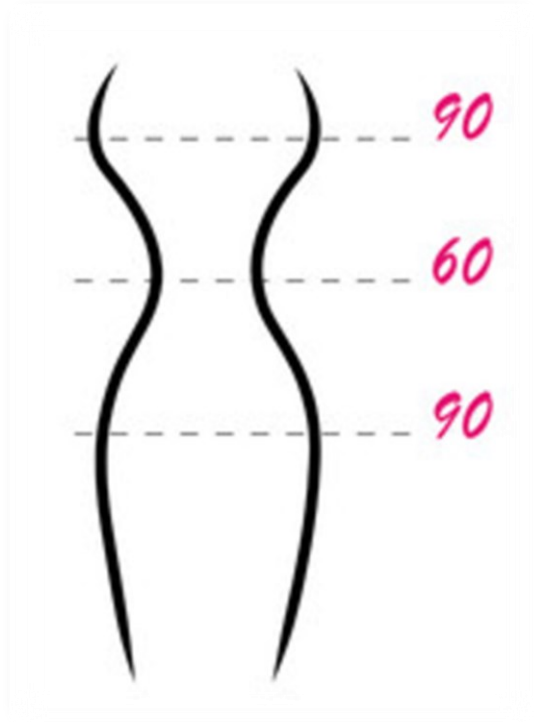

Figure 7: One approach to make beauty measurable is to define specific ideal values for the different body parts – 90, 60, 90 is one of them (© Adobe Stock)

2.3 Beauty – No Longer in the Eye of the Beholder

The mere existence of instruments for measuring physical attractiveness underlines how important the topic is for society – not only nowadays, but also from a historical perspective. Some of the above-mentioned concepts were developed centuries ago. They moreover also prove that the topic of beauty has become a field of science itself, unifying different research disciplines. Beauty does no longer only lie in the eyes of the beholder, as a popular idiom states, but has become a construct of rules, measurements, and specially defined features. This makes beauty no longer exclusively a subject of individual, subjective assessment. Exact mathematical formulas provide a strict framework which determines what beauty is and if one fulfills what is rated as ideal. Also strengthened by the biological imprinting of human beings, this is both a blessing and a curse: On the one hand, it makes beauty ideals and their perception very concrete. Especially for marketing specialists, this offers a great basis to develop effective campaigns based on scientific approaches. On the other hand, these very concrete rules

of how beautiful women look put the average women under great pressure. They are confronted with an ideal which is hard to reach in reality. These two sides of the medal lead to a powerful interaction of reality and wish that constitutes a sound base for the advertisements of beauty companies: promoting an ideal that is hard to reach, awakening the desire of the target groups to fulfill it and offering the solution to do so right nearby – namely the product that shall be bought and promises to help reaching the ideal. The next chapter will focus in further detail on the different aspects of beauty. Most of them have already been mentioned in passing before, but with the background knowledge provided in this chapter, they can now be analyzed in more detail to provide a basis for the upcoming investigation.

2.4 Beauty Ideals from a Historical Perspective

The understanding of ideal beauty has experienced fundamental and constant changes throughout the centuries. Which features of physical appearance count as beautiful has significantly changed over time. As important the topic of beauty was for human beings in every century, as versatile it was as well. It does not only differ from region to region, but also historically. The following overview reflects the development of the beauty ideal in the most important sections of history. The historical beauty ideal and its development has been a topic of interest for many researchers, authors and journalists – such as Umberto Eco in his essay on *History of Beauty*, Amber Petty in her journalistic article on the history on women's ideal bodies, Jeanne Bovet in her study on the evolution of feminine beauty or Lois Banner in his book with focus on the evolution of the American beauty ideal, just to name a few – throughout the last decades so that a sound base of verified knowledge serves as a source for this chapter. The following overview shows how the beauty ideal has evolved from early history until the 21st century by covering the most relevant eras that have marked fundamental changes.

The first known representation of a beauty ideal is the sculpture of Venus of Willensdorf found in Austria. It is dated back to between 24,000 and 22,000 b.C. (Antl-Weiser) and shows an obese woman with very extensive female curves. From this sculpture, scientists derived the characteristics of the ancient beauty ideal in Europe: Exaggerated female curves with wide hips, big breasts, and a voluminous stomach. Scientists assume that this extremely feminine shape was rated as an outward sign of fertility, which was associated with the securing of the future existence of humankind and was assessed as attractive.

In the ancient world (1,200 BC- 600 AC), the ideal shape of a female body included small breasts and a slim waist, combined with wide hips and a voluminous stomach. Regarding the face, blue eyes, a high forehead, and a small, red mouth were ideal features of beauty. Blond curls were the most popular hair style of this era. A well-proportioned shape and light skin completed the ideal female outward appearance of women during this period of time.

In the long era of the Middle Ages (5th -15th century), the ideal woman was slim, almost androgyne. The only exception was the belly which ideally stuck out visibly. In contrast, breasts needed to be very slim and tight. Big breasts were regarded as signs of poverty while apple-shaped breasts counted as ideal. Blonde, curly hair, blue eyes as well as white skin, red lips, and rosy cheeks were also features of ideal female beauty (fig.8). Women from higher ranks covered their hair in public as it was a taboo for virtuous women to show their hair to anyone except their husbands or close family members. Towards the end of the era, a high forehead got fashionable, which made women start to pull out their hair at the hairline (Ruosso 97) (fig.9).

Figure 8: Image of two women that fulfill the ideal of the early middle ages (Source:Leben-im-Mittelalter.net).

Figure 9: Image of a woman fulfilling the ideal of the late middle ages (Source: Leben-im-Mittelater.net).

During both the Renaissance (15th – 16th century) and the Baroque (16th – mid of 18th century) eras, opulent curves were the beauty ideal. They symbolized wealth and fertility. The famous Rubens figures are the most popular proof of this interpretation of beauty (fig.10). The ideal face of this time looked well-fed with a double chin. In contrast, the ideal breasts were quite small. Blonde or golden was the most popular hair color. Periwigs and hair tinctures were used for changing the natural hair color.

Figure 10: Figure 10: Painting by Rubens called Venus before the Mirror (1615). The voluminous female beauty ideal of the Baroque era is displayed (Source: University of Regensburg).

During the Rococo period (1720-1770), the former ideal of very female body curves vanished (fig.11). Instead, a slim waist became fashionable and the hourglass shape the prominent beauty ideal. During this time, the corset was the most popular fashion piece. Its popularity lasted for almost 150 years. White skin was the absolute beauty must-have and distemper was popular with both men and women. Elaborated dresses and sophisticated hairstyles were further trends.

Figure 11: During the Rococo period, a slim waist became fashionable and initiated the success story of the corset (Source: University of Regensburg).

During the era of classicism (1770-1840), the beauty ideal of the ancient world returned: Rosy faces, a well-formed body and strong arms, breasts, and shoulders. The eyes were ideally large and expressive. A high, slim waist remained ideal, which kept the success of the corset going. The breast circumference was ideally rather small (fig.12).

Figure 12: The beauty ideal of the classicism era (Source: Adobe Stock).

With the beginning of the new century, slenderness and fragility became the beauty ideal of women's body shape in the upper classes of society. In this era of Romanticism (end of 18th to early 19th century) (fig.13), women first started obsessive dieting. Light skin was a must-have as well. From this time onwards, women were commonly called *the fair sex*. In contrast, the beauty ideal of the Victorian middle and lower classes during this time differed: opulent figures remained the ideal here as it proved wealth. People of the lower classes often starved back then so that many of them were underfed. Voluminous body shapes meant that people could afford enough food. Consequently, they were objects of desire.

Figure 13: Beauty ideal of the Romantic era (Source: © National Portrait Gallery, London).

With the emergence of a performance-oriented lifestyle, slenderness became the main beauty ideal at the end of the nineteenth century. As a consequence of the development of a performance-oriented self-understanding of society, overweight was associated with laziness. Women focused more and more on their weight; diets became fashionable, and the first cases of anorexia appeared. The most famous supporter of this new beauty ideal and its effects was Elisabeth, also known as Sissi, the Empress of Austria (fig.14). Being thin was considered a personal achievement, proving that a woman was in control of herself. This conviction started in the nineteenth century and still affects women today.

Figure 14: Elisabeth, Empress of Austria, was one of the first women that shaped and represented the beauty ideal of the late 19th century (painting by Franz Xaver Winterthaler from 1865, source: Getty images).

In the twentieth century, the corset got out of fashion. The formerly desired hourglass shape was replaced by a slim, very sportive body ideal with naturally tanned skin (fig. 15). Doing sports evolved into one of the main instruments to reach the slim body ideal. Natural sun tan developed as part of the Western beauty ideal during these times. Tanned skin was considered a sign of wealth as it indicated that one could afford a vacation. Consequently, people started exposing their skin to the sun, which increased the cases of skin cancer. Moreover, premature skin ageing and its prevention became a side-effect and topic of relevance.

Figure 15: Female beauty ideal of early 20th century (source: Wordpress
https://belleepoquecouture.wordpress.com/2013/01/20/winterkostume-aus-pelz-1900/ accessed 7/29/2017).

The 1920s added a decadent facet to the natural, sportive beauty ideal of the first years of
the century. In contrast to the ongoing trend towards tanned skin, especially the upper
social classes re-developed a preference for pale skin. Furthermore, short female haircuts
– so-called bobs – came into fashion for the first time in history. During this decade, the
so-called smokey eyes became a trend, and fashion was influenced by the Charleston
period with glittering, glamorous dresses and elegant style (fig.16).

Figure 16: Women in typical dresses and style of the 1920s (Source: Glamourdaze
http://image.glamourdaze.com/2014/05/1927-evening-frocks-.jpg as at 7/29/2017).

During the so-called 'swinging sixties,' female curves experienced a revival. Celebrities like Marylin Monroe or Brigitte Bardot (see figures 3 and 4) became beauty icons and symbolized a new image of desirable women: very soft body shapes, softly curled, long hair, and doll-like faces. This ideal did not last long and started to change with the beginning of the hippie era in 1968.

Between the 1960s and 1990s, the beauty ideal of extremely slim and sporty women was dominant in the Western world and influenced many other nations. Especially along with the international success of the supermodels in the 1990s, this interpretation of ideal beauty further increased (figures 16 and 17). Extraordinarily slim women with an almost androgyne body shape became beauty icons and the 90-60-90 relation of chest, waist, and hips an epitome for the leading beauty ideal.

Figure 17 and Figure 18: Cindy Crawford (left) and Claudia Schiffer (right) were two of the main beauty icons representing the ideal of the 1990s (sources: Vogue and Harpers Bazaar).

Since the twentieth century, beauty ideals have changed faster. While former ideals lasted over centuries, they now tend to develop in much shorter periods of time. This is caused by the increasing number and possibilities of communication channels that developed in the twentieth century. Mass media make it easier to promote beauty ideals. In the first decade of the twenty-first century, the ideal of extremely slim, fragile women started to transform and was replaced by sportive, well-trained bodies. An anti-aging boom emerged: women do not want to look their ages and try to hide wrinkles with

cosmetic or surgical measures. Flawless skin and long, glossy hair has become one of the ultimate beauty must-haves (fig. 19 and 20).

Figure 19: At the end of the twentieth century, a slim, almost lean body shape was the main beauty criterium (Kate Moss by Guy Marineau, source: Artnet.de).

Figure 20: With the beginning of the twentyfirst century, sporty, still slim but healthy-looking women became the new beauty ideal. In parallel, an anti-aging boom emerged (Image: German fitness model Sophia Thiel. Source: Stylight.de).

Describing 'ideal beauty' always includes stereotypes. Beauty, as we can see from the definition provided earlier, is very individual. Especially with an international approach to the topic as it is taken in this study, the differences between the countries in perceiving ideal beauty must be considered. What is regarded as beauty in one nation does not have to be rated as beauty in another – every country or region has its own beauty ideals, which have evolved due to the different historical, biological, and social backgrounds. And even within the population of the different countries, individual ideas of ideal beauty exist. Therefore, it needs to be pointed out that what is promoted by the advertising measures in focus here, are stereotypes. As already pointed out before, these stereotypes can be global by promoting the same ideal worldwide or local by promoting what counts as the overall beauty stereotype of specific countries and target markets. But the more often these stereotypes are perceived, the more likely the recipients of the advertising measures adopt them as ideals and start desiring them – this is a natural learning process, which each human being undergoes (see chapter 3 for more information on this learning process). Subject to my study is the question which beauty ideals the big international beauty companies apply in their worldwide communication measures to promote their products – the local or the global ones – and how they use communicative measures to do so. Here, the above-mentioned relativity of beauty ideals needs to be considered. Especially with companies headquartered in the Western world that operate globally, it is interesting to see whether they communicate in the same way globally or if they adjust their marketing measures to the specific prerequisites of the local ideals. To do so, the term 'local ideal' must be discussed in further detail as it stands opposite the global ideal. As it was already mentioned above, the understanding of ideal beauty can differ enormously between the countries of the world – and even within. So the power to promote a stereotype of a local beauty ideal lies again with the big beauty companies and the mass media: Just as with the general promotion of beauty, also features of local beauty ideals can be significantly influenced by their perfect illustration in advertising and the media. But, other than with the global beauty ideals, also biological circumstances and conditions play a crucial role here: In many countries of the world, the natural look of women already defines certain features which the local ideal must incorporate: black skin, for example. How the companies under investigation define local beauty and beauty ideals will be one of the starting points of my analysis as these definitions provide the basis for the main research questions.

3. Beauty in Advertising and the Media

Our modern society is closely connected through mass media and global communication channels: information is available for everyone around the globe. This does not only include news or political topics, among other things, but is also valid for the advertising campaigns of big, international beauty companies. These international campaigns promote a certain beauty ideal and, together with it, specific products which claim to help customers reach this ideal. These advertising campaigns are spread via multiple communication channels – television, websites as well as printed media. So with the aid of mass media, a certain image of what ideal beauty looks like is broadcasted across the globe. Thus, mass media and the possibility to access information globally confront women all around the world with a certain beauty ideal. Even though beauty and beauty ideals have been important in every decade and century (chapter 2.4), the relevance and symbolic strength of beauty as a sign for success has increased enormously with the advancement of communication technologies. German nutrionist Dipl. oec. troph. Sabine Reichelt considers the mass media one main reason for this development in her study. According to her, the increase in the relevance of beauty – especially of a perfect body shape – is caused by the omnipresence of women that fulfill this ideal in all different kinds of media.

> Especially the increasing spread of mass media like the permanently extending offer of public magazines and TV channels caused the fact that the beauty or slimness ideal is now strongly anchored in our heads in terms of a social norm. It is sufficient to simply take a look at the various magazines: Extraordinarily slim models present fashion trends, diet and fitness tips for every type are offered and promises made that ensure to quickly and sustainably reach the wished weight. (Reichelt)

This analysis can also be applied to the ads of the beauty companies as they are presented in the same media. Displaying the image of ideal women in various communication channels is assumed to strongly affect the self-perception of women: the more often they are confronted with images of a certain beauty ideal, the stronger they adopt this ideal and adjust their own opinion of what is beautiful to that image (see Reichel and Flügel 140-41). It is a learning process with the consequence that more and more women develop the wish to reach the promoted beauty features – and this is where the beauty companies position themselves as providers of solutions. The unsatisfied wish for ideal beauty has an enormous economic potential. It is therefore the starting point for the advertising campaigns of most of the beauty companies. The market for products that

claim to help women reach the ideal is massive – cosmetics, body care products, fashion as well as diet, fitness, and styling products reach record revenues every year. The advertising campaigns used to promote these products pick up the image of an ideal woman – with a reinforcing effect on the ideal itself, Reichelt states:

> The benchmarks set by the media are supported by many companies and institutions: Low calory drinks and menues, appetite supressants or laxatives are available in a great range, many clinics offer liposuction or body modeling […]. This wide range of displaying the topic of beauty and especially slimness sets the society under a great pressure. […] In many cases, a comparison with one's own body shape leads to a decrease in self-confidence and self-perception. Especially women seem to define their self-confidence by the perception of their body. (Reichelt)

Besides printed ads and TV spots, the internet has become one of the most relevant communicative channels for spreading advertising campaigns – especially on an international level. Online-marketing has turned into a separate discipline in marketing, and no campaign works without online elements. Introducing a product into the market without offering a corresponding website has become almost impossible. Within the area of online marketing, social media have – especially within the last years – evolved into a powerful tool for companies to promote their advertising message. The following chapter will take a closer look at beauty in advertising. First, I will analyze the role of advertising and marketing campaigns as well as their impact on the beauty ideal of the society as a background for my investigation. A short discussion of findings of communication and customer behavioral studies will show how advertising works. In a second step, I will then take a closer look at the different media and communicative channels.

3.1 Beauty in Advertising

Advertising is one of the most important and powerful instruments of the marketing discipline. Thus, it is a very well-analyzed field of science, and a broad, solid basis of research findings is at hand. In a general definition, advertising can be described as a "communicative process, which includes a sender, a recipient, a message and a medium, which takes place in a certain situation and aims at a certain result. This result is meant as an achievement for attention, positioning, animation, and stimulation for a concrete company offer (a product or a service) with the target of causing desires for this offer at the customers' side" (Neumayer 18). Kroeber-Riel et al. extend this definition by their statement that advertising can be regarded as an "attempted impact on the attitude and opinion of a person by the aid of special communicative measures" (Kroeber-Riel et

al. 628). Thereby, advertising is regarded to be a "social technique for influencing people" (Kroeber-Riel et al. 628). Advertising can have multiple characteristics and looks – depending on where it is positioned or what it individually deals with. Based on these definitions, advertising can thus be described as a targeted and applied communicative measure to influence people's perception in a way it is desired by the advertising company. The overall goal of an advertising campaign serves an economic purpose: i.e., placing a new product on the market, increasing its popularity, creating a strong, positive image as well as increasing awareness of both the brand's name and the product in the target groups' heads. The final goal is to generate sales revenues. Apart from this mere economic purpose, the concept of advertising is also used in disciplines that serve further goals. Political advertisements in election campaigns are a good example here. Furthermore, also social organizations without economic purposes use advertisements to make their activities more popular. I will not consider these kinds of advertisements in the following illustration or in my study as the focus here is on the campaigns of beauty companies which do have a clear economic focus. The use of communicative measures to influence people and to reach specific economic goals is what linguists describe as 'persuasive communication.' It covers not only the use of language but also all non-verbal communicative measures such as mimics, gestures, and emotional appeals.

The concept of persuasive communication goes back to Aristotle and his statements about the 'Art of Rhetorics.' (Aristotle). He describes persuasion as a trisection of ethos, pathos, and logos. Ethos describes the authority and credibility of the sender; pathos is the emotional appeal to the recipients while logos stands for the arguments used to persuade them (Merten 386). Along with other components such as rhetorical style, linguistic genres, and targeted use of words, these three entities are still today regarded as the core measures of persuasive communication. Almost all communicative measures, which are supposed to convince people of anything or influence their perception, follow these three core elements (Merten 386 -87; Lyden, Gallo).

Logos
Reasoning

Ethos
Credibility
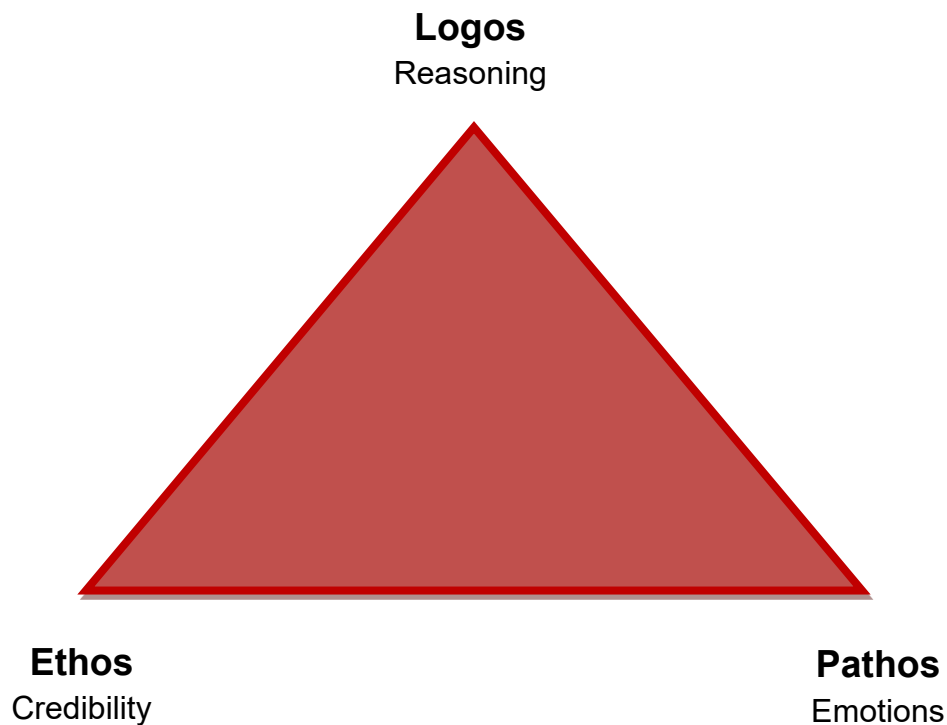
Pathos
Emotions

- Ethos = the truthworthiness, reputation, credibility, and authority of the sender that creates trust
- Pathos = the emotional appeal of a message
- Logos = the argumentation and reasoning of a message

Aristotle's concepts of ethos, pathos, and logos are also applied in modern marketing studies and advertising campaigns. Due to the focus of my study, I will approach his ideas from the perspective of its use in advertising campaigns. As Aristotle's concepts can universally be applied in many fields of linguistics and communication; this focus on its mere use in advertising campaigns is a very distinct one. When looking at the three terms from the perspective of their practical use in advertisements with an economic motivation, their function can be described as follows.

Ethos, in traditional rhetorics, displays the authority and credibility of the sender. In modern advertisements, it is equivalent to the brand value and reputation of both the company and the brand. The basis of this concept is the belief that a credible, trustworthy, and likeable sender is more successful in convincing people of his or her message. In economy, advertising messages that are sent by brands or companies which have a positive image, are competent in their field of interest, and are commonly valued, tend to

reach their target groups more easily. Furthermore, the addressees rather believe messages if they trust the sender and believe in his or her expertise on a topic.

Pathos is the emotional appeal of the sender to the recipient. John D. Ramage and John C. Bean describe the purpose of pathos in persuasive communication as follows: "An appeal to pathos causes an audience not just to respond emotionally but to identify with the [sender's] point of view – to feel what the [sender] feels. Pathos refers to both the emotional and the imaginative impact of the message on the audience, the power with which the writer's [i.e., sender's] message moves the audience to decision or action" (Ramage and Bean 81-82). With regards to advertising, emotions are used to draw the target group's attention to the product, increase their interest, and make them identify themselves with the emotions. In their remarks on persuasive communication in marketing, Kroeber-Riel et al. describe the role and use of emotional appeals in advertising as follows:

> Emotions are internal statements of arousal, which can either be perceived positively or negatively […]. For conveying emotions, nonverbal stimuli such as pictures, colors, music or fragrances can be applied. With emotional stimuli, the following effects can be achieved. 1.) Creating a positive atmosphere of perception. 2) Creating emotional customer experiences for product differentiation. Including emotional stimuli into advertisements thus make the recipients experience a certain product or a brand emotionally which automatically connects them to it and differentiates it from competitors. (Kroeber-Riel et al. 99)

Logos is the argumentative part of a message. It refers to the importance of persuasive reasoning in a message by the aid of logic as well as by references to authorities such as statistical findings or the opinions of experts. An example of logos in the advertisements of beauty campaigns is the reference to dermatological studies or medical investigations when promoting a moisturizer. Here, the promoted benefits of a cream are validated by referring to authorities that have an undeniable expertise in the field of interest. The underlying conviction of this concept is the deeply anchored trust in logical, rational arguments.

Each of these three concepts can be integrated into communicative processes via different communicative measures. Depending on the final purpose of the communicative process, the most suitable measures may differ. For the purpose of advertising as discussed before, the applied communicative measures have to suit the purpose of economically-oriented advertisement: getting to the customers, awakening their desires, and promoting a product in a way that makes it desirable for the recipients –

with the ultimate goal to make them finally buy it.[7] Many linguistic features and communicative measures are at hand for the verbal and nonverbal realization of persuasive communication in advertising: The language of advertising, i.e., the linguistic features and communicative measures applied to reach the goals of advertisements, has become a separate research topic for linguistic studies. I am going to analyze which linguistic features are commonly used for this specific form of persuasive communication in my investigation (see chapter 4). At this point, it is sufficient for the purpose of my study to highlight that there are several linguistic features available which help to create persuasive advertising and follow the above-mentioned manners of appeal.

3.3 Advertising: A Form of Mass Media Communication

Besides the manner of communication and its appeal, the media via which the sender of the advertisement tries to reach his/her addressees also plays an important role when analyzing the persuasive effect of an advertising language. In advertising, communication takes place between one sender and multiple addressees. This communicative style is typical for mass communication – a communicative manner which becomes increasingly important in modern society. Mass communication takes place via mass media such as newspapers, magazines, television, radio, and – with massively increasing significance throughout the last years – via the internet. Mass media can be accessed easily and are not restricted in any kind. [8] This makes the provided information available for a very broad, international audience. The availability and number of mass media has risen significantly during the last decades. Globalization has made the world move closer together and information of any kind can be accessed easily via the internet. This gives the mass media – especially the world wide web – a massive power that should not to be underestimated. In their investigation of the influence and effect of mass media

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[7] This effect of advertising is described by the so-called **AIDA** model in marketing. AIDA is an acronym of the words **A**ttention, **I**nterest, **D**esire, and **A**ction and describes the above-mentioned process that a customer undergoes from the first contact with an ad to the final purchase of the promoted product. An effective advertisement first catches the attention of the customer. This can be done by strong visual, auditory or haptic sensations such as a very bright color, a loud noise or a special graphic design, e.g., with haptic elements. As soon as the customers´ attention is on the ad, their interest must be aroused by the content of the ad. This content then ideally causes a desire in the customer to possess the promoted product which finally results in them buying the advertised product (Esch et al. 255).

[8] In a few countries, media access is limited by governmental regulations. Among these states are China, North Korea as well as Saudi-Arabia. Due to political or religious reasons, the government tries to prevent its population from accessing information that does not suit the internally defined rules in the country. Besides erotic, sexual content, this can also be entertainment or politics and concerns all kind of media – from printed over TV to online media. This restriction is often criticized by international organizations as it limits freedom of press and, in some cases, even of personal rights.

on customers, Kroeber-Riel and Esch (Koeber-Riel 616 - 17) differentiate three different effects.

- **Information**: Mass media spread information and transfer knowledge. This effect is especially attributed to media that commonly have a rather serious image such as newspapers, public service broadcasts or radio stations. When it comes to advertisements, the informative effect primarily refers to the fact that with publishing an advertisement in specific mass media, information on the promoted product is provided with the aid of this medium. This includes not only the product information in the actual advertisement, but also the implicit informative aspects, such as the fact that with perceiving a certain advertisement, the addressees automatically get information on a brand, a company as well as the products.

- **Influence and impact**: The second effect of mass media, according to Kroeber-Riel and Esch, is their impact on the audience's opinion and perception. They are able to direct the way in which the audience perceives the provided information by selecting content and using a specific form of presenting them. A very important concept in this context is the term 'agenda setting'. From all available current information and topics in total, only a fraction can be presented by the mass media. Which ones these topics are, is up to the mass media representatives and journalists. They select the topics that are presented in the media and thus set the agenda of what is broadcast by the mass media. By doing so, the mass media control which information and topics find their way into the awareness of the public. If topics or issues are not published, they do not get any attention. Criteria for the selection of topics are: general importance, relevance, attractiveness as well as explosiveness.

  Regarding advertisements, this function of mass media must be analyzed from a different perspective as the publication of advertisements is not independently chosen by the mass media journalists or editors. The positioning in the media is actually bought by the advertising company. Therefore, the concept of agenda setting cannot be completely adopted here. Nevertheless, the bought advertisements are perceived by the public as a part of the provided information in the medium. Therewith, the advertisements find their way into the recipients' awareness and are perceived more or less consciously. This mechanism cannot be regarded as agenda setting in its closest sense as defined above, but it certainly affects the people's awareness of a topic. The

way the ad is structured and presented influences the degree of impact it has on the recipients. If it suits the surrounding information provided via the media in terms of design, language, and communicative manner, it might not even be perceived as advertisement at all. Just as the topics presented in the mass media themselves, also the content of the advertisements needs to be convincing, plausible, and clear in order to direct the people's perception in the intended way.

- **Convincing and changing attitude:** The third effect of mass media is to convince the audience and change people's attitude towards a certain topic or to strengthen already existing attitudes. With systematically applied communicative measures of persuasion and the above-mentioned conscious topic selection, mass media are able to cause a change in people's opinion or strengthen them in their already existing conviction. Therefore, the clear and effective application of the communicative concepts of persuasive communication presented above (chapter 3.2) is vital. Combining logos, ethos, and pathos to an effective communicative appeal is the masterwork here. When it comes to advertisements, this third effect can actually be regarded as the ultimate goal of advertising. Convincing people of the products, brand characteristics or values as well as of the intentions of the advertisements is essential ‒ it is in fact the main purpose of advertisements. Recipients who adopt the positive aspects of products presented in a certain advertisement and internalize them are likely to actually buy the products whenever they have a need for them.

Thus, mass media are a very important communicative instrument for providing people with information, setting the agenda of topics that will be discussed in public as well as for directing people's opinion into a certain direction and convincing them of particular topics. Advertisements are a part of mass media: they are published in newspapers, magazines, television broadcasts as well as on the radio and the internet. The advertisements are located in the vicinity of the topics presented in the mass media and thus closely connected to them. Modern research institutes constantly analyze the target groups of the different mass media and develop identity profiles of them. With this data base, companies can identify the media which their specific target groups use most frequently so that they can address them directly with their advertisements without risking too many scattering losses, i.e., addressing people to whom the advertising message might not be relevant or who are not a member of the intended target group. Kroeber-Riel et al.

describe advertisements as a social technique which is used to influence people in a certain direction. Mass media support this effect with their power to multiply information, set the agenda, and reach numerous recipients. In addition to the above-mentioned effects of mass media communication, advertisements have further functions for the customers that go beyond the mere informational aspects and effects of mass media communication. Krober-Riel et al. focus on the following aspects:

- **Pastime and entertainment**: Advertisements, especially commercials on television or the internet, increasingly become a form of entertainment. TV shows called *The Funniest Commercials of the World* and internet platforms like YouTube broadcast commercials in a kind of meta-publication: Here, the sender is not the advertising company pursuing economic interests but users or broadcasting companies that see an entertaining factor in the ads. In these publications, commercials become the center of interest and people watch them during their free time as entertainment. Thus, the mere economic purpose, for which these ads were designed first, is loosened up. Kroeber-Riel et al. describe this phenomenon as a "contribution to socializing by advertising" (Kroeber- Riel et al. 631). By using the commercials as content of shows and entertainment series, they go beyond the borders of their initial purpose as promotions for products, brands or companies and directly influence and "shape the […] picture of the customers and affect the change in attitudes" (Kroeber- Riel et al 631). This transfer of advertisements from their initial purpose to other areas of social life enforces their position: they become increasingly important, are actively watched and omnipresent in the minds of the society members without being linked to economic goals.

- **Emotional experiences**: Advertising offers many emotional experiences for the recipients. As explained in chapter 3.1, emotional appeals are a basic component of the persuasive effect of an advertising message. Providing an emotional experience of any kind in an advertisement links the promoted product or brand to a specific emotion. Thereby, it is automatically differentiated from the competitors. Furthermore, a positive advertising atmosphere is created for the recipient.

With the aid of pictures, music or emotional key stimuli[9] such as sexual attractiveness or the so-called infant scheme, recipients undergo an emotional experience which they associate with the promoted brand.

- **Information for a buying decision**: Advertisements provide customers with information on the promoted products or brands, which they can consult during a buying decision. Considering the legal requirements, even information on or comparisons with products of competitors are inserted.

How effective these advertising functions actually are and how strong their impact on the perception of a recipient is, depends on the particular recipients themselves. In this relation, the concept of "involvement" (below) comes into play.

3.4 Recipients' Involvement Determines the Success of an Advertisement

In the context of marketing, the term "involvement" describes the degree of commitment a recipient has towards an advertisement. Esch et al. describe this concept as follows: "The lower the involvement of the persons whom the advertising addresses to is, the stronger they have to be activated [10]. In marketing, we are often confronted with low-involved customers. Typical exceptions are concrete decision situations and the therewith connected active search for information […]" (Esch et al. 45). Therefore, advertisements need to be structured in a way that attracts the recipients' attention in order to affect them in the intended way. This can be achieved by applying different methods of activation. Besides the already mentioned components of persuasive communication (chapter 3.2), further activating methods are (Esch et al. 44):

- **Physically intense stimuli**: Loud, colorful or large stimuli in an ad that catch the attention of people's senses. A good example of advertisements with physically intense stimuli are the ones by Coca Cola. All their communicative measures are dominated by the corporate color red. Together with loud

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[9] Key stimuli are special stimuli which cause an inevitable, innate reaction by the recipient as soon as he or she realizes the stimulus. In behavioral science, this reaction is described as fixed action pattern (FAP). It occurs by reflex and can almost not be controlled as it equals an inborn instinct. A typical example of a key stimulus and the connected FAP is the so-called infant scheme: Images of children or features characteristic for babies such as round faces or big eyes cause an inborn protective reaction. Also sexual key stimuli such as a woman´s cleavage are often used in advertisements to attract attention. (Esch et al. 43).
[10] Activation describes a "status of temporary or lasting inner tension that makes a recipient turn towards a certain stimulus. […] It affects the emotional and cognitive conversion of the stimuli. Activating stimuli can be better remembered" (Esch et al. 258). Activating stimuli are the measures applied to attract people´s attention such as loud music, colorful pictures, images of people, sexual stimuli or surprising pictures. For more information, see Esch et al. 44.

acoustic elements and music in radio or television spots as well as big letters in written communication, they attract attention by the aid of physical intensity and catch the eye of the recipients in all communicative channels.

Figure 21: Example of a printed ad from Coca Cola with physical intense stimuli in form of a bright red color (© Coca Cola).

▪ **Emotionally appealing stimuli**: As already mentioned above, emotional stimuli are a core element of persuasive communication and thus considered the key to effective advertising. They can be integrated via emotional images or via the use of emotionally appealing language. How this appeal is designed and which specific emotion it addresses is up to the designers of a campaign. It is in fact the great challenge which marketing experts and agencies must deal with in their daily business: Finding the matching emotion for the presented product and comprehensive campaigns to optimally address the recipients emotionally. This can be positive or even also disturbing emotions – the final goal is to attract attention. A good example of emotionally appealing stimuli with conscious disturbing effects is the advertising campaign of the Italian fashion company United Colors of Benetton. For several years, the company has established a comprehensive campaign that includes very touching images of people in all different kinds of problematic situations such as injured children in war zones or prisoners who are sentenced to death. Moreover, highly critical topics such as discrimination or anti-semitism are illustrated. The campaign was controversially discussed in public and thus perfectly fulfilled the intention of emotionally appealing advertisements: attracting attention and causing interest.
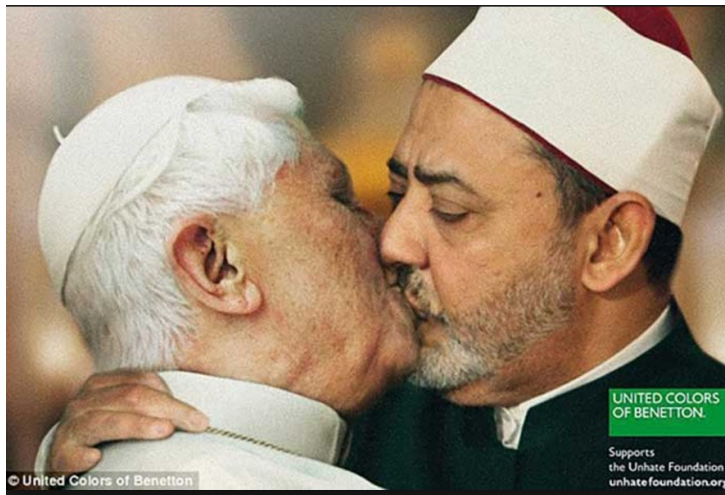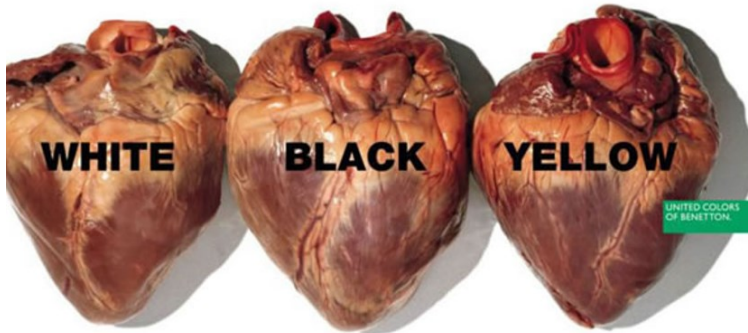
Figure 22, Figure 23 and Figure 24: Examples of emotionally appealing ads by the fashion company United Colors of Benetton (© United Colors of Benetton).

- **Cognitively surprising stimuli:** These stimuli are based on surprise effects. They differ from standardized concepts or prototypes of things and issues that people learned by experience and that are stored in their minds. By the targeted deviation from these standardized concepts, advertisements can provoke attention and cause interest in the advertising message. Good

examples of these surprising effects are images of people with animal heads, animals with human traits of character or women with male voices.

With regards to the above-mentioned rhetorical appeals, for low-involved customers, using a pathos-based communicative appeal of the communicative message is advisable. The first and foremost goal of a message sent to low-involved customers is to attract their attention in any way and make them aware of the mere existence of the message. Then, according to the AIDA principle described above, the message also needs to waken their interest so that they further deal with it in detail. With low-involved customers, the use of emotional appeals together with physically intense stimuli that do not require mental efforts, suits this purpose very well. Ethos- and logos-based communicative appeals are, in contrast, more suitable for higher-involved customers who already have a certain kind of interest in the message and can thus be reached by concrete arguments, facts, and more detailed information. As this kind of content needs a larger amount of time to be processed by the target groups, customers with an already existing general interest will more likely deal with it and read them more carefully than those being less involved. This broad spectrum and contextual variety of the above-mentioned functions, effects, and components of persuasive communication gives an impression of how advertisement works. It provides the background for the upcoming investigation on how the features of advertisement and advertising language are used to promote a certain beauty ideal. The upcoming chapters will further focus on the promotion of beauty ideals in advertising.

3.5 Media and the Topic of Beauty

As it was just displayed, advertising can be regarded as a form of mass communication. It occurs in all different types of mass media – from print over radio and television up to the internet. This large variety of different communication channels provides a broad range of potential target groups. To reach them and cause the intended persuasive effect, the proper use of the above-mentioned communicative instruments and concepts is crucial. Furthermore, the topic of advertising must be illustrated as effectively as possible.Beauty is probably one of the most popular contents of advertising campaigns. Selling beauty products has become a major economic factor within the last years. In various sectors, beauty is used to promote products and services – in addition to the industries dealing directly or indirectly with beauty products.

As I outlined in chapter 1, the wish for beauty is omnipresent in almost every society –and in most cases has already been for centuries. But within the last years, the criticism of the massive influence that media have on society in terms of the perception of beauty has increased. According to a survey conducted for and presented in the film *Embrace*, 70% of all women are dissatisfied with their own body and describe it as disgusting or wobbly. This leads to ever-rising numbers of eating disorders, depression, and other psychosomatic diseases. According to Mia Freedman, co-founder of Mamamia Women's network Sydney and former editor of the *Cosmopolitan Australia* magazine quoted in the *Embrace* documentary, the main reason for this is the perfect beauty ideal promoted by the media.

If you just look at women's magazines in the last 30, 40 or 50 years, you could think that there is only one type of woman that exists in the world. Six foot tall, about 17 years old, usually blonde and blue eyed, with skin like plastic. And in fact, she is an alien because she is created on a computer. And women consciously and subconsciously compare themselves. And if you are always comparing yourself to something that does not actually exist, how can you possibly feel good when you look in a mirror? (*Embrace* Documentary min. 15 -16).

In our modern world, people are surrounded by digital stimuli and confronted with the idea of ideal beauty everywhere: At airports as well as in train and bus stations, billboards display immaculate women. On packages of diet drinks or cosmetic products in the supermarkets, beauty ideals are presented just like in television or the internet. A plus-size model named Stefania presented her experiences with the beauty and fashion industry in *Embrace*: "I tortured myself by looking at girls in the magazines because I wanted to look like them. I wanted to be skinny. And in the modelling industry, there is so much pressure to stay within those tiny measurements. […] The only option to stay in the modelling industry is to get an eating disorder" (*Embrace* Documentary min. 17-20). Psychologist Professor Marika Tiggemann from the School of Psychology at Flinders University makes the media responsible for this development and the increasing number of eating disorders: "This idea of having a thin body and how the way you look has become so important must mostly be contributed to the globalization of media" (*Embrace* Documentary min. 23). A perfect example of the impact of modern mass media is also the evolvement of the beauty ideal on the far remote Fiji Islands after the introduction of mass media. A research group led by Dr. Anne E. Becker from Harvard Medical School investigated changes in the body image and eating routines among young women on the

Fiji Islands after the region was connected to satellite television in 1995. The results of the surveys revealed that eating disorders and the perception of the ideal body had changed drastically. Originally, the natural beauty ideal on the islands in the South Pacific was very feminine, women tended to be overweight and attached importance to eating much and passionately. As soon as the Fiji Island were connected to international television, "fifteen percent of the women surveyed in 1998 […] reported that they had induced vomiting to control their weight, […] compared with three percent in 1995. […] Girls who said they watched television three or more nights a week […] were 50 percent more likely to describe themselves as too big or fat and 30 percent more likely to diet than girls who watched television less frequently" (Goode, "Study Finds TV Alters Fiji Girls' View of Body"). Another interesting finding of this investigation was that with the increasing popularity of international television channels on the Fiji Islands, an increasing number of girls told the researchers, according to Goode, that they wanted to look like the Western women they saw in the television series.

Australian photographer and mother Taryn Brumfitt, the producer of the *Embrace* documentary, deeply struggled with her body after having given birth to three children, going through depressions, episodes of massive exercising, and even considering plastic surgery to reach what the media promoted as ideal. After a while, she decided to put an end to this torture and step by step started accepting her body as it is. She documented her development on her social media channels – and this went viral. Women from all around the globe, who suffered in the same way, contacted her. According to her own statements in the documentary, this made her realize that in all nations, at all times, and on all social grounds, women have been struggling with themselves because they aim to reach an ideal promoted by the media. With her initiative *Embrace*, after which the documentary is named, she tries to encourage women all around the world to stop torturing themselves or spending millions of dollars on cosmetic or plastic surgery but make peace with themselves instead. An increasing number of initiatives like *Embrace* have evolved within the last years and try to change not only the women's minds and obsession with perfect outward appearance but also the way in which media and marketing campaigns display women. With the advertising campaign for its beauty brand *Dove*, the company Unilever was one of the first beauty companies picking up this idea with its so-called *initiative for real beauty* (see chapter 4.8). Also Friedman states in *Embrace* that one of her first moves as an editor of the *Cosmopolitan Australia* magazine was to insert photos of normal-sized or plus-size models into the magazine. By doing so, she had to face major difficulties. For example, it was hard to find fashion brands to provide clothes for the models or to get a photographer:

Clothing designers do not want their brand associated with anyone larger than a size eight. I was shocked by the hypocrisy of this. They are happy to take the money of any women, up to the size 22 or beyond. But they do not want anyone to know. […] The photographer did not want his name to be on the shoot, the makeup artist did not want it either. It was a real battle – and it continued to be a battle throughout all the years. (*Embrace* Documentary min.14-15)

This development towards accepting oneself and one's body just the way it is has significantly evolved and spread, especially also by the aid of social-media and the postings of influencers that increasingly promote this idea. It is described as the body positivity movement.

3.5.1 Body Positivity Movement

Within the last years and in parallel to the promotion of the existing imaginations of ideal beauty, another movement has evolved that is rather positioned opposite the idealization of beauty stereotypes: the body positivity movement. Especially through social media channels of influencers, this idea has significantly spread via the internet. It promotes the idea of being confident with yourself and loving your looks the way they are, no matter whether your body complies with what is commonly being observed as beauty in the society you live in or not. Taryn Brumfitt was among the first ones that picked up the topic in social media and made it accessible to a wide audience by shooting a film with real, authentic women, not actors. But within the last years, the movement has grown and more and more people – especially women – identify with the idea of being confident and not trying to reach an ideal promoted in media and advertising. As my own research shows, more than 15,000,000 Instagram postings were published with the hashtag body positive at the beginning of 2021, more than 7,000,000 with the hashtag body positivity.
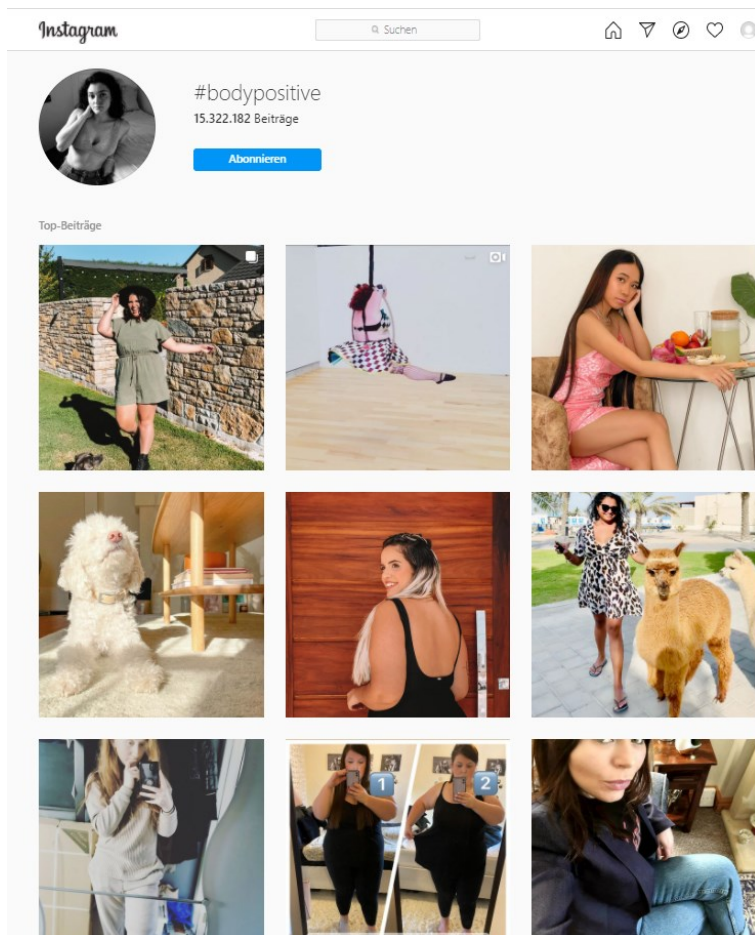
Figure 11: Examples of pictures posted under the hashtag body positivity on Instagram.

These numbers alone show how relevant this topic has become. And through the increasing relevance of social media as a communication channel for advertising companies as well as of influencers for the promotion of products, also beauty companies have become aware of this movement that – in certain aspects – opposes the original idea of beauty ideals in media as it questions the features regarded as ideal as well as the wish and desire to reach this ideal. In their study on the relevance of social media in marketing and advertising, Husain, Ghufran, and Chaubey state that "According to Hubspot, 92% of marketers […] claimed that social media marketing was important for their business, with 80% indicating their efforts increased traffic to their websites. And according to Social Media Examiner, 97% of marketers are currently participating in social media […]" (Husain, Ghufran, and Chaubey 21).

Bearing this relevance in mind, it becomes clear that a movement focusing on the topic of beauty and its perception that is at least questioning the current beauty ideals and perception of ideal beauty also has a relevance for professionally designed advertising

messages of beauty companies. In fact, both the body positivity movement and the advertising campaigns of the beauty companies address similar target groups with their messages – namely women that have a certain body awareness and are open for the topic of beauty and what it looks like. Only the interpretation and the attitude towards the topic differ. While the social media-based body positivity movement that is currently steered by private persons acting as influencers points out the importance of accepting yourself as you are, the beauty industry works with creating a desire to reach the promoted beauty ideals and promoting products with which to reach this created ideal. As this movement has just recently evolved within the social media channels, it is still a rather viral phenomenon – even though there are already some beauty companies jumping up on this train and also including the idea of not being perfect but being happy in your body into their advertisements. Dove was one of the first beauty companies to adopt this spirit of the body positivity movement into their advertisements within their *Initiative for Real Beauty.* [11]

Even though the body positivity movement has just recently come into the awareness of the broad public, its origins go back to the 1960s. According to an article by the BBC Bitesize platform written together with Tigress Osborn, the chair of the National Association to Advance Fat Acceptance (NAAFA) in America, the body positivity movement has its roots in the Fat Rights Movements of 1969 in the USA:

> A young engineer in New York named Bill Fabrey was very angry about the way the world was treating his fat wife, Joyce. He had read an article a couple years earlier by a fat man called Lew Louderbach about the unfair ways fat people were treated. He made copies and handed them out to everyone he knew. Then he gathered a small group of people and created the National Association to Aid Fat Americans (today known as the National Association to Advance Fat Acceptance or NAAFA, the world's longest-running fat rights organization).

According to the BBC article, the movement spread from New York to other US states and from there over the years across the world. Even though they did not use the terms of body positivity or body positive back then, they promoted the same idea, namely being confident and not feeling ashamed of the body you have. Thus, it is not such a new movement at all, and it becomes obvious that the idea of feeling confident with your body has been relevant for people – especially the ones that do not or do not want to fit into the promoted stereotypes of ideal beauty in their countries – for quite a while. With the new media, and in particular the possibilities that social media offers to "normal" people to speak up and say their opinion, this topic and the overall movement has gotten further into

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[11] See page 85 in my study for further information.

the awareness of the public as all information is easy to access and via the hashtag function offered in social media, easy to find as well. Which effect this movement will have on the beauty industry and their way of communicating and promoting their products will show within the next years.

3.6 Beauty: Economic Potential and Media for Beauty Advertisements

The economy is aware of the huge potential which the desire for beauty holds. Thus, the market for beauty products has evolved significantly. Especially throughout the last decades, the beauty industry has risen very fast: From moisturizing creams over make-up, hair color or body lotions up to diet drinks, fitness programs, and food supplements as well as cosmetic treatments – a nearly endless offer of products that promise to make their users reach a certain beauty ideal is available on the market. This huge variety of products of different brands led to massive competition between the traders that offer related products. To promote one's specific products and to differentiate oneself from the competitors in order to generate a turnover, advertising campaigns are crucial. These campaigns target the customers' desire for beauty with their content and promise to fulfill it with the promoted products. To do so, the components of persuasive communication in advertising are applied: *Logos, Ethos*, and *Pathos*. They are used in the form of images, language, and non-verbal communication. The diversity of media used for mass communication and therewith also advertising is huge. Newspapers and magazines are available for every field of interest; a huge variety of television and radio channels with multiple shows and series has evolved throughout the last years, and the internet with its endless range of websites offers multiple platforms for advertising campaigns. Market and media research evaluates which media are used by the different target groups that advertising campaigns may address. This is done by identifying key data of the user behavior. These data include the main characteristics of the users (age, social standard, hobbies, and interests, etc.), the time of day and duration of media use, the quantity, the intention as well as the expectations. With surveys, the preferred TV channels, magazines, websites, radio stations or social media platforms of various target groups are analyzed. This means that due to the very detailed findings of market research as well as to studies dealing with customer behavior and media use, beauty companies can identify the media that are primarily used by their target groups. This enhances their chance to successfully place the particular advertisement in an effective environment. In the following, I will present the most popular and important mass media channels for the beauty industry together with examples. From this overview of all media, I will then select those which I will further use as research parameters in the upcoming study.

3.6.1 Printed Fashion, Lifestyle, and Beauty Magazines

       Printed magazines dealing with topics of fashion, lifestyle or beauty are still among the most popular media for beauty ads – even though the market for print media is constantly decreasing due to the rising importance of online media.[12] Nevertheless, the high-end magazines in the beauty sector still constitute status symbols in the beauty and fashion industry: Titles like *Vogue*, *Elle* or *Cosmopolitan* are powerful media, which are highly valued and established. Their reputation made them gain a brand value themselves, which goes far beyond the benefits they offer their readers with the content and information provided in the magazines. Reading *Vogue* or *Elle* counts as a fashion statement itself in the branch. The fashion, cosmetics, and beauty trends that find their way through the very strict admission control of highly selective fashion editors and journalists into the magazines can be sure to be among the most trendsetting, successful collections of the season. This goes especially for the journalistic articles and product presentations written by the editors which are regarded as neutral ratings, but is also true for advertising. Placing an advertisement in one of these magazines is one of the most expensive investments possible in printed ads.[13] The extraordinarily high value of these magazines makes them very attractive to the international beauty industry. Being present in one of these magazines connects the products closely to all attributes that are associated with the titles: style, fashion, trends – and of course beauty, above all. So it is no wonder that *Vogue* scored the top position for sold ad pages in 2016 (see Steigard). The fashion magazines play a very important role in the process of creating and spreading a certain beauty ideal: With the models displayed in the magazines, with the promoted fashion and the cosmetic advice provided, these magazines define and help create not only the fashion trends for an upcoming season but also what is regarded and desired as beauty features. The advertisements in these magazines benefit from being placed in this context: They are embedded in an environment where the desire of being or becoming beautiful is omnipresent and in which most of the articles deal with physical attractiveness in a certain way. Readers of these magazines are likely to have a high personal involvement in the topic of beauty. It can therefore be assumed that they are receptive to advertisements which promise to help reaching the beauty ideal that is presented in the surrounding magazine content.

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[12] According to research by the Newspaper Association of America, print ad revenues in news media fell from $44.9 billion in 2003 to just $16.4 billion in 2014 in the US (see Pew Research Center, pdf). Also in the United Kingdom, the circulation frequency of printed magazines, both news and consumer, is constantly decreasing (see Sweney and Ponsford). The same development is present in the non-English-speaking countries of the world.

[13] For example, a 2/1 ad in the European *Vogue* editions costs around 60,000 USD. In Australia, it is 20,000 USD.

In addition to these few most famous titles of beauty magazines, a huge variety of further magazines dealing directly or indirectly with the topic of beauty have flooded the market for printed women's magazines within the last years. Wellness, fitness or lifestyle guides as well as beauty and fashion magazines for every price, age, and social group are available. This variety offers multiple opportunities for suppliers of beauty products to address their advertisement to their specific target groups by choosing the appropriate magazine. Almost all the fashion magazines also offer online editions to match the above-mentioned trend towards online media. According to a study by the *New York Times*, the sales of digital editions of fashion magazines have nearly doubled in the last years (see Mau). Only a few of them have gained a respectable position in terms of scope, awareness, value, and recognition among the target groups. These values are important markers for beauty companies when they assess the relevance of magazines as potential advertising platforms. Besides the above-mentioned magazines *Vogue, Elle,* and *Cosmopolitan,* the magazines *InStyle, Glamour, and Marie Claire* are highly valued magazines in the beauty industry as well. Therefore, these six magazines in their country-specific editions are primarily used as sources for my investigation of printed advertisements.

3.6.2 Online Media

Online media and communication have significantly affected and changed the media use of the people worldwide. According to the International Telecommunication Union, almost 54% of the world population were connected to the internet until the end of the year 2019.
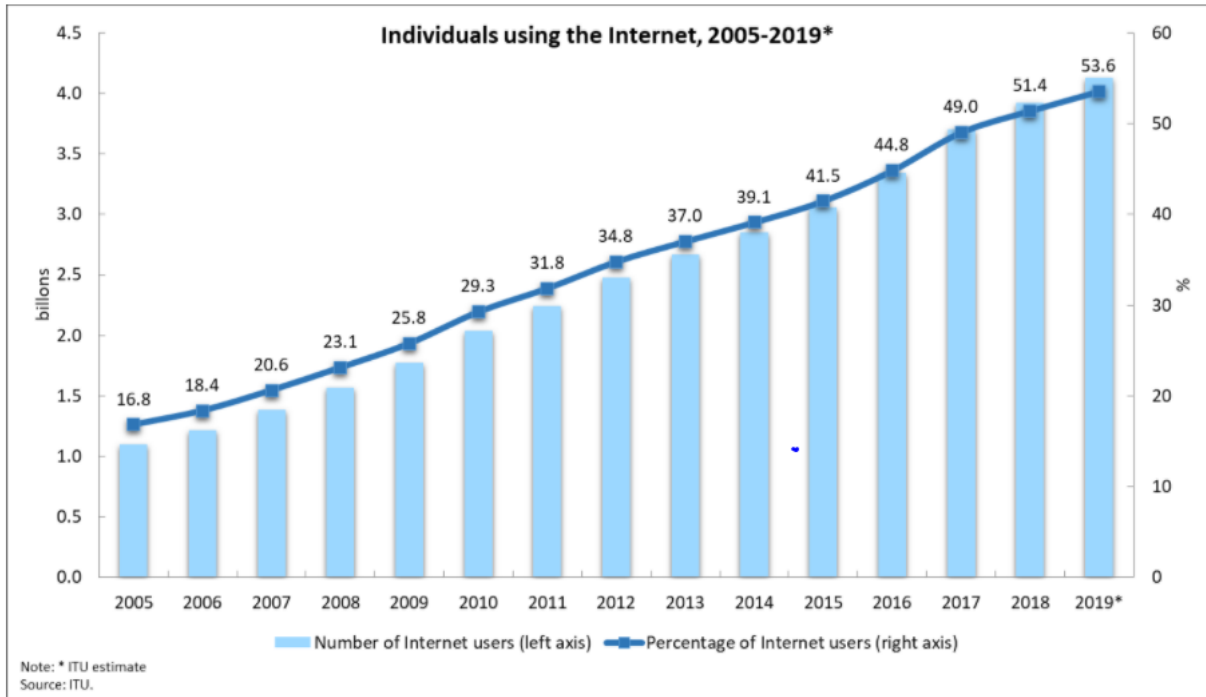
Figure 12: Individuals using the Internet (source: ITU).

According to findings of Internet World Stats, Africa has the lowest internet coverage of all with a penetration rate of 42.2% (preliminary results for Q2 2020). The table below gives an overview of the spread of internet access worldwide:

WORLD INTERNET USAGE AND POPULATION STATISTICS 2020 Year-Q2 Estimates						
World Regions	Population (2020 Est.)	Population % of World	Internet Users 30 June 2020	Penetration Rate (% Pop.)	Growth 2000-2020	Internet World %
Africa	1,340,598,447	17.2 %	566,138,772	42.2 %	12,441 %	11.7 %
Asia	4,294,516,659	55.1 %	2,525,033,874	58.8 %	2,109 %	52.2 %
Europe	834,995,197	10.7 %	727,848,547	87.2 %	592 %	15.1 %
Latin America / Caribbean	654,287,232	8.4 %	467,817,332	71.5 %	2,489 %	9.7 %
Middle East	260,991,690	3.3 %	184,856,813	70.8 %	5,527 %	3.8 %
North America	368,869,647	4.7 %	332,908,868	90.3 %	208 %	6.9 %
Oceania / Australia	42,690,838	0.5 %	28,917,600	67.7 %	279 %	0.6 %
WORLD TOTAL	7,796,949,710	100.0 %	4,833,521,806	62.0 %	1,239 %	100.0 %

Figure 13: World Internet Usage (© Internetworldstats).

Internet World Penetration Rates by Geographic Regions - 2020 Q1
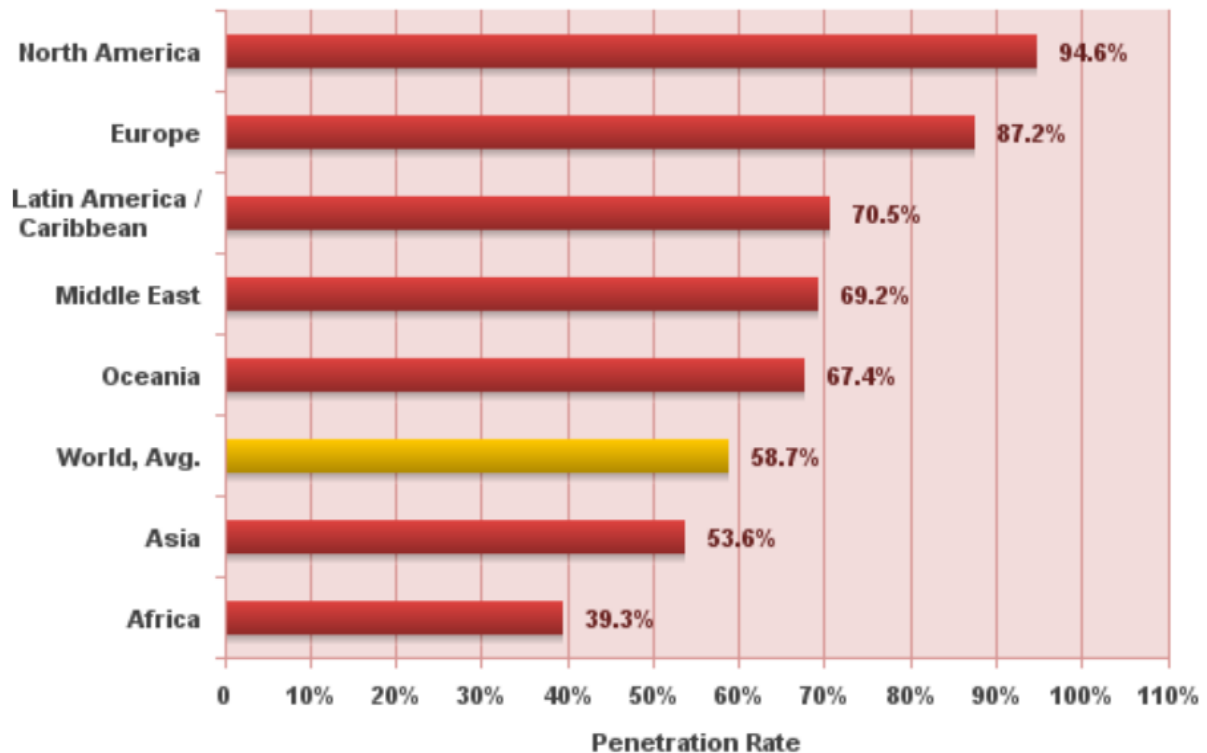
Figure 14: Internet World Penetration Rates (© Internetworldstats).

In view of the rapid development in recent years, the penetration rate can be expected to further increase throughout the next years. The constantly rising number of users, the nearly unlimited variety of topics, and the easy access to information makes online media an indispensable platform for advertising campaigns. According to US media researcher Amy Watson,

> The magazine industry is facing challenges, not least because of the waning interest in printed media formats. The estimated revenue of periodical publishers in the United States fell sharply in the past decade from 46 billion U.S. dollars in 2007 to just over 26 billion in 2019, and print advertising and subscription revenue is a sore point for even the larger media conglomerates […]. The internet changed the print publishing industry drastically and reshaped not only how consumers engage with content, but the kinds of content they enjoy. Audiences have become accustomed to the advantages offered by digital alternatives, making it increasingly difficult for print publications to keep their readers. (Watson)

The fewer readers a printed medium has, the less attractive it is of course for advertisers as its scope gets smaller. This causes a decrease in the bookings of advertisements in printed magazines so that the main financial basis of many publishers breaks off. In contrast, online advertising logically becomes more and more important in the field of mass media.

Consequently, an increasing number of printed magazines have already established online editions. This enormous significance of online media of course has not remained hidden from the beauty industry: The topic of beauty is dealt with in various online platforms. Consequently, the variety of these platforms and their purposes is huge.

Among all the online media available, the *company website* is definitely the most crucial one for advertisers. A website is one of the basic elements of corporate communication, independent from the company's industrial sector. It provides almost unlimited possibilities for presenting a company and its products. On its website, the company gets in contact with the users and communicates with them either in a one- or a two-directional way (depending on whether there is a function such as a chat or a forum that allows for the direct interaction with the user). On websites, products are presented, image campaigns published, and any kind of news on the brand or the company announced. Therefore, all different kinds of media can be used: Besides the classic communicative advertising elements - i.e., written language and pictures, also spoken language can be included, for example in the form of video clips. Here, also non-verbal communicative aspects such as mimics and gestures come into play. In addition, elements such as animations can be used or online-specific communication forms such as emoticons or chats included. This crucial significance for the complete corporate communication thus makes the website one of the most important communicative channels of a company. Especially with regards to international business, these online platforms offer the possibility to address different regions with their own, country-specific platforms that offer content adjusted to the needs and demands of the specific country.

Moreover, also *online editions of beauty magazines* are increasingly important advertising platforms. Even though the niche of printed beauty magazines is still doing pretty well in this harsh environment, almost all of the magazines own online websites on which parts of the magazines' contents or complete online versions are presented. Furthermore, additional media which cannot be presented in print such as videos or audio elements are available here as well. Moreover, many magazines also provide interactive forums where their readers can exchange opinions and discuss different topics related to

the company. On most of these platforms, advertisers can place online ads. Therefore, the providers of the websites offer the possibility to insert banners or linked ads for a specific time and cost-level. Moreover, further measures such as re-targeting[14] are at hand to advertise certain products. In addition, also *social media platforms* experienced increasing success, both in private and in business life. On platforms like Facebook, Twitter, Instagram or Snapchat, anyone can present content and communicate with others. For companies, this offers the opportunity to directly interact with their customers, get feedback, and spread further information in addition to mere product specifics. Especially for beauty companies, being present in social media is crucial. Not only do almost all big beauty companies own one or several social media sites, the direct contact with their customers also gives product managers and marketing experts the possibility to catch up with the needs and current trends of their customers. Just like on websites, videos, pictures or spoken content can be published to give impulses or activate users. Thereby, the scope of potential topics is more or less unlimited. Some of the beauty companies even own individual social media pages for the different countries they sell their products to – just as it is the case with the use of country-specific company websites. Besides the company-owned sites on social media platforms, also fashion magazines, designers, models, fashion journalists or make-up artists have their own social media platforms on which they deal with the topic of beauty and beauty ideals in any imaginable way. Social media platforms offer advertisers the possibility to buy advertising banners or boxes and address them to specific target groups. For example, banners can only be made visible for those users visiting a platform related to the topic of beauty.

 Mailings or newsletters are another online marketing instrument which is primarily used by companies to inform the addressees about news, offers, and pre-defined topics of interest or to help placing and promoting a certain topic, product or sales action. Beauty companies can use these newsletters to promote their products and a certain beauty ideal as well as to spread their campaigns. Besides the companies, also magazines may use newsletters to address their readers and inform them about new editions, issues or further content. Sending newsletters may underlie legal restriction and data protection laws. Depending on the specific country, using contact data of existing or potential customers such as email addresses can require the written consent of the addressee or is even

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[14] The term *re-targeting* describes targeted online advertising. In this technique, a user who visits a website is tracked by adding a cookie to his browser. This enables the provider of the website to confront the user with further advertisements for his website or products once the user has shown a general interest by visiting the website.

forbidden at all. Therefore, it always has to be decided individually if this marketing instrument is an option.

Search engines have evolved into a crucial online marketing instrument as well within the last years. Facing the mass of available websites, fast retrieval is crucial to make users aware of an online platform. More and more users search for topics of interest via search engines such as Google while fewer access a website via entering the direct URL. Therefore, website providers need to make their website visible for the search engine. This process is called Search Engine Optimization (SEO) and has become an essential component of online marketing: its importance has massively increased within the last years. 98.148 search queries per second are registered by Google as of December 2021.[15] SEO describes actions and initiatives that aim at improving the visibility of a website in the organic search results of a search engine. Organic thereby means the unpaid search results.[16] The easier a website can be found by a search engine, the higher it is ranked in the listings and the more likely it will be visited by the users. To improve the visibility in the search engines, a website needs to fit the specific search terms – the keywords – that a user enters into the search engine to find matching websites to this term. Therefore, different measures are at hand: the text on a website can be optimized by inserting specific keywords relevant to the topic of the website, which are often searched for. As soon as a user enters one of these keywords into the search engine, it registers a match and lists the website further up on the search results list. Furthermore, also media such as videos or images on the website can lead to a better visibility in the search result list. Even the HTML code with which websites are programmed can be optimized. SEO is a separate field of research within marketing, which experiences constant changes due to the short life cycles of the technology. With a market share of over 90%, Google is by far the most important search engine worldwide. The only exception is China, where Google is not available at all. There, Bing is used as a search engine instead. But in international comparison, this search engine does not even reach 3% of the market share (numbers for 2021) and can thus be neglected (see Lunapark). Its effect on our daily language gives evidence of the high influence Google has on our daily life: The verb to google meaning searching online constitutes a neologism that was implemented in the vocabulary of numerous languages – hardly any other brand has ever

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[15] See Internet live stats.

[16] Besides the organic search results that are displayed when a user enters the search term, it is also possible to actually buy a top ranking on the search result pages. This can be done by using Google´s advertising system AdWords. By paying a certain amount of money that is defined by a specific bidding system, a website provider can make his online ads and URL appear at the top of the result page of Google as soon as a user has entered a predefined keyword. For more information on Google Adwords, see https://adwords.google.com/home/how-it-works// .

reached this popularity. Along with this power comes a high potential for companies that actively use SEO measures to reach online users: People who actively search for a certain topic or key word already show a certain kind of interest and do not have to be activated anymore. This is a good starting point for reaching them with the content provided on a website on the specific topic. As a matter of fact, many companies rate SEO among their most important online marketing measures because it enables them to guide interested people to their websites. For our topic of interest – beauty – this means that beauty companies adjust the texts on their websites so that the terms their customers might look for or be interested in can be found on their website by the search engine. This helps them to reach a higher rank on the search results lists, which signifies relevance in the eyes of the users. The online marketing instrument SEO thus enables the sender of a communicative message – in our case the companies that deal with the topic of beauty and publish their messages on their website – to reach a higher number of addressees who already have a certain kind of basic interest.

These are the most important and also most frequently used online marketing measures at hand. Besides them, there are numerous further platforms that can be used to present or communicate the topic of beauty. Among them, there are forums in which users, customers, journalists or companies can discuss directly with each other. Also chat functions on websites that enable the users to interact with the website provider are possible. Moreover, blogs from beauty journalists as well as users or trendsetters with product tests and ratings as well as the presentation of beauty trends have become increasingly important within the last years. YouTube videos on beauty and fashion trends are further examples. The sheer limitless amount of possibilities to communicate online offers many opportunities and channels to both companies and customers for interacting with each other. Every single one of these marketing instruments could provide the base for an empirical investigation on how it applies linguistic features and language to promote the topic of ideal beauty – due to their easy accessibility also in an international comparison. Among the existing instruments of online marketing, the company websites serve as objects of analysis due to the following reasons: The topic of interest of my study is the language used by the companies to promote their understanding of ideal beauty. As the websites are provided by the companies themselves, all content is published by them as part of their corporate communication, and no external influence falsifies the findings. Moreover, the website is the main communication channel of the companies and can be accessed worldwide – in most of the cases, even with country-specific editions. Therefore, the basis for an international comparison is provided here. Unlike newsletters or social media channels, the content provided on the websites is not limited. Newsletters offer only

limited space so that just parts of the specific communication measures of the company can be offered to promote both the products and the specific ideal. Moreover, they are restricted in their international comparability as not all companies offer country-specific newsletters. The same goes for social media platforms: Just a few of the companies under investigation offer country-specific social media platforms, which makes the international comparison difficult. Moreover, also here, only specific content that matches the requirements of social media communication is presented. In contrast, websites display the whole range of a company's communication, including product promotions, beauty ideals, and any kind of additional information. With their numerous subpages dealing with different contextual categories as well as with their country-specific versions, they provide all information needed for a sound investigation.

3.6.3 Television

Despite the increasing success of the internet, television still remains the most popular and most frequently used mass communication medium worldwide. Numerous studies have been conducted to find out which kind of mass media is the most popular form. The results show a comparable situation almost all over the world: in all countries where different forms of mass media are available, television is the most popular one. In the USA, for example, 92% of the inhabitants watch television weekly according to a study by the Nielsen media usage report (PFSK). Also in Europe, television is on top: In a study conducted by the market research institute statista, 94% of the 12.554 people questioned stated that they watch TV weekly (statista). According to a study by the European Commission conducted the year before, 86% of all questioned Europeans even watch TV daily (Standard Eurobarometer 76). This important role of television in the field of mass media communication promises a high degree of reachability and therewith a strong advertising effect. Advertising clips that are published on television are the ones which reach the highest popularity. If placed and designed correctly, they can set trends and make a product become popular in a very short time. Unfortunately, not all the beauty companies analyzed have broadcast ad clips on television, especially not internationally. Only the largest and most successful of the companies advertise internationally on TV; the smaller companies refrain from the very cost-intense production and placement of TV clips. Thus, this form of advertising will not be considered here due to reasons of comparability and validity of the statistical results of the investigation.

3.7 The Language of Advertising

Communication – especially persuasive communication – is the main purpose of advertising. The use of language is one of the most crucial parts of communication. Thus, the language use in advertising measures is of vital importance for the advertising effect and power. In fact, advertising can be regarded as one of the most powerful and effective ways of using language with a persuasive effect. Of course, also the non-verbal elements of advertisements such as emotional pictures, music melodies, graphical elements, mimics or gestures are very important for an effective advertisement: They catch the attention of the addressee and thus are the key for getting in contact with potential customers. But once the addressees' attention has been drawn to the advertisement, either written or spoken language needs to be used to transfer the main content and message of the ad to the potential customer. It is thus the applied linguistic measures that transfer the content of the specific advertisement and finally make the addressee decide whether he or she can identify with the provided content and develop high involvement. This powerful role of language in advertising has made it become an increasingly popular field of research in linguistics and communication studies within the last years. The used language – either spoken or written – is the main and most consciously perceived communicational aspect that addressees get in touch with and that transfers the actual information. The increasing popularity of this field of research enables us to refer back to a sound base of research findings that provide comprehensive background knowledge for the upcoming study. In general, the language of advertising serves the purpose of persuasive communication and thus follows its rules and structures. It aims to convince people of the topic, subject or product displayed in the particular advertisement. The language of advertising is characterized by the fact that it uses special linguistic features that are not at all or rarely used in daily language. This deviation from daily language occurs in the form of words and linguistics concepts with extraordinary structures that are supposed to draw the attention of the customers and appeal to them in order to provoke desires as well as to cause identification. In the following, I will present how advertising language works.

3.7.1 Instruments of Advertising Communication

There are various ways for transmitting an advertising message. In her paper on advertising language, Nina Janich distinguishes advertising materials and advertising media to point out the different shades of advertising communication (Janich 19-20). They act as the instruments that are used to transmit the advertising message:

- Advertising materials: This concept describes all ways of realizing advertisements either optically, acoustically or in a combination of both. It thus refers to the outer format of an ad such as TV or radio spots, billboard advertising, press advertising, ad banners or pop ups in online platforms etc.

- Advertising media: This concept describes the media used for transmitting the actual advertising message. This can be magazines, newspapers, television channels, radio, online media etc. (see chapter 3.2)

With this distinction, the complete spectrum of communicative instruments for advertising is covered and clustered, displaying the different choices which the senders of an advertising message have at hand when it comes to the question of how and where to communicate. Which advertising medium and material is actually chosen by the sender depends on different factors (Janich 40): First of all, the target group of the product or advertisement: Which media do they prominently use? What kind of advertising material is most popular and thus promises to be most effective? Second, the content of the advertising message: Which medium and which material suit the provided content best? And finally, the suitability of the particular material and medium for the purpose of the advertising message: Does the selected medium and material fit the company that sends the message and the purpose of the message? Just as Janich points out, it is very crucial for an effective advertisement that all communicative measures applied by a company fit together (Janich 30). Marketing experts call this concept integrated communication. Esch defines integrated communication as the "search for the big picture" of a brand, meaning the "contextual and formal coordination of all communicative measures in order to intensify and unify the impressions created by communication. The effects of the communicative measures should support each other" (Esch 295-96). From a linguistic point of view, the design of this integrated communication is highly interesting: How is language used in different media and materials to promote a certain topic – in our case, the particular beauty ideal? What kind of linguistic concepts are used to transmit the purpose of the advertisements? How does the use of language differ from medium to medium? And how do companies manage to create a unique language structure? To detect and analyze these aspects, it is important to first understand the peculiarities of advertising language.

3.7.2 The Characteristics of Advertising Language

The language of advertising has developed into its own field of research throughout the last years and now constitutes a sub-discipline of linguistics. According to Janich, advertising language follows other communicative rules than daily language or

technical language with scientific terminology. Janich states that advertising language is more than just transporting information via a certain medium from a sender to an addressee (Janich 45-46). This point of view is also supported by McQuarrie and Mick in their paper on "Figures of Rhetoric in Advertising Language." With reference to further experts in rhetoric they state that "Any proposition can be expressed in a variety of ways and in any given situation, one of these ways will be most important in swaying an audience. Hence, when persuasion is the overriding goal, the rhetorical perspective suggests that the manner in which a statement is expressed may be more important than its propositional content" (McQuarrie and Mick 424-25). From this point of view, it becomes clear that the way the content is transferred by linguistic and communicational measures contributes more to the persuasive effect than the content itself. So it becomes clear that the language used in advertising has a strong impact on the effect of an ad as the way it is applied influences the perception of the semantic content. In advertising language, the concept of the sender is more complex than in daily language as it is not a single person but a company or institution, sometimes also even an agency which organizes and structures the communication for a company in a professional manner. Furthermore, advertising language takes place in a very competing environment. Unlike other communicative processes in which the sender and the addressee most likely focus on each other and show a relatively high degree of involvement as they usually actively participate in the communication, advertising usually faces low involvement on the side of the recipients and competes with numerous other messages for the recipients' attention. Due to an increasing communicative pressure on the target groups caused by the large flood of communicative messages that reach potential customers via various communicative channels, it is very difficult for an ad to be perceived. So an advertising message has to outperform the competitor's messages as well as the general low-involvement of the customers. This can only be achieved by effective use of communicative measures. All components of an advertisement must match each other. The applied language needs to be structured appropriately to display and transmit the content in a suitable way. Additionally, it has to correspond with the visual elements and all other non-verbal aspects so that the whole message displays a consistent image.

Also in terms of the communicative media used, daily language use and advertising language use clearly differ from each other. Daily and technical communication usually only use one communicative medium or material at a time: Spoken or written, as direct speech, letters, telephone, online channels or books. In contrast, advertising messages can use different materials and media at the same time. Radio and TV spots can be published parallel to a print or a billboard campaign. Advertisements can

use a mixture of media and refer to various linguistic and communicative measures. Finally, unlike daily or technical language use, the success of an advertising measure not only depends on its communicative structure. Whether customers perceive the provided message and – in the best case – show the intended action (namely buying the promoted product) is also subject to external influences. The social environment of the customer, for example, can have a main impact on his or her responsiveness to advertising messages. The effect of a beauty ideal promoted in an advertisement on the recipient is thus influenced by the importance the topic of beauty has in his or her social environment. People whose friends, family or colleagues show a high personal involvement in beauty and attach importance to being beautiful more likely adopt the promoted ideal and develop the desire to fulfill it than those who are rarely confronted with the topic in their social life at all. Other influences on the success of an advertising message can be the statement of opinion leaders on the relevance of a certain topic or product as well as the financial situation of the recipient – only if he or she can afford the promoted products, he can buy them. Some advertisements use varieties of the standard language such as dialects or youth language to address a certain target group more effectively and cause identification. For example, an advertisement for a product that primarily addresses younger people can increase its effectiveness by presenting its content using the language and non-verbal elements that are typical for youths. The language of advertising is, unlike daily language, artificially structured. Its main target is to awaken emotions, desires, and wishes.[17] It aims to cause an intended effect – namely positioning a brand or product and increasing the attention for it. The spoken or written language in advertisements can thereby not or hardly be transferred to daily communicative acts because its style and structure is more or less unique. Nevertheless, with increasing popularity, the language used in advertisements may find a way into the daily language in the form of idioms or linguistic trends. A good example of this effect of popularity is the slogan of Mc Donald's, "I am lovin' it." Once having been a linguistic creation uniquely used in the ads of Mc Donald's, the slogan has become a set expression in the daily use of many different languages as it can be translated individually. Especially younger generations also use it in their daily language.

To sum up, the following general characteristics of advertising language can be named: The use of language for advertising purposes has a more complex concept of *sender* than daily language: the message is not sent by a single individual but by one or more institutions with economic-oriented intentions. Advertising language has to face

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[17] See AIDA model, chapter 3.2.

competing communication measures of other advertisers and needs to apply measures to stand out of the flood of communicative measures in mass media. Moreover, advertising language has to transmit a coherent statement independent from the communicative channels, following the rules of integrated communication. In advertising, language is used to transmit messages via different communicative channels at the same time to spread and strengthen the message. The effect of advertising messages does not only depend on the message itself and therewith the structure and use of language, but also on the personal environment of the customers: their social and financial background, the influence of opinion leaders etc. Thereby, advertising language might use elements of daily language such as certain varieties and dialects to cause a stronger identification on the side of the customers. A separate vocabulary can be developed, which is not or rarely used in daily language. Finally, advertising language is artificially structured and can influence daily language, for example, by making slogans become idioms.

3.7.3 Spoken and Written Language: Different Forms of Advertising Language

Advertising language can – just as every other kind of language in use – appear in different forms. The most obvious and most important distinction is between spoken and written language use. As I have already pointed out when looking at the different media and advertising materials available, the act of persuasive communication can either take place in written or in spoken form. Spoken and written languages show different characteristics. In linguistics, these differences and the question how they interact and depend on each other are analyzed in various studies (Meibauer 2).

Spoken language is based on sounds. The research fields of phonetics and phonology deal with the investigation of the sounds and characteristics of spoken language[18] as well as with their effects on meaning and grammar. It is produced rather quickly compared to written language: 2.5 words per second on the average (Meibauer 2 and 72). Spoken language is the prototype of a communicative situation: face-to-face communication, in which the sender of a message and the addressee are next to each other so that the reception of the message takes place via hearing (Meibauer 2 and Dürscheid 24). Other uses of spoken language such as telephone calls lack certain characteristics like having the spatial proximity of sender and addressee and the possibility of perceiving non-verbal elements such as mimics and gestures. This language form is very volatile and superficial. Grammatical, syntactical or morphological rules are not as obligatory as in written language. This is why spoken language is regarded to be

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[18] Phonetics deals with the mere physiological production of sounds and their function in a complete language system. Phonology concentrates on the analysis of the organization of sounds in a particular language.

informal. It must be transcribed or recorded in order to be documented and comes along with further nonverbal elements such as mimics and gestures that reinforce or support the spoken message.

Written language is based on graphic characters and, in its prototype, is a linguistically elaborated text as it is known from newspaper articles or pieces of literature. Furthermore, other types of written language such as non-literary, commonly used texts or working texts have caught the interest of linguists. Usually, they show more of the characteristics of spoken language and thus contribute to the investigation of the communicative strength of both spoken and written language. Compared to spoken language, written language is more durable and already documented. It is taught at school while spoken language is part of the first-language acquisition every human being usually goes through in the first years after birth. Due to these characteristics, spoken language can be regarded as the starting point of language and language use. Written language is derived from it (Meibauer).

In advertising language, it depends on the medium in use whether spoken or written language is applied. Radio spots, for example, only work with spoken language due to the conditions provided by the medium. In TV spots, spoken and written language can be combined while printed advertisements only use written language. No matter whether spoken or written: In all cases, the use of language for advertisements differs from the general linguistic characteristics due to the special circumstances under which language is applied in advertisements. The use of spoken language in advertisements is almost never a typical face-to-face communication in which sender and addressee are in the same room. On the contrary: Being a form of mass communication, the addressees consist of an uncountable number of recipients. Moreover, the TV spots, YouTube or radio clips, in which advertisements use mostly spoken language, are one-sided forms of communication as there is almost no chance for a direct exchange or feedback by the addressees when they receive the message. In contrast, it is typical for the use of spoken language in daily life that the sender and the recipient of a message can immediately interact with each other. In addition, the typical flexibility and spontaneity of spoken language is not given when it comes to advertising language: being an artificial communicative act, which is structured to serve a persuasive purpose, it is planned and well-prepared in advance. Consequently, the use of language including grammar and vocabulary is fixed beforehand as the production of TV or radio spots follows a prepared script. Unlike a natural communicative act in spoken language, the use of words and nonverbal elements has to match the communication strategy of the sending company

and does not develop spontaneously during the act of communication. Written language in advertisements does not strictly need to follow the existing linguistic rules in terms of syntax, grammar or morphology – usually, it is more flexible than standard language. Depending on the strategy behind the advertisement that defines which image is to be displayed and how the target group's attention shall be caught, written language in advertisements can include intended deviations from the particular language rules. Furthermore, it can contain or even create new idioms or wordplays to underline the advertising message. So here, the typical formality of written language is not necessary. A very popular linguistic feature used in advertisements is, for example, to include phrases or syntactical constructs that are normally used in spoken, colloquial language in a written advertisement to cause identification or familiarity.

3.7.4 Overlapping between Spoken and Written Language

Where possible, spoken and written language is combined to strengthen the advertising message. The only restrictions here are: the particular technical properties of the communicative channels. Radio, for example, allows the use of spoken language as there is no way to insert written language of any kind into the medium. The same goes vice versa for printed magazines or billboard advertisements. Here, only written language can be applied as no audio elements are included. In cross-media communication via different media, elements from the spoken language are transferred into the written and vice versa. A very common way is to simply transcribe the core message spoken in a TV or a radio spot word by word into a printed form. Thereby, characteristics such as dialects often find their way into the written form as well if they are relevant for the advertising message. Another very typical form of transferring spoken into written language is to include many vowels in the written form if they are long drawn-out in the spoken version ("Aaaaaa"). Furthermore, also acoustical signs of emotions are transcribed into written: for example, "mmmmhhhhmmmm" to describe something very tasty. Presented as a sound in the spoken form, it can appear in its written form also in a printed advertisement.

Closely connected to this point is the use of sounds like a sung slogan or background music. Being known from one communicative channel – in most cases from the TV spots – the sounds can be transferred easily to radio and online ads as these communicative channels also support audio files. In online media, audio elements can be inserted as a video clip or an animated banner with an audio sequence. But also for the written version, marketing experts have found a way to include the sounds or songs from the spoken versions: In some printed advertisements, music notes and signs are included and underlined with the text that is known from the spoken versions – it is a popular way used by advertisers to convey the same message in different media, which helps the

target group to recognize the advertising message. Being the most important carrier of a brand's image, the slogan is a fundamental component of every advertising material. Connecting it to a certain sound or melody adds an emotional appeal to it. To transfer this emotion, which is supposed to strengthen the brand experience, is vital in every advertising material. Direct speech known from TV or radio spots is also often inserted as quotes into written language by the advertisers. Together with the image of a testimonial known from an advertisement, it is perfect for the identification of a written advertisement with its spoken equivalent. These ways of dealing with overlapping in spoken and written language are not only used when it comes to the question of how to transfer spoken content of advertisements into the written form and vice versa. It is a main component to realize the concept of integrated communication, covering different available media of mass communication.

Online communication is somewhere in between when it comes to the question of spoken or written language. Even though most of the presented contents are usually in written format, video clips or sound sequences containing spoken language can be inserted effortlessly in online media. This offers multiple opportunities to the advertising company for combining both spoken and written language. For example, most of the big international beauty companies provide their TV commercials and further video material like behind the scenes or Making Ofs from photo shootings on their websites. Moreover, video tutorials and consulting clips such as FAQs become increasingly important on company websites or social media channels.

3.8 Effective Linguistic Staging of Advertising Contents

Advertising language uses specific measures to make itself as effective as possible. These characteristics can differ enormously from daily language use. When preparing an advertising campaign, the most vital questions for communication experts thus are: How can the content of a message be presented linguistically in a way that persuades the target group and causes the intended effects? This means: How can a beauty company use language persuasively to communicate with its target group and illustrate the particular beauty ideal linguistically in order to make the target group identify with its products and wanting to buy it? Besides the formal and contextual structure, also rhetoric plays a crucial role in this connection. As soon as the design and the core graphical elements have caught the attention of the target group, the content of the message is decisive: After catching attention, the message must cause interest. There are several ways of structuring a persuasive message. First of all, it has to be clear, convincing, and easy to understand so that also low-involved customers are able to get

the most vital information when they only very briefly look at the ad. According to Larson (204-05), a clear argumentative structure, convincing proof and evidence as well as different forms of reasoning are crucial to reach the recipients and convince them of the message. The formal textual structure (primarily valid for all forms of written advertising language) must contain a logical organization of the message by the aid of sub-headlines, bullet points or typographical measures such as underlining, bold font, etc. The linguistic presentation of the content (valid for both spoken and written advertisements) must, from the syntactical perspective, contain easy, short sentences as they are better perceived than long, complex constructs. Technical terms should only be used when known by the recipients, and the arguments for the promotion of the content should best be arranged in a hierarchy descending from the most vital to the less important one. Graphic presentation acts as a support of the provided arguments and causes an emotional appeal. Statistical figures, for example, prove validity of the provided argument while images can reflect the content, cause identification, and appeal to the addressees emotionally.

Strategic proof for reasoning and lining the content in a message can be achieved by four different methods:

- Cause-effect relation: First giving a cause for a certain issue (e.g., application of a new moisturizer) and then illustrating its effect on the recipient (e.g., getting more beautiful skin, minimizing wrinkles which means approaching the beauty ideal);
- Effect-cause relation: Illustrating the effect of a certain cause which is then named afterwards (e.g., displaying the incredible beauty of a woman and then naming the use of a certain moisturizer with special ingredients as the cause for this beauty);
- Deductive reasoning: Starting with general arguments and proceeding to the specifications;
- Inductive reasoning: Starting with specific arguments and proceeding to general ones.

Tactical proof allows for selecting information and providing evidence. It can be achieved either by dramatic evidence – i.e., narratives, testimonies, anecdotes or real-life dramatization used to create a story around the provided information and primarily appealing to emotions – or by rational evidence, i.e., factual testimony, facts, figures, and historical data are applied to support the message and primarily appeal to cognition. With these instruments, a persuasive message can be structured in a way that makes it easy to understand and adapt. Moreover, these instruments also support the provided content, make it reasonable and convincing. When taking a closer look at the different measures for creating persuasive messages, it becomes obvious that all of the three components of

persuasive communication and the Art of Rhetoric established by Aristotle can be perceived here: logos as the appeal to cognition and logic by using statistics, logic argumentations structures, and cause-effect relations; pathos as the emotional appeals, inclusion of testimonials, use of pictures, emotional wording, dramatic evidence, etc. And ethos is present in all measures that are supposed to increase the quality and effectiveness of the persuasive message and therewith the credibility and competence of the sender – i.e., the particular advertising company.

At this point, I come back to the characteristics of persuasive communication and the concept of ethos, pathos, and logos introduced by Aristotle. Ancient Greek rhetoric applied numerous linguistic features and communicative measures that still today are used to create persuasive messages: Persuasion has been the main concern of any rhetorician from the very beginning of the discipline. According to McQuarrie and Mick, the "central concern of rhetoric has always been method and manner: how to discover the most effective way to express a thought in a given situation and how to alter its expression to suit different situations.[…] Rhetoric promises a system for identifying the most effective form of expression in any given case" (424). This focus on the persuasive effect and the need to effectively pack a message into a matching linguistic cover to reach the target group is closely connected to the goals of language use in advertising. By providing a vast variety of different rhetorical figures, rhetoricians have developed a sound base of linguistic instruments over the centuries. These techniques serve the purpose of presenting the same content in different ways according to the purpose and the intended effect of a message. So the sender of a message is able to direct the way in which his or her target group perceives the message. According to McQuarrie and Mick, the system of rhetorical figures helps to identify "the most effective form of expression in any given case" (424). Advertising language is one of the most relevant fields of application for these figures and many of them are used in order to achieve the intended persuasive effect. The "presence of rhetorical figures can be expected to have important consequences for how the ad is processed [,] these consequences can in turn be derived from the formal properties of the rhetorical figures themselves and these formal properties are systematically interrelated" (McQuarrie and Mick 435). Thus, rhetorical figures can be regarded as one, if not the most important communicative instrument at hand to make an advertising message persuasive and cause the intended communicative effect.

3.9 Rhetorics in Advertising Language

3.9.1 Rhetorical Figures

Not only has Aristotle influenced the field of persuasive communication with his three modes of persuasion; his concept also shaped the emergence of linguistic features that serve the realization of these modes. They are known as rhetorical figures and are still today very popular in advertising language as they support a message and make it become more convincing. There are different categories, depending on the way they shape a certain message by either concentrating on ethos, pathos, or logos. These figures are a vital research tool for my investigation as they shape advertising language and help it fulfill all its purposes. In accordance with the focus of my study, the most popular rhetorical figures frequently used in advertisements are presented in the following. According to Harjung (15-16), the following categories of rhetorical figures can be distinguished: pictorial figures, sentence figures, verbal figures and other figures.

Pictorial Figures

They are semantical figures which replace a certain term by another expression which is not a synonym. The purpose of this substituting expression is to present the content in a more pictorial, lively way. Pictorial figures are also known as trope and give a communicative message an emotional appeal – thus, they appeal clearly to the pathos mode of communication.

Antithesis:

With an antithesis, two opposing, contradictory expressions are combined in a sentence or a parallel linguistic structure to relate them to each other. It attracts attention and especially outlines the presented content, but can also be used to point out special focus points.

Example:

Say Goodbye to wrinkles and dull skin, say hello to young and healthy-looking skin! – Nivea, printed ad

Small changes, big results – Clinique, printed ad

Hyperbole:

It is an intended exaggeration in the presentation of content by using very strong overstating expressions. It is one of the most popular rhetorical figures used in advertising. It creates focus and attracts attention.

At the click of the wand: Magnified shine is so divine. – Maybelline, printed ad

Metaphor

With this figure, a transfer of meaning is carried out. Linguistically, expressions from areas are connected with each other that are actually unconnected. This figure is a very strong form of comparison, stating that one thing *is* another, even if they differ enormously. It is a very pictorial combination and exceeds a mere comparison, in which it is only stated that one is *like* another. It makes a statement more descriptive and easier to understand.

Live the London look – Rimmel, international website

With the metaphor *London look*, the company connects its products and the look that can be achieved by using them with the city of London. At first sight, there seems to be no connection between a city and beauty products; moreover, it is unclear what is meant by referring to the look of a city. But being used in the context of a brand that strongly works with its British location in its communication and moreover showing models and products with a very specific look, it becomes clear that what is shown on the website is what the company wants to be perceived as the London look. So *London look* is a metaphor for the specific look created with the help of the shown beauty products. Moreover, this metaphor also works with the public image and perception of London as one of the world's fashion hotspots: stating that the look created with the Rimmel products is the *London look* also is a metaphor for fashionable, trendy products.

Nourishing browns so rich, passions begin to stir. – Garnier, printed ad

In this quote from Garnier on a hair coloring product, the brown color that is supposed to be achieved with the aid of the product is connected to a strong emotional feeling that, at first sight, has no connection to a hair color. By interconnecting these two expressions, a metaphor is created that makes the promoted product emotionally charged and lets the hair color be perceived as

an actual feeling: a passion. The metaphoric effect is here even more underlined by the use of adjectives that are quite uncommon in this combination: *rich* and *stir*.

Periphrasis

A periphrasis is an extended expression which uses significantly more words to describe an issue than naturally necessary or even though there is already a commonly known expression available. It is supposed to further describe an issue, to put it into focus and make it more interesting. It emphasizes the importance of an issue for the sender (Bussmann 569-70).

24h bounce-back hold – Garnier, printed ad

Here, "bounce-back hold" is a periphrasis as hold would be enough to describe the function of the product.

Examples

Examples help to make a communicative easier to understand, clarify the content or make it more pictorial. Depending on the type of example used, it can appeal to any mode of persuasion so that it is rather difficult to classify this type of rhetorical figure. But in advertisements, the examples used rather appeal to pathos. As it is the field of interest of my work, I thus decided to assign example to the pictorial figures that are rather pathos-based.

Invincible platinum lipstick – for example, worn by Mila Jovovich in no 22. – Maybelline, printed ad

Parenthesis

Parenthesis is an insertion into a communicative ad message that adds further information or meaning to a sentence, but is not necessarily needed. It is inserted by using dashes or commas and can be left out without changing the crucial sense of the sentence.

Introducing new dream tone – our innovative product line – 3 customized serums for your skin. – Lancôme, printed ad

Tautology

Tautology describes the use of the same expression several times in a row. Thereby, it can either be the semantical content or the exact term that is being re-used. This rhetorical figure helps to strengthen a message and put it into focus.

Maybe she's born with it, maybe it's Maybelline – Slogan from Maybelline
Deliciously nourished, deliciously beautiful – Garnier, printed ad

Allegory

Allegory is a very pictorial form closely connected to metaphor but with a stronger poetical touch. It uses expressions or terms to explain or clarify an abstract issue. An allegory aims at illustrating difficult, complex, and abstract things and making them clearer. Allegories have to be interpreted to be understood. Unlike the metaphor, allegories are phrases or complete sentences, not only a single word. Nevertheless, metaphors can be part of an allegory as it may use an aligning of different metaphors in a longer text. Allegory makes a communicative message more livelier and more memorable. It furthermore adds a poetic touch to it.

The reign of your beauty has just begun. – Maxfactor. International website

Comparison

With comparison, similar things or issues are related to each other. Connecting words such as "like," "as," or "than" are markers for comparison.

Dark temptation. As irresistible as chocolate. – Axe, printed ad.

Eponym

An eponym is either a term that is derived from a proper noun or it is the proper noun itself. In both cases, the proper noun stands for a specific attribute as a representative. A well-known example of an eponym from daily language is the expression "He is an Einstein," meaning someone is really smart. The proper noun Einstein implicates this association because it is well established and closely connected to this meaning.

Be a Madonna! – Maxfactor, international website

Be the Goddess of summer – Gilette Venus, printed ad

Sentence Figures

Another category of rhetorical devices that can be used to make a communicative message more effective are sentence figures. They cover syntactical variations and deviations from the standard sentence structure. This can, for example, be either extension, shortening or repetition of certain syntactical structures. They are used to facilitate the understanding of a message, make it livelier and more memorable. Unlike the very emotionally appealing pictorial figures, sentence figures rather follow a rational approach as they focus on the formal structure. Thus, from the rhetorical devices evaluated here, they rather appeal to logos.

Anacoluthon

By using this rhetorical device, the end of a sentence has a different grammatical structure than the one that would be expected from its beginning.

Beautiful, luminous skin…reveal the Goddess in you! – Gilette Venus, printed ad

Hypotaxis

This device helps to prioritize and structure the content of a message to clarify the relation between the different clauses or sentence parts. It is often introduced by the words *if* or *because*.

L'Oreal, because you are worth it! – L'Oreal, slogan.

Parallelism

Parallelism describes the use of a similar syntactical sentence structure in two or more subsequent sentences. It is used to structure a communicative message, make it more fluent and periodic. It also attracts attention.

Nonstop moisture, nonstop fresh look. – Maxfactor, printed ad
Crisper, richer color from pure pigments. Creamier feel from nourishing honey nectar. – Maybelline, printed ad.

Parataxis

Parataxis is the stringing together of several independent clauses by adding coordinating conjunctions such as *and* or *but* as well as by using punctuation such as commas.

Color-protecting hair mask. Work into damp hair and comb through your hair and leave it and rinse it afterwards. – Oriflame, printed ad

Rhetorical Question

A rhetorical question is used to put a certain communicative message into focus and point out a specific content. It is a question asked even though the answer is clear and obvious. It is sometimes also used to make a message more provocative.

You've spent many a precious moment pampering your skin, senses and soul. Why should your hair be any different? – Wella, printed ad.

Verbal Figures

Another group of rhetorical devices for constructing effective and lasting communicative messages are the so-called verbal figures. They describe morphological variations or uncommon connections of words in a sentence. Just as the sentence figures, verbal figures follow a very rational approach and are thus counted to the logos-based appeal in my study.

Anaphora

In an anaphora, successive sentences start with the same words or expressions. This puts emphasis on these words and puts them into focus. Very often, anaphora is combined with parallelism.

No white marks. No yellow stains. No more deodorant stains. – Nivea, printed ad.

Total obsession. Total attraction. Total Temptation. – Maybelline, international website

Ellipsis

As a rhetorical figure, ellipsis is the omission of one or more words which would normally be required syntactically. The missing sentence structures can usually be reconstructed from the surrounding content. This figure creates a feeling of alarm or necessity and strengthens the communicative message.

Be confident, close up. – Estée Lauder, printed ad

Redness. Sun Spots. Dark Spots. New even Skintone Illuminator. – Estée Lauder, printed ad

Enumeration

This rhetorical figure lists different information. This can either be single words, phrases or complex clauses. They are either aligned by commas or listed with bullet points, often in combination with ellipsis.

96% naturally-derived ingredients. AQUA/WATER, GLYCERIN, BUTYROSPERMUM PARKII BUTTER/SHEA BUTTER, CAPRYLIC/CAPRIC TRIGLYCERIDE, CERA ALBA/BEESWAX, GLYCERYL STEARATE SE, POLYGLYCERYL-3 METHYLGLUCOSE DISTEARATE […] – Garnier, international website

Climax

Climax is the successive increase of importance, weight, communicative strength or emphasis in a message to create focus and strengthen it. Climax is often characterized by the use of comparatives or superlatives.

For richer, more radiant colors. – Garnier, printed ad

Zeugma

The concept of zeugma describes the rhetorical phenomenon that one sentence part refers to a different word or phrases. In most cases, it is the verb that refers to several objects.

Garnier gives your hair weightless volume and your curls big bounce. – Garnier, international website

Alliteration

This is one of the most popular rhetorical devices and describes the successive use of the same initial consonant or sound in general. It attracts attention and adds focus.

Big, beautiful bounce. – Garnier, international website

Coast to Coast Collection. – Maybelline, international website

Polysyndeton

The rhetorical figure Polysyndeton describes the use of a conjunction such as *and* or *or* between every single word or phrase of a communicative message. This attracts attention and puts the sentence elements into focus. It often goes along with enumeration.

Choose from a rich jet black shade and trending metallic reflects with platinum black, and more. – Garnier, printed ad

Other Figures

In addition to the above-mentioned categories of rhetorical figures, there are further devices at hand which are interesting when investigating the applied language in the communicative messages of beauty advertisements but which do not fit into the pre-defined categories of existing research work. They do not only focus on a single linguistic aspect but regard language as a whole. For my investigation, I have divided them into three subcategories according to their mode of communication:

Pathos-based (emotionally appealing):

Adjectives:
The use of adjectives makes a communicative message both emotional and lively. Adjectives describe the properties of the promoted product and their purpose so that they can be regarded as one of the most important elements of

an advertising message when it comes to the use of language. Not only the huge variety of adjectives offers multiple starting points for the design of persuasive messages, but also comparatives and foremost superlatives are quite popular in advertisements as they help to express the uniqueness of the particular product. Taking an example from the website of Maybelline Jade New York, one of the beauty companies that I will look at in my analysis, the effect of adjectives in advertising language becomes obvious.

In the promotion text for a new product, it says *Instant Age Rewind® The Perfector Powder: Our first skin perfecting pressed powder with smoothing primer swirled inside for younger skin instantly.*

Just compare this message to the one it would be without adjectives:

Instant Age Rewind® The Perfector Powder: Our powder with primer for skin.

Comparing these two statements to one another, it almost needs no explanation why adjectives are so important for an effective communication with an emotional and persuading appeal. The use of adjectives adds the designated appeal, gives the message the intended direction, and addresses the needs and wishes of the target group. In the example above, the target groups of the message are women to whom the topic of aging is relevant, meaning the age group of 40+. Key adjectives such as "younger" or "smooth" are used to address them, wanting to convince them that the dream of everlasting youth can become true by using this particular product. As we will see in my analysis, the use of adjectives is prominent in all different communicative measures and media.

Personal Pronouns

The conscious use of personal pronouns is another very popular linguistic instrument that supports the emotional appeal of a communicative message. By directly addressing the target group through pronouns like "you" or "we," a feeling of belonging and identification is created. Especially in situations of low involvement as it is the case in most of the advertising situations, personal pronouns can attract the attention of the target group by addressing them directly. Consequently, the message becomes more personal and is supposed to make the addressee interested in the content – i.e., the promoted product. A good example can be found again in the product promotion of Maybelline New

York: "Fit Me® Shine-Free Foundation. Our first gel stick foundation with an Anti-Shine Core tailor-made to your skin."[19]

With the direct address to the target group by saying "tailor-made to **your** skin," a feeling of uniqueness and identification is created as the statement suggests that this foundation is perfectly suitable to the particular skin of the addressee. Furthermore, using "our first gel stick" creates a connotation of exclusiveness and benefit.

Personification

A very popular stylistic device is to transfer human characteristics to animals or objects to make them livelier, add a metaphoric meaning – i.e., a dual significance – and cause the identification of the addressee with the communicative message. Even though personification is mostly used in fairytales, also advertising applies this device quite often. Good examples are animals or objects that lead through advertising spots or take over key roles in printed ads, in which they have human abilities like speaking or laughing. This deviation from the learned stereotypes catches attention and follows the already described surprising effect.

A good example of the use of personification in advertising are the ads for Goldfish crackers in the US. Here, the advertising company uses the shape of its crackers – a goldfish – as the testimonial of the campaign and gives it human traits of character by stating the claim: The snack that smiles back. Smiling is a human characteristic that is here used in connection with an item (a cracker in the shape of a goldfish) to convey positive emotions.

Figure 15: Example of the use of personification in an ad (source: Pepperidgefarm.com).

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[19] http://www.maybelline.com/Whats-New.aspx accessed on 11/27/2017.

Logos-Based

Besides the rhetorical figures that help the sender to reach his or her addressee on a rather emotional level, further communicative instruments are at hand that appeal to the rationality – the logos – of the addressees.

Quotations

A commonly used rhetorical device to support the arguments of a communicative message is to quote from other sources which support one's own arguments and underline their correctness. Especially in scientific works or elaborated texts with a certain scientific approach, quotations are used. But also in advertisements, this rhetorical device is quite popular – especially for promoting products from the pharmaceutical and from the beauty sector. Direct, literal quotes of persons that might also be inserted as testimonials into the actual advertisement can be used. Furthermore, also citing a second source is possible. For beauty ads, often dermatologists, dentists or hair stylists are quoted.

Reference to Authorities

Another way to support arguments or statements is to refer to authorities or even also include them directly into the communicative message. This can be graphics, statistics, statements by professionals or surveys that prove the correctness of the given information. An example is a statistic that shows how many women are convinced of the effectiveness of a certain moisturizer.

Ethos-Based

To complete the three modes of communication and the rhetorical devices, I will give an overview of the ethos-based rhetorical devices investigated in the upcoming study in the following. Unlike the logos- or pathos-based devices, which can clearly be assigned to one or the other category, ethos is rather a super-ordinated category. Ethos is used to underline the credibility and expertise of the sender. Even though there are specific figures at hand to realize this appeal, all rhetorical devices serve the higher purpose of making a message and therewith its sender credible. Due to this fact, the following overview displays the specific devices serving the ethos appeal of advertisements. Thus, in contrast to the other categories, here we find fewer devices.

Announcement Structure

A communicative message that follows the formal structure of an announcement is supposed to strongly attract the addressee's attention. Using exclamation marks or a colon underlines the given message syntactically so that the addressees are directed to the concrete statement. Being suitable foremost in the written language form, this rhetorical device can also be transferred to the spoken language. Here, the announcement structure is realized via pronunciation or intonation, for example raising the voice at the end of the introductory sentence.

Repetition

The more often a message is repeated, the better it is remembered. Using the principle of learning things by heart, repetition can be used to make people memorize the core information or most important key words of a message. Especially in situations of low-involved addressees, this is a very helpful instrument to make people remember the product name or the most important product characteristics.

Graphic Underlinement

Another method to attract people's attention is to graphically point out important passages. This can be done by bold print or underlinement in written messages. Also colors are a popular method to point out the key components. For example, in advertisements often the brand names or the product names are pointed out graphically. This device can also be transferred to the spoken language level by the aid of intonation or pronunciation, for example if the most important key constituents are exclaimed or specially emphasized.

All these various rhetorical instruments can be applied by the sender of a communicative message to make his or her statement more effective. In advertisements, these measures offer the opportunity to better reach potential customers and attract their attention. In light of the information overflow where various different communicative media are used to send numerous messages to the customers, effective communication is vital in order not to get lost. I will now proceed to the actual empirical investigation and will take a look at how language and rhetorical devices are used for the promotion of a certain beauty ideal in

different language versions of beauty advertisements. The listed rhetorical devices above build the core elements for the analysis of the patterns and communicative appeals in use.

4. Empirical Study

In the following investigation, I will analyze how language is used to promote the topic of female beauty in the print and online marketing campaigns of the largest international beauty companies worldwide that are yearly determined by leading business magazines (see page 82 for further information). Thereby, the focus will be on the use of English as the universal language for worldwide communication in both printed and online media. I will examine how the English language is used by the companies internationally as well as country-specifically to promote beauty as achieved through the use of their products. Based on the categories defined in chapter 2, the investigation will furthermore consider the question whether the Western beauty ideal or the respective country-specific beauty ideals are more prominently promoted in both the international and the country-specific ads. Moreover, I will analyze the presentation of beauty in the different countries and identify the applied communicative measures and appeals that the companies have used.

The main goal of the empirical study is to examine the promotion of ideal beauty in different countries by the aid of communication measures. The most crucial question is if the Western ideal (see chapter 2) is used to promote ideal beauty worldwide or if the largest beauty companies consider the local ideals and adjust their ads to what is classically regarded as beauty within the different nations. Moreover, the study is supposed to point out the communicative patterns used in the marketing campaigns as well as the linguistic instruments examined and to compare the differences between the local and international promotion of beauty.

The focus of this study will be on the use of advertising language in written form. Therefore, the two most popular and relevant marketing measures in the beauty sector serve as research subjects: The online websites and the printed ads of the largest beauty companies. Without exception, all the beauty companies under investigation own multiple, brand-specific websites that address target groups from different countries. They all also publish printed ads in beauty magazines in different regions. For my study, I selected the five magazines with the highest number of ads placed by beauty companies within the

year 2016 (see Steigard and page 50 of my study): *Vogue, Elle, Cosmopolitan, Glamour* and *InStyle*. The basis for the analysis are 493 printed ads,153 international, and 711 country-specific websites.

All the companies under investigation offer specific websites for the brands selected as basis for this study. The selected websites are available in English for their international target groups. The starting pages of these websites as well as three to five relevant subpages dealing with the presentation of beauty ideals and beauty products are analyzed in detail according to the criteria introduced in chapters 2 and 3. Moreover, based on the previously defined communicative measures and linguistic features as well as on the modes of persuasion and rhetorical devices (see chapter 3.10.1), a communicative analysis based on rhetorical devices will be conducted, which also takes aspects of marketing communication and the language of advertising into account. In addition to their international brand websites, all the companies offer their own, country-specific brand websites for their target groups in the various countries of the world. I have clustered these country pages and assigned them to the defined categories before they are analyzed compared to the findings of the investigation of the international websites. Therewith, I can find out whether the international or the country-specific ideals of beauty are displayed on the country pages, if its representation differs from the international websites, and if English serves as a lingua franca on these websites or if they are in the respective local language.

I analyzed 493 printed ads to determine how ideal beauty is displayed in printed beauty magazines. Therefore, publications of ads in printed magazines from the different countries as defined in chapter 2 serve as objects of analysis regarding the communicative measures and linguistic features applied. All the features regarded in the analysis of the websites are applied equally as well to secure the comparability of the study. As defined in chapter 4.7, especially those ads published in the most important international magazines such as *Elle* or *Vogue* are considered. Only if necessary, further publications are consulted.

Every year, various publications such as the *Forbes* magazine (Goudreau) the *WWD* magazine (WWD), and the brand directory (Brand Finance) name the top players of the cosmetic industry. Based on criteria such as highest brand awareness, most successful products or best national or international annual sales revenue, this list is established. From these lists, I choose the top international beauty companies and their

most successful independently marketed brands[20] and select them for the upcoming study.

4.1 Selected Companies and Brands

In the following, I will take a closer look at the selected companies and their independently marketed brands for this study according to the above-mentioned criteria.

▪ Procter and Gamble

Procter and Gamble (*P&G*) was founded in 1837 in Cincinnati, Ohio, by the Europeans William Procter und James Gamble. Still today, the headquarters of the company are in Cincinnati. With subsidiaries and market activities in more than 50 countries on the planet, Procter and Gamble is an international company with a significant market power. Annual sales of 11.47 billion $ in its beauty segment have made P&G one of the leading companies in the beauty market in 2016.[21] The company has 105,000 employees worldwide. [22] Various brands of consumer goods are offered by P&G. According to Procter & Gamble, the purpose of the company is "providing brand products and services of unrivaled quality and high benefit that improve the lives of our customers – now and for future generations […]."[23] The company is active in different market sectors. Among them, the beauty sector is a vital part. P&G offers a portfolio of different beauty brands, which they have successfully established in the market. The extensive portfolio together with its international focus make the company a perfect topic of interest for my investigation. From the brand portfolio of Procter & Gamble, I have selected the following independently marketed beauty brands for the study:

- *Braun*

  Under the brand name *Braun*, Procter and Gamble offers an extensive selection of electronic devices for beauty care and household. It occupies a leading position among the global players in the field of electronic beauty care. Braun is one of the most significant and well-established brands in the portfolio of P&G and sells its products worldwide. Among these products, there are epilators and lady shavers offered under the also well-known sub brand *silk epil* by Braun as well as electric hair care products like straighteners, curlers or dryers under the sub-brand *Satin*

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[20] Independently marketed brands here describe beauty brands that are part of a Corporate Group together with other brands, but are presented independently on the market with their own website, own advertising campaigns, and own brand management.
[21] See annual report of P&G 2016.
[22] Number for 2016, according to the 2016 earnings report published by P&G.
[23] See https://us.pg.com/who-we-are/our-approach/purpose-values-principles as at 10/30/2017.

Hair by Braun. In my study, I will analyze the printed ads and brand websites that promote these products.

- *Gilette*

    Another top brand of P&G is *Gilette* with its sub-categories *Gilette Men* and *Gilette Venus*. Under these brand names, Procter and Gamble offers shaving products for men and women. *Gilette Men* includes shaving systems, shaving gel and foam as well as after shaves. *Gilette Venus* offers shaving products including five different types of lady shavers – partly in co-branding with other products from the portfolio of P&G such as Olay (see below). I will analyze the printed ads and the websites, which promote the products, in the following. The focus will be on the brands for women.

- *Olay*

    Under the brand name of *Olay* or *Olaz* – formerly *Oil of Olaz* – Procter & Gamble offers cosmetics, moisturizing creams, lotions, hair care, and other products for beauty and skin care. It addresses women with special skin needs that search for oil-free and light creams. The original company was taken over by Procter and Gamble in 2000. It offers products for anti-aging effects, cleaning and moisturizing the skin. Also specialized products such as eye creams are in the product portfolio. *Regenerist*, *Essentials,* and *Total Effects* are well-known sub-brands of Olay.

▪ L'Oréal

L'Oréal is probably one of the first names that come into people's minds when being asked to name the largest beauty companies. It has achieved a great market power and unifies several brands. L' Oréal was founded in 1909 by a French chemist in Clichy, France. The first products sold were hair colorations. Throughout the following decades, the product portfolio was expanded significantly. Today, the company offers beauty products for every kind of need and owns 41 beauty brands with a strong individual brand value. L'Oreal is an internationally oriented company with subsidiaries in 140[24] countries of the world. According to their own corporate statement, the vision of the company is

that everyone aspires to beauty. Our mission is to help men and women around the

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[24] See http://www.loreal-finance.com/en/annual-report-2016/key-figures accessed at 10/30/2017.

world realize that aspiration, and express their individual personalities to the full. This is what gives meaning and value to our business, and to the working lives of our employees. We are proud of our work. […] Its vocation is universal: to offer everyone, all over the world, the best of cosmetics in terms of quality, efficacy, and safety, to give everyone access to beauty by offering products in harmony with their needs and expectations.[25]

L'Oréal states that it is crucial to them to consider and respect local ideals and understandings of beauty. With their various product brands and scientifically oriented product lines, they address culturally diversified target groups. From the Corporate Group of L'Oréal, the following independently marketed brands are selected for the study:

- *L'Oréal Paris*

  L'Oréal Paris is the most popular brand of the company and offers various products for skin and hair care, cosmetics and make up, colorations and hairstyling. It has the broadest product range and offers also several products for men care under the sub brand *Men Expert*.

- *Garnier*

  Under the brand *Garnier*, L'Oréal offers a broad product portfolio for skin and hair care as well as colorations and deodorants. *Garnier* is positioned as a sustainable brand that attaches importance to the use of natural ingredients and thereby offers products for all different kinds of target groups and needs.

- *Lancôme*

  With its brand *Lancôme*, L'Oréal sells beauty and cosmetic products on a high quality and price level. The product portfolio is very well elaborated and contains make up, hair and body – especially skin care- products as well as fragrances.

- *Maybelline Jade*

  Under the brand name of *Maybelline Jade*, L'Oréal offers cosmetic products for complexion correction and optimization, nail care and polish, eye make-up as well

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[25] See http://www.loreal.com/group/governance/acting-ethically/the-l%E2%80%99or%C3%A9al--spirit accessed at 9/30/2017

as lip care. Several well-known and established sub brands constitute an extensive portfolio.

- Unilever

The success story of Unilever began in nineteenth century Britain with the development of the *Sunlight Soap* by William Hesketh Lever: It made cleanliness and hygiene become commonly achievable and thus implemented in society. From this time onwards, an extensive product portfolio evolved, covering various areas of daily life – from food to personal care, including several popular beauty brands. Due to supply difficulties with raw materials, different companies, which traded fat and oil used for the purpose of body and personal care, merged in the 1920s. This was the birth of the actual Unilever company. In the following decades, the company diversified its business and developed new markets all around the globe in different sectors. Among them, the beauty sector was one of the most important fields of interest. It is the company's declared vision "to make people look good, feel good and get more out of their life"[26] by the aid of their products. With brands like *Axe, Signal,* and especially *Dove*, Unilever introduced now well-established beauty brands into the market. Being present in 100 countries around the globe thus makes the company's communicative measures a very interesting research subject. From the Unilever Corporate Group, the following independently marketed brands will be subject to analysis:

- *Dove*

    Under the brand name *Dove*, Unilever offers skin and body care products, deodorants, hair care, and a product line for men care. With the advertising campaigns for promoting the Dove products, Unilever caused a controversial discussion about beauty ideals and their promotion in advertising campaigns worldwide. This brought the company great attention among their target groups and in the media: The brand positions itself as a supplier for normal, individual women. A few years ago, *Dove* started an extensive marketing campaign under the name *Initiative of Real Beauty.* With this campaign, the brand engages in strengthening the self-confidence of girls and women and their acceptance of their bodies by several actions. It was one of the first advertising campaigns that took over the idea and content behind the body positivity movement that I described before. *Dove* uses no professional models in its ads but images of real women with

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[26] See https://www.unilever.com/about/who-we-are/our-vision/ as at 9/30/2017.

features that do not fulfill the global ideal of flawless beauty. Women with wrinkles, scars or very female shapes are shown, promoting the idea of being confident with ones body and accepting it the way it is. Therewith, the campaigns deviate from the imaginations of global beauty such as flawless skin and slim shapes.[27] This campaign includes all communicative and marketing measures of the company and all used communicative channels.

Figure 16 and Figure 17: Examples of ads from the controversially discussed Real Beauty campaign by Dove.

- *Rexona*

Under the brand *Rexona*, Unilever offers a broad selection of deodorants for women and men covering various needs and purposes. Consequently, the brand is positioned as a provider of the comfortable feeling of freshness and cleanliness.

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[27] See chapter 2.2.

In North America, it is distributed under the brand name "Degree," in the UK under the brand "Sure," and in South Africa under the brand "Shield."

- Avon

In 1886, *Avon* was founded by the former book salesman David H. McConnell in New York City as a perfume company. In a revolutionary business concept at that point of time, he concentrated his business solely on women and their needs – and hired only female sales representatives, who published brochures or sold the products in a door-to-door sales manner. In a male-dominated business environment, this was a completely new concept and a strong unique selling point (USP). Still today, the company applies this concept of female sales representatives selling the products to the female customers. Within the decades of its existence, Avon has expanded its product portfolio enormously and now offers beauty products, jewelry, accessories, and clothing. This has helped the company to create a strong market force. It is active in over 140 countries worldwide.

Even though different sub-brands exist, Avon primarily promotes its different products under its company name, so no brands are marketed independently with separate advertising material.

- Beiersdorf

The Beierdorf AG, headquartered in Hamburg, Germany, looks back on 130 years of history in the field of skincare. Its portfolio covers three big brands with various cosmetic products. Beiersdorf is an international company and represented in various countries all over the world. It characterizes itself as a company that focuses on the different needs of people, their wishes and expectations – all over the globe and in different countries. [28] With this background, Beiersdorf is a perfect topic of interest for my investigation as it offers several approaches to how communication can be structured to promote a certain beauty ideal and the connected products worldwide. From the Unilever Corporate Group, the following independently marketed brands are of particular interest in the study:

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[28] See http://www.beiersdorf.com/career/why-beiersdorf accessed at 10/1/2017.

- *Nivea*

  Without any doubts, *Nivea* is the most popular product brand of Beiersdorf. Under this brand name, various products from different sectors such as haircare, body and skin care, personal care, and color cosmetics are offered.

- *La Prairie*

  With *La Prairie*, Beiersdorf established a luxury brand for skin care products that mainly addresses women who are interested in anti-aging effects. Beiersdorf positions its brand by promoting attributes such as high-quality, exclusiveness, and a high scientific standard.

- *Labello*

  The brand *Labello* was introduced to the market about 100 years ago. It has become a synonym for lip care products and is sold worldwide. According to the company website, 160 million lip care sticks are sold every year.[29]

- *Eucerin*

  With Eucerin, Beiersdorf established a brand for medical skin and bodycare. According to the company, the products sold under this brand perfectly combine the advantages of medical care products with all demands that are typically set on cosmetic products.

- Estée Lauder

Estée Lauder, a woman coming from simple ratios, founded this beauty company in 1946 and named it after herself. Motivated by her conviction that every woman can become beautiful by the aid of specific tools and inspired by her uncle – Dr. John Schotz, a chemist and owner of a laboratory that dealt with beauty products – she started her business with her uncle's perfumes and lotions. She sold his products to beauty salons and hotels and proved their effectiveness by applying them herself. The breakthrough came with the development of her first fragrance, which she sold more than 50,000 times in the first year. From this time onwards, the company was expanded and the product portfolio broadened. Over the time, a strong advertising

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[29] See https://www.beiersdorf.com/brands/labello accessed at 11/4/2017

concept was implemented and the products were promoted by various celebrities and supermodels such as Karen Graham or Elisabeth Hurley. Nowadays, the company is active in 135 countries worldwide and owns 26 brands, among them, for example, *M.A.C.*, *Michael Kors* or *Clinique*. From the Estée Lauder Corporate Group, the following independently marketed brands are selected for the study:

- *Estée Lauder*

  Under the company name itself, a portfolio of sophisticated and luxurious beauty products has been established, including skin and body care, make up and fragrances.

- *M.A.C.*

  M.A.C. is the company's brand for professional color cosmetics and make up. Various products such as lipsticks, nail polish, make up or eye shadows are offered under this brand name and are especially popular among professional make-up artists.

- *Clinique*
  Under the brand name *Clinique*, the company offers a broad portfolio of skin and body care products, which are created and tested by dermatologists. The brand is sold exclusively in pharmacies and at selected chemist's shops.

▪ Shiseido

Shiseido is a Japanese beauty company specialized in high end cosmetics. Its roots go back to the nineteenth century, where the chief pharmacist of a navy hospital, Arinobu Fukuhara, opened the first Western-style pharmacy in Tokyo in 1872 and named it *Shiseido*. He combined Western techniques to produce medicine and personal care products with Japanese traditions. One of its pioneering inventions was, for example, the first toothpaste in Japan, which replaced the commonly used tooth powder, or vitamin tablets. In 1897, the first step into the beauty business was taken by introducing the cosmetic brand *Eudermine*. From this time onwards, the company constantly expanded its product portfolio and established its business internationally. Nowadays, according to its own publications, the company has 104 subsidiaries worldwide and is not only the oldest, but also one of the most successful beauty companies in the world.

Even though several sub-brands exist, Shiseido promotes its products foremost under the umbrella brand.

▪ Kao

The Japanese Kao Corporation was founded in 1887 as a soap manufacturing company. Until 1923, the company sold different types of soap with increasing success and then started to expand its business to the fields of cosmetics, toiletry, household articles, and laundry. At this time, also the first subsidiaries opened in Thailand, Taiwan, and Malaysia. As time went by, Kao established and strengthened its position in the beauty and cosmetic sector. It temporarily entered a joint venture with the German Beiersdorf AG under the name of *Nivea-Kao Co.* By expanding its product portfolio and the number of international subsidiaries, Kao became more and more successful and nowadays owns well-known brands such as *Goldwell, Guhl, John Frieda* or *Molton Brown London*. The company is active all around the globe, selling products in the fields of beauty care, skin and hair care, health care, baby care, fabric and home care as well as chemical products. From the Kao Corporate Group, the following independently marketed brands are selected for the study:

- *Bioré*

  Under the brand *Bioré*, Kao offers products for exfoliating and cleansing the skin. This includes make up remover, peelings, blemishing cleanser, and scrub.

- *Curél*

  The brand *Curél* roofs several skin care products for different target groups and their needs. Moisturizing creams and body lotions, shower gels, hand and feet lotions are all available in the product portfolio of Curél.

- Goldwell
  Goldwell offers hair care and styling products for different needs, including shampoos and conditioners, hair sprays, colorations and men care products.

- *John Frieda*

  Another very well-known brand of Kao is the hair-care and hair-style brand *John Frieda*. Offering hair-style products, coloration, and hair-care, John Frieda is very

popular also among stylists and hair dressing salons which make it a rather exclusive brand.

▪ Johnson & Johnson

Johnson & Johnson is one of the biggest international companies, selling beauty, health care, pharmaceuticals, and biological products. Founded in 1886 by the three Johnson brothers Robert Wood, James Wood, and Edward Mead Johnson, the company first concentrated on antiseptic surgery. It launched the first commercial first-aid kits. Within the following decades, the company contributed to the improving standards of medical and personal hygiene by launching, for example, baby powder, sanitary kits for women, and the first dental floss. With an increasingly diversified product portfolio, Johnson & Johnson settled down in the field of personal and beauty care, pharmaceuticals and biopharmaceuticals as well as sanitary and toilet articles. Brands like *Penaten, Carefree, Listerine, Vendome* or *Bebe* are distributed via more than 230 subsidiaries worldwide. From the Johnson & Johnson Corporate Group, the following independently marketed brands are selected for the study:

- *ROC*

   Roc is the anti-aging brand of Johnson & Johnson. It offers a broad product portfolio of night and day creams with a strong moisturizing effect, eye creams, cleansers, and exfoliators as well as special wrinkle serums.

- *Piz Buin*

   The brand *Puiz Buin* is a popular brand for sun protection on the cosmetic market. Johnson & Johnson has elaborated a diversified product portfolio, so that sun protection products are now offered under the brand name for different needs and target groups.

- *Neutrogena*

   The brand *Neutrogena* offers dermatologist-recommended skin and hair care products. Cleaners, treatments against acne, moisturizers, anti-aging products, body and hair care as well as sun protection are all part of the brand's product portfolio.

- *Aveeno*

  With the brand *Aveeno*, Johnson & Johnson has established a product line based on natural ingredients. The nutritive properties of grain, flowers, and groves are used for cosmetic and protection purposes in hair and body care products, skin care, cosmetics as well as sun, men and baby care products.

▪ Henkel

The German company *Henkel* was founded in 1876 and is one of the leading companies in the beauty sector. The company is present in more than 70 countries worldwide. It also offers products for laundry and home care as well as for adhesive technologies. The company took its first steps in the market of laundry and cleaning products, namely with washing powder which was universally applicable. A few years later, the company established its first own sub-brand *Henkel's bleaching soda*, which became a great success. In the following decades, the company expanded its product portfolio and introduced a hair pomade and a hair shampoo to the market. Until today, Henkel has established a very diversified product portfolio and is present all around the globe. From the Henkel Corporate Group, the brand Schwarzkopf as the most popular and internationally known sub-brand was selected for the study:

- *Schwarzkopf*

  Schwarzkopf is one of the most well-known brands on the market for hair care products. From styling over hair care up to colorations, various products are offered for different target groups worldwide.

▪ LVMH

The French conglomerate of the luxury companies Louis Vuitton and Moët Henness with Christian Dior as the holding company was formed in 1987. It is active in different markets such as wines and spirits, leather goods, perfumes and cosmetics, watches and jewelry as well as in selective retailing. In the beauty and fashion sector, LVMH owns high level brands like Dior, Guerlain, Givenchy, Nude,Louis Vuitton, Marc Jacobs or Emilio Pucci. It is present worldwide and addresses high-class customers.

- *Dior*

   LVMH holds the license for promoting and selling the cosmetic products and
   perfumes of designer Christian Dior. The products offered under this brand name
   include make up, skin care products as well as different fragrances.

- *Louis Vuitton*

   The high fashion brand *Louis Vuitton* also belongs to the brand portfolio offered by
   LVMH. Accessories, fashion, shoes, bags or watches are all available from Louis
   Vuitton and represent a status symbol known all around the globe.

▪ Coty

The beauty company was founded in 1904 by François Coty, an early pioneer in the
perfume industry. Consequently, the first steps into the business were taken by selling
fragrances. In the following decades, the company expanded its product portfolio into
the fields of cosmetics, nail and body care. Nowadays, the company closely cooperates
with celebrities such as Heidi Klum, Beyoncé Knowles, Jennifer Lopez or Kate Moss,
who develop and sell their own fragrances. Furthermore, well-known brands such as
Rimmel, Playboy, Chloé,CK One Color or Calvin Klein fragrances are owned by the
company. *Coty* offers its products worldwide in about 130 countries.

- *Astor*

   The products sold under the brand name *Astor* are color cosmetics which fulfill
   different needs and demands. Make-up, eye shadows, lip gloss and nail polishes
   are just a few examples of the broad product portfolio that is offered worldwide.

- *Manhattan*

   With the cosmetics offered under the name *Manhattan*, Coty offers a broad
   portfolio of makeups, eye shadows, lip and nail cosmetics that is available for
   various needs and popular around the globe.

- *Maxfactor*

Under the brand Maxfactor, Coty offers a wide range of cosmetic products on the market. Make-up, Mascara, eye-shadow, lipsticks, and powder for various focuses such as anti-aging, beauty, flawless complexion or covering up are just a few examples for the portfolio.

- *Rimmel*

Rimmel is a British brand for beauty and cosmetic products as well as for color cosmetics. It is especially popular among professional stylists and counts as high quality cosmetic brands on the market even though it is pricewise quite affordable.

- *Wella*

The former German company for hair styling and hair care products was acquired by Procter and Gamble in 2003 and taken over by Coty in 2015. Under the brand name and the sub-brand *Wellaflex*, the company offers a diversified product portfolio for all different hair types. Hairspray, mousse, conditioner, and hair masks for normal, oily, colored or curled hair are just a few examples.

▪ Chanel

Being one of the most popular fashion and beauty brands worldwide, Chanel has established a strong position in the beauty sector. Founded in1904 by the famous Coco Chanel, it was first a mere fashion company selling haute couture for people interested in fashion trends. With increasing success and popularity of the company and its brands, the product portfolio was expanded to the field of perfume with the famous Chanel No. 5 fragrance as well as into the field of cosmetics and body care, jewelry, leather goods and jerseys. Chanel is present globally and has Karl Lagerfeld as the head designer as well as several well-known celebrities like Nicole Kidman, Audrey Tautou or Keira Knightley as testimonials. Chanel promotes its products under its company name, so no independently marketed brands exist here.

- Mary Kay

Mary Kay Ash founded this beauty company in 1963 and named it after herelf. She started her business with five beauty products in a little store in Dallas, Texas, USA. Step by step, she increased the product portfolio and became an expert in skin and beauty care. According to the company website, she was driven by the motivation to enrich women's lives with her products. Therefore, she decided that she wanted to be close to the customer and established a direct sales concept according to the principle that also Avon uses: sales representatives that visit the customers, inform them about the products, and finally sell them literally at the doorstep of the customer. With this business concept, the company achieved great success and expanded its product portfolio significantly. Today, it includes skin-care products, make up, body & sun care, fragrances as well as men's beauty care. Mary Kay promotes its different products under the company name, so no independently marketed brands are to be considered here.

- Yves Rocher

The French cosmetic company Yves Rocher was founded by a French entrepreneur of the same name in 1959. The first product sold was a moisturizing cream based on pilewort. This product was so successful that he needed to expand its workspace and built a factory. Within the next decades, more and more products were developed. Thereby, the company put its focus on herbal ingredients and ecological production processes. The whole mission statement of the company is still based on sustainable and reliable trade actions along the whole value chain. With the increasing success of the company, Yves Rocher established a sales team of 250,000 independent sales representatives worldwide, started cooperating with various beauty institutes, and also established a strong online business. Nowadays, more than 650 products based on herbal extracts are offered. Yves Rocher promotes the different products under its company name, so no independently marketed brands exist here.

- Natura

Founded in 1969, *Natura Cosmeticos* is a big beauty company headquartered in Brasil. It positions itself as an eco-friendly company that tries to protect the environment and uses primarily natural ingredients in its products. The focus of the product portfolio lies on beauty products such as skin and hair care, sun protection, and cosmetics. Furthermore, also household products are offered by Natura. It applies the direct sales

concept and has sales representatives in various countries such as France, Argentina, Peru, Mexiko, USA, Great Britain or Australia. Natura promotes the different products under its company name, so no independently marketed brands exist here.

- Alticor

Alticor is a corporate group consisting of different enterprises that offer people business opportunities and keep them independent. It describes itself as a company that "offers exclusive consumer products and exceptional business opportunities, as well as product development, manufacturing, and logistics services, in more than 80 countries and territories worldwide."[30] One sector of activity is the beauty industry. Here, beauty products, nutrition, household and body care products are sold under the brand name *Alticor.* By applying the direct sales concept, the products are offered via independent sales representatives to customers all around the globe. Alticor promotes the different products under its company name, so no independently marketed brands exist here.

- Kosé

The Japanese beauty company was founded in 1949. Its self-declared promise is to develop and produce high quality products, which completely fulfill or even exceed the expectations of the customers. With this positioning, Kosé became an internationally successful company, selling beauty brands like Sekkesi or Infinity worldwide, but with a main focus on Asia and the Middle East. Even though several sub-brands exist, Kosé markets the different products under its company name, so no independently marketed brands must be considered in the analysis.

- Oriflame

Founded in Sweden 1967, Oriflame sells beauty products in more than 60 countries worldwide. According to the company website, more than 3.3 million beauty consultants work for the company worldwide,[31] following the direct sales concept. The extensive product portfolio includes skin and hair care, fragrances, make up, and body care. Oriflame promotes its products under the company name, so no independently marketed brands are to be considered in the analysis.

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[30] See: http://www.alticor.com/OurCompanies.aspx
[31] See: http://www.cms.oriflame.de/index.php?option=com_content&view=article&id=15&Itemid=171

The printed ads and websites published by all of these companies and their independently marketed brands serve as research subjects for this study. In order to provide a better cross-section of the communication approaches used in the cosmetics industry and to be able to make more reliable statements, I deliberately selected a large number of different companies whose advertising materials I analyze. In contrast to restricting the analysis to a smaller number of companies and their advertising material, this allows me to make stronger statements with regard to the entire industry and the female beauty ideal promoted by the companies. If I were to refer to a smaller number of companies, however, the analysis of the female beauty ideal presented would be very limited to the individual companies. Since I am pursuing a broader approach with my study, the selection of numerous companies was necessary.

4.2 Selecting the Research Objects – Printed Ads

The main source for collecting the research body for the investigation of the printed ads was the internet. Several magazines offer the possibility to access their printed editions online and download them as PDFs. Moreover, multiple image archives with the designed ads in their final layout are available online within blog which collect and store the printed ads of the big international beauty companies. These can be accessed via the search engines Google and Bing. Especially with regards to the international aspect of the investigation, the possibility to access printed versions online extremely facilitates the collection of the research subjects – in terms of procurement, costs, and sustainability. Another source for finding printed ads are the references presented on the websites of the marketing agencies that were contracted by the companies to develop specific campaigns. Many of these agencies present the campaigns on their websites by listing examples of different media – including printed ads. This serves as a proof for their expertise. For the actual study, it constitutes a precious source. Moreover, I evaluated a total of 100 physical editions of printed beauty magazines. All volumes under investigation were published between 2013 and 2015. I evaluated international editions as well as country-specific editions from the Middle East, Russia, Africa, Europe, and the Far East. Among them, the most relevant magazines are [32]:

- *Elle*
- *Vogue*
- *Cosmopolitan*
- *Glamour*

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[32] See chapter 3.7 for more information on the selected magazines.

- *InStyle*

Further magazines were consulted when relevant. Depending on whether the company under investigation promotes its beauty products under individual sub-brands or under the company name itself, I analyzed the printed ads considering this exact distinction.

4.3 Selecting the Research Objects – Websites

The starting point for the online analysis is in all cases the international version of the company website or of the specific sub-brands, depending on the way of communication specific to the company. In this context, the term 'international website' describes a website that does not address a certain area, country or continent but serves as a platform for every user who accesses the company or brand website no matter which part of the world he or she comes from. Without exception, these websites are in English as it is the language of worldwide communication. Thus, they provide a common starting point for my analysis of the communicative measures and linguistic features applied by the companies or brands to promote the topic of beauty. In addition to the international websites, almost all the companies or brands offer country-specific websites for various parts of the world, with which they address their target groups in different countries. I clustered these country pages according to the distinction derived above and analyzed them based on pre-defined parameters.
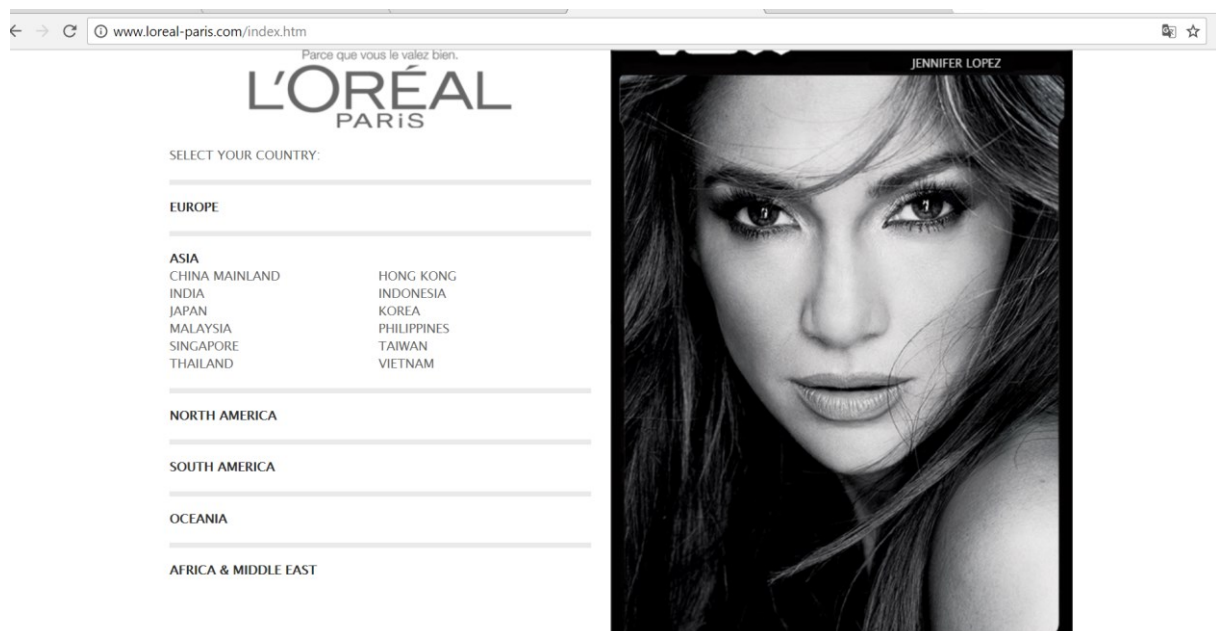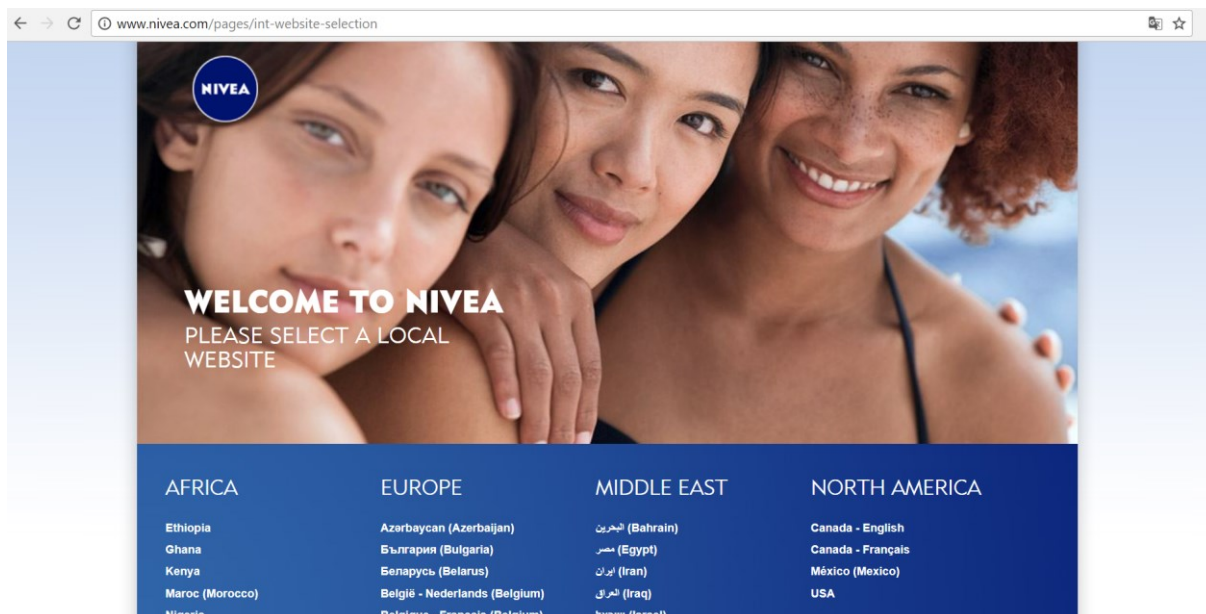
Figure 18 and Figure 19: Examples of the offer of different country pages on the brands' international websites.

4.4 Determining the Companies' Understanding of Local Beauty Ideals

One of the focal points of the investigation is the distinction between local and global beauty ideals and the question of how the companies deal with these ideals in their international communication. To conduct this analysis, I first examined the websites and printed ads under investigation to find out which features the selected companies promote as features of the local beauty ideals in their campaigns if they do not use the global ideal. Knowing the companies' interpretation of ideal local beauty is crucial for comparing it to the features of the global beauty ideal as well as for determining which of the ideals is promoted in the particular advertisement. I clustered all websites and printed ads according to their country of origin, and collected the promoted beauty features based on their frequency of appearance. For this determination of the local beauty ideal used by the companies, I only used the local websites where a clear local ideal was promoted. Local websites of companies that use the same beauty ideal on all their local websites were not taken into consideration at this point as they do not contribute to the determination of the local beauty ideal promoted. This quantitative analysis not only revealed the most frequently used features of ideal beauty by the advertising companies but also showed that in many countries in the same region, the identical beauty features are promoted in those ads and websites I selected for my investigation. For example, advertisements and websites from China, Taiwan, Korea or Japan show in the majority an equal understanding of ideal beauty. The same goes for the countries of the Middle East. All these countries are assigned to larger regions, which I define for my according due to geographical reasons, that cover all comparable beauty ideals. By assigning all

geographically close countries to larger groups, I can simplify the investigation of the media and make it more comprehensive. In the following, I will give an overview of the beauty features promoted by the companies as the local ideals in the specific countries and regions. After collecting the research body for my investigation in form of the printed ads and website, I decided to use the following classification in my study which closely follows the cluster used by the advertising companies described above:

Asia

- Middle East
- Far East
- India

Russia

Africa

America

- North America
- South America

Europe

- Northern Europe
- Southern Europe
- Eastern Europe

Australia/Oceania

- Australia and New Zealand

Promoted Local Ideal in Asia

The Middle East

In the printed ads and on the websites published in the countries of the Middle East such as the United Arab Emirates (UAE), Kuwait, Oman, Bahrain, Saudi Arabia, Jordania, Iran, Jordan or Iraq, the following features were promoted as ideal:

- Light, clear skin
- Female, hour-glass shape
- Small, tiny nose
- Thick, black, long hair
- Full, red lips
- White teeth
- Pompous, expensive jewellery
- Heavy, elaborate eye makeup

Figure 20, Figure 21 and Figure 22: Examples of the offer of different Arabian country pages on the brands' international websites. Visible characteristics of the analyzed local ideal are, for example, heavy eye makeup, long hair, pompous, expensive jewellery and the female body shape.

Even though most of these features show a clear connection to the natural outward appearance characteristic for this region, especially the first point also shows a clear Western feature: Having white skin is not naturally given to people living in the Middle East. To interpret why companies promote this feature as ideal, we must also consider the social and political standing of women in these countries. All over the world, light skin is commonly associated with wealth. Especially in the Arabic world, where the standing of women is still a constant reason for political and religious conflicts even though the role of women is currently developing, the look of Western women is highly valued and desired by Arabic women. In her article for the online magazine *ArabAmerica*, journalist Lindsey Penn has analyzed the historical development of the female beauty ideal in five Arabic countries. She found out that especially in the last decades with the rising influence of the Western world on the global economy, Western beauty standards have become more and more important to Arab women (see Penn). This approach is supported and further intensified by Arabian columnist Nawar Fakhry Ezz, who wrote a critical article for *Arab*

News about the beauty standards in Arabian countries, especially Saudi Arabia, and their promotion by the beauty companies. According to her,

> In Saudi Arabia as well as in many other countries with a non-white majority, racist beauty standards still exist, which assume the superiority of the color and the features of 'whites'. Some who are not white are racists even against themselves because of believing that being white would make them beautiful. […] We can see this problem in Saudi society not only in beauty standards, but also in the increasing use of skin-lightening products even when they are not completely safe to use just in an attempt to have a lighter skin tone. (Ezz).

It is no surprise that the cosmetic industry reacts to this perception and appeals to it by promoting a feature of the global ideal into their interpretation of local beauty. Some of the companies also offer special products that are designed to lighten and bleach the skin so that it becomes white. These products are not part of the general portfolio of the brands but are especially sold in the Middle East and other countries, where light skin is considered beautiful and where it is not given to women by nature. The role of women in many of the Middle Eastern countries has undergone a great transformation within the last decades, coming from a very traditional understanding of the female role in society. Western influences and economic relations as well as large feminist movements in the regions have released the traditionally strict rules for women in many of the Arab countries within the last years and given them political and social rights such as the right to vote or to study (see AbuKhalil). Nevertheless and despite these achievements, women still face very conservative role models in their daily life. The reason for this are the still very patriarchal political and social systems in many Arabic countries where the stereotype of a woman's role as wife and mother is still very present. Especially in the extremely conservative countries such as Saudi Arabia or Iraq, women's lives are often controlled by the male members of their families. According to Kate Lyons in her article on women's rights and gender equality in *The Guardian* magazine, in a survey among 10,000 inhabitants of Middle Eastern countries, 90% of the male respondents said that the place for a woman is at home in the traditional role of women - and even 58% of the women questioned agreed (Lyons). Thanks to the digital communicative channels, women in these countries nevertheless get information on how the rights and standing of women have developed in other parts of the world. This does not only apply for political or social topics, but also for my topic of interest: The Western beauty ideals and role models can easily be accessed via the internet. Furthermore, the Middle East is an increasingly important target market for global economy. Thus, internationally operating companies

address the region and bring products, advertisements, and therewith influences from Western countries even into the conservative countries of this region. By displaying women – especially Western women – in their advertisements, the international companies influence the changing view on female roles and ideals in the Middle East – and also influence the perception of ideal beauty.

Far East Asia

In the countries of the Far East such as Japan, China, Taiwan, Vietnam, Singapore or Korea, the beauty brands regarded in this paper used the following features for creating a local ideal:

- Light skin
- Flawless skin without any sign of age
- Long legs
- Slim shape
- Long, dark hair
- Voluminous lashes
- Full, mostly red lips
- Colorful make-up with lots of eye shadow and blush

This overview makes clear that the ideal beauty features in Far East Asia are a mixture of the biologically typical looks of Asian women (such as light skin and dark hair, for example) and features that are typically not given to the women in the Far East by nature (long legs). The extent to which women push themselves to reach the given beauty ideal is very extreme in the Far East. Plastic surgery in drastic forms experiences an increasing demand: For example, women have their legs broken and slimmed or lengthened artificially by metallic implants to extend them (Schumann; Wanqing and Wang). Also bleaching creams as they are also available in the Middle East or in India are offered here to help women maintain their white, flawless skin by bleaching.

Figure 23, Figure 24 and Figure 25: Examples of the Far East Asian local beauty ideal displayed in the analyzed ads, showing the focus on fair, light skin, red lips, a slim shape and long, dark hair.

India

In India, the local ideal promoted in the evaluated marketing measures contained the following features:

- Light skin
- Slender
- Flawless face without any signs of aging
- Straight nose
- Full lips
- Hairless body
- Thick, long black hair

Just as with the Middle East, especially the inclusion of light skin into the promotion of the local beauty ideal show the reference to the Western world. Naturally, Indian women have dark skin. But within the last years, a hype for light skin has evolved. In his article on this very same topic, Abhishek Karadkar describes this hype as follows:

> Having fair skin has always been a top priority for Indians. Women cherish the dream of having white skin and rely heavily on makeup and beauty products. So much is this desire for fair skin inoculated in the minds of Indians that the skin lightening cosmetic

product "Fair and Lovely" is one of the most popular beauty products in India, with a market cap of 80% of the lightening cream market in India. (Karadkar)

His point of view is also supported by CNN reporter Pallabi Munis, who takes a critical look at the dangerous side effects of products and medication that Indian women use to make their skin become fairer:

In 2003, when Banik was just 14, a neighbor told her mother how much their child had "benefitted" from becoming "fair" by using a new cream. "Your daughter will also become fair," they said. Wanting Banik to have the best prospects in a country where lighter skin is seen as desirable and associated with success, Banik's mother took her neighbor's advice. "I was disappointed that it came in a tube so unappealingly medicated," Banik recalls, "but it held the secrets toward my fairer future." School friends were the first to notice, commenting on Banik's newly acquired "good looks," but within two months of using the steroid cream, she started to feel a burning sensation whenever she was out in the sun. She says she accepted this as part of the process: no pain, no fairness. (Munis)

It is considered a sign of wealth in India as it symbolizes that people do not have to work outside to make their living. Historically, working outside is associated with hard, hardly paid work. Furthermore, light skin is associated with the Western women and their look – which is extremely desired in India (Castleton).

Figure 26, Figure 27, and Figure 28: Examples of the Indian beauty ideal displayed in the investigated ads, displaying some of the analyzed features of the local ideal such as light skin, a slender shape, a straight nose and thick, long black hair

Promoted Local Ideal in Russia

With one part of the country politically and geographically belonging to Asia and the other to Europe, Russia occupies a special position and is thus regarded separately here. The evaluated marketing measures displayed the following features of ideal local beauty in Russia:

- Bright, elaborate make-up
- Flawless, ageless skin
- Feminine body shape with curves
- Long hair
- Artificial overall appearance
- Haute-couture fashion
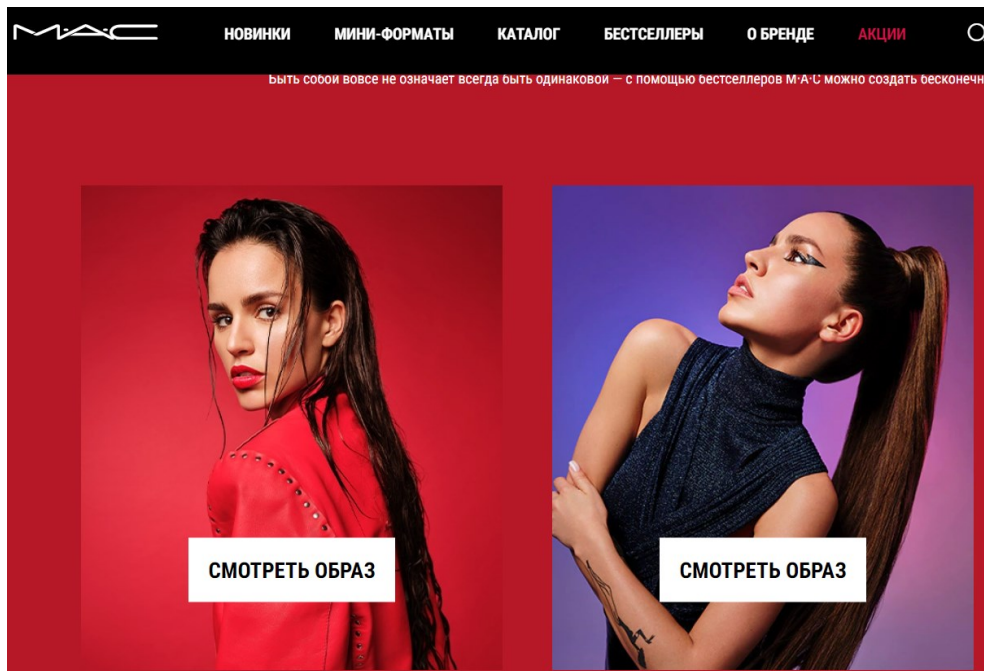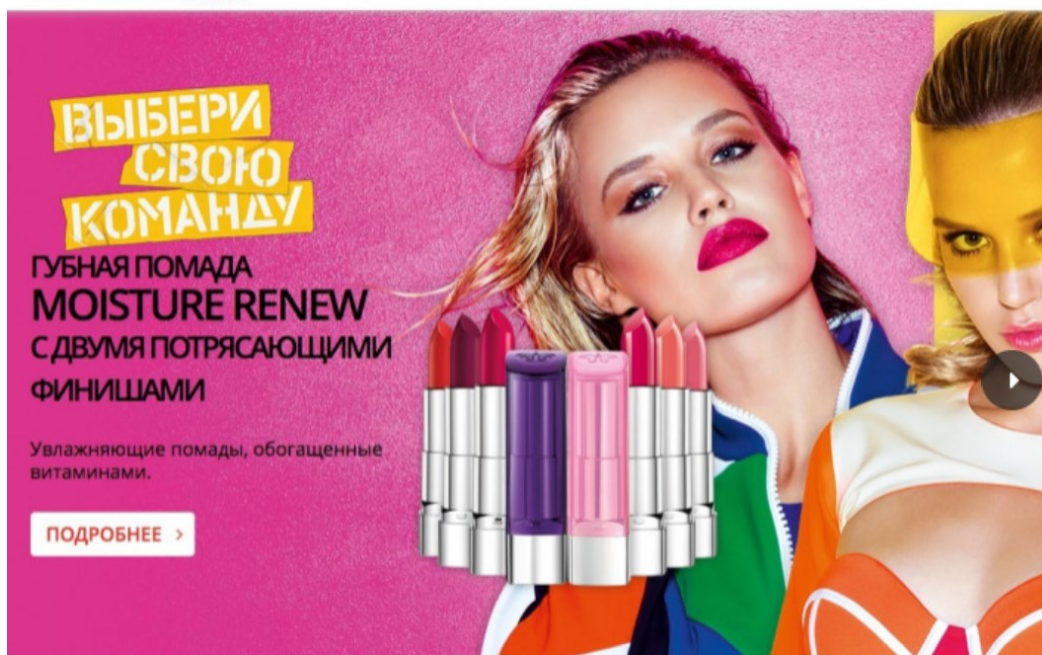
Figure 29, Figure 30, and Figure 31: Examples of the Russian beauty ideal in the analyzed ads and websites with very elaborate makeup, long hair, and a rather artifical overall appearance,

This interpretation of ideal female beauty in Russia is in accordance with the double-egded role of women in the country that still continues to exist since the end of the Soviet era. In her article "The Prettier Sex: Understanding Gender Roles in Russia", Alexandra Buck points out that despite the fact that women in Russia have the same rights as men post-Soviet, receive an education and get access to career opportunities as well as political engagement, many women still live a very traditional role when it comes to family. Buck states:

> The most shocking part of Russian gender roles for Americans is the idea that love always outweighs work. That means that the majority of Russian women devote their efforts to finding a husband, and then caring for their children. That is not to say that women don't receive educations or have careers here, because they most certainly do. In general, though, most set aside their career until their children are grade school age, meaning that they leave behind a job they might have had prior to having a child. Russians prefer to care for their children without the help of a nanny, and the idea of preschool is a foreign concept. They are completely devoted to their family and the love within it. (Buck)

Against this background, it seems logical that ideal female beauty in Russia is associated with feminine features in the advertisements such as a feminine body shape with curves, which is a well-known way of displaying fertility also in art.

In addition to this aspect, also the way Russian women tend to present themselves in public is relevant here. In her article, Buck explains this aspect as follows:

> Interestingly, Russians do not refer to women as "the weaker sex" – nor do they think women are weak at all – but instead women are "the prettier sex." As such, women do everything they can to live up to that idea. Whenever they are out in public, Russian women dress pristinely, always in high heels, regardless of the weather. […] It would be a social scandal to wear sweatpants or running shoes unless one is on their way to the gym. (Buck)

Of course, this awareness of the outward appearance of many Russian women is very interesting for the commercial goals of the beauty industry. By displaying this haute-couture approach with elaborate make-up and an almost artificial overall appearance, they address this awareness and offer their products as solutions to reach the ideal.

Promoted Local Ideal in Africa

The analysis of the evaluated printed ads and websites show that the beauty companies cluster the African countries into three areas when it comes to the promotion of what they see as local ideals: The Northern part with states like Egypt, Algeria, Libya,

Sudan, and Morocco. Here, the beauty features displayed in the marketing measures is very close to the one in the Middle East (see above). It is thus not named again in detail here. In the few Sub-Saharan and central countries, which are target markets of the beauty companies and are thus addressed by their own marketing measures (i.e., Kenia, Nigeria or Namibia), the companies appeal to the local beauty ideal by using the following features:

- Feminine shape
- Glossy, smooth black hair
- Flawless, ageless black skin
- White teeth

This interpretation of ideal female beauty is obviously inspired by the traditional role of women in the central and sub-Saharan African countries. Here, the ideal image of women is considerably influenced by the traditionally high importance of a big family and a solid family life. Consequently, feminine features are one of the most important properties an African woman must have. Most of the features that the beauty brands use in their marketing measures in these countries represent this classic understanding of femininity. South Africa occupies a special position among the African countries: It underlies a very strong Western influence. South Africa is by far the most important country on the African continent for international economy and trade. It has trade relations to almost all world markets and is thus a major target for international companies. Especially regarding the topic of beauty and advertising, South Africa is extremely relevant: many photo and film shootings for advertising campaigns take place in this country – which made cities such as Cape Town and Johannesburg become home to models and their agencies. Important for the evaluation of my study is that the evaluated printed ads and websites addressing South Africa do not appeal to a local ideal but all display the global one.
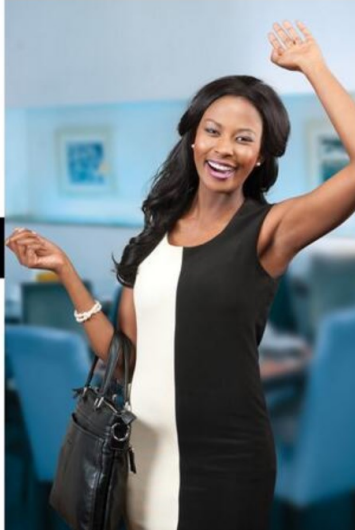
Figure 32, Figure 33 and Figure 34: Examples of the African beauty ideal displayed in the analyzed ads. The feminine body shape, the glossy, smooth black hair as well as flawless skin and white teeth are in focus. The comparison in Figure 34 once again highlights the difference between South Africa and the other African countries. On the left is the local African ideal, on the right the portrayal of the female ideal in an advertisement from South Africa.

Promoted Local Ideal in the Americas
North America

The beauty ideal of North America is the origin for the features of the global ideal. It is also the illustration of beauty that most of the companies use on their international websites worldwide. The features displayed as ideal in the publications for the US market are:

- Slim, athletic body shape
- Tanned skin
- Flawless, ageless skin
- Long, manicured nails
- Long, well-groomed, mostly blonde hair
- Small, tiny nose

Women in the US spend a lot of money on make-up, cosmetic products and procedures and moreover take even drastic steps: The US is the world leader and innovator in plastic surgery and cosmetic treatments. According to statistics published by the The American Society for Aesthetic Plastic Surgeons, 17.1 million cosmetic treatments with either surgical or minimally-invasive procedures were conducted in the U.S. in 2016. In her bestseller *The Beauty Myth*, Naomi Wolff states that "during the past decade, […] eating disorders rose exponentially and cosmetic surgery became the fastest-growing medical

specialty, […] and thirty-three thousand American women told researchers that they would rather lose ten to fifteen pounds than achieve any other goal" (Wolff 10).

Figure 35, Figure 36, and Figure 37: Examples of the North American beauty ideal displayed in the analyzed ads. Many of the features detected in these ads are identical with the ones of the global beauty ideal derived in chapter 2.1.

South America

In the advertisements and country-specific websites published in South American countries (Brazil, Argentina, Chile, Bolivia, Venezuela, etc.), the following features were detected:

- Feminine body shape
- Round, firm butt
- Full lips
- Flawless, ageless skin
- Small breasts
- Tiny nose
- Long, dark hair

These – partly inconsistent – features promoted as ideal local beauty correspond to the local preconditions. In South America, family still plays a very important in South America: According to a ranking published by *The Global Economy*, women here have 2.18 children in average.[33] It is thus no surprise that the companies display a female beauty ideal with clear female curves and shape, which commonly stand for fertility. But also the

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[33] See https://bit.ly/3KGaYpo for more information (2022/04/13).

South Americans' passion for outdoor and water sports is reflected in this local beauty ideal created in the publications.

Figure 38, Figure 39, and Figure 40: Examples of the South American female beauty ideal promoted in the ads. The focus on a feminine body shape and flawless skin is obvious.

Promoted Local Ideal in Europe
Northern Europe

The local beauty ideal promoted in the evaluated publications for Northern Europe such as France, Germany, United Kingdom, Scandinavia, Austria, and Switzerland shows many similarities to the North American one and shares thus major characteristics with the global ideal that is mostly identical with the American one. The following features are promoted:

- Slim, athletic shape
- Tanned skin
- Ageless, flawless skin
- Long, mostly blonde, full hair
- Full lips
- Long, manicured nails
- Latest fashion

Figure 41, Figure 42 and Figure 43: Examples of the beauty ideal promoted in the Northern European ads.

Eastern Europe

In the countries of Eastern Europe such as Poland, Ukraine, Hungary, Czech Republic, Romania or Bulgaria, the following understanding of ideal local beauty was displayed in the publications:

- Bright, colorful make-up
- Feminine body with curves
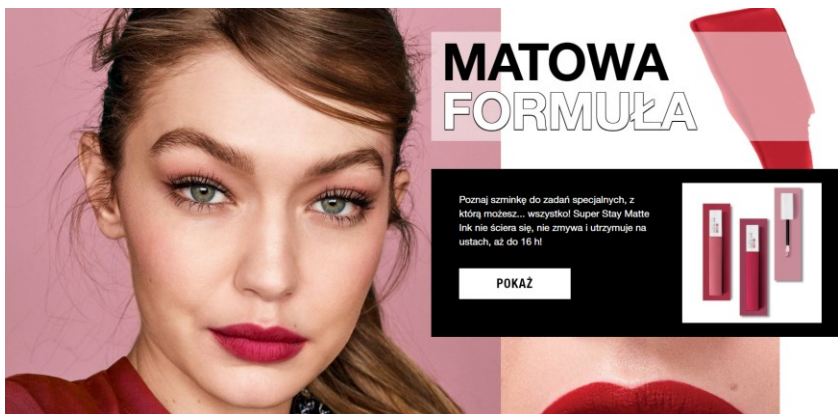- Long hair
- Flawless, ageless skin
- Light skin

Figure 44, Figure 45 and Figure 46: Examples of the female beauty ideal displayed in the Eastern European ads and on the local websites.

Southern Europe

Just as it is the case with the Americas, also in Europe the ideal features of female beauty displayed in the marketing measures under investigation differ in certain aspects between the Northern and Southern countries of the continent. In the websites that showed the local beauty ideal and addressed Southern European countries such as Portugal, Spain, Italy or Greece, the following features prevail:

- Feminine, hourglass body shape with curves
- Long, dark hair
- White teeth
- Dark eyes
- Tanned skin
- Ageless face

Figure 47, Figure 48 and Figure 49: Examples of the female beauty ideal promoted in the ads from Southern Europe.

Australia and New Zealand (Oceania)

In the publications analyzed from Australia and New Zealand (in my study also described as Oceania in short), the following features were used to display ideal local beauty:

- Slim, athletic body
- Tanned skin
- Flawless, ageless skin
- Well-groomed body
- Long hair
- Small, tiny nose

Beauty and outward appearance have become increasingly important also in Australia and New Zealand. Both countries are important target markets for the beauty industry. The promoted ideal features are very similar to the North American and Northern European ones but are a bit more natural: The models shown as ideal in the publications only wear a minimum amount of make-sup and are often displayed in nature or with nature elements such as flowers or butterflies, with casual clothes and hardly professional hairstyles.
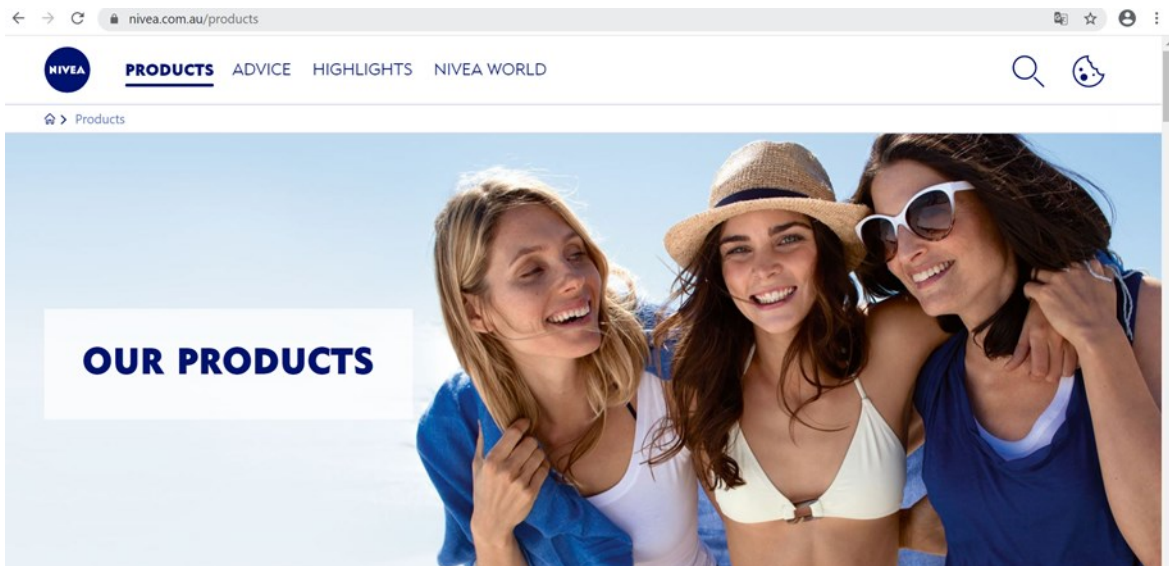
Figure 50, Figure 51 and Figure 52: Examples of the female beauty ideal displayed in ads from Australia and New Zealand.

4.9 Research Hypotheses and Questions

As a starting point for the analysis, the following research hypotheses and research questions were defined. They constitute a multi-directional approach and cover all topics that are defined as focus points of the study. Both quantitative and qualitative analyses have been conducted.

1. The majority of the evaluated international beauty companies shows Western beauty properties as an ideal in their campaigns.
2. The majority of the evaluated print campaigns uses pathos as communicative appeal.
3. Pathos is the prominent communicative appeal in the majority of the analyzed online campaigns.

4. In the majority of both print and online media, the language (text) is integrated into the used images.
5. In the majority of the analyzed campaigns, language is used to add extra information to the advertising message.
6. In most of the analyzed campaigns, the Western ideal is predominantly promoted in those geographical areas where the Western world has a strong influence due to economic, social and media cooperation (India, Middle East, Europe, Australia).
7. The specific local ideal is the prevailing ideal in most of the analyzed campaigns which were published in those geographical regions with a strong national identity such as Far East Asia.
8. The majority of the evaluated websites primarily uses images of models to promote the products.
9. The majority of the print campaigns uses images of human models to promote their products.
10. In the majority of the analyzed online campaigns, the used language contains more personal pronouns, imperatives, and graphic underlining than in the evaluated print magazines
11. On most of the analyzed websites, English is used as a lingua franca by the companies.
12. In the majority, individual country pages are not available online in local language.
13. Most of the analyzed printed ads are in English (lingua franca).
14. The majority of the printed ads are not published in the local languages.
15. The majority of the evaluated country-specific pages does not have the same design and layout as the international websites.

Moreover, I will answer the following research questions:

1. Which communicative appeal is used in the majority of the marketing campaigns?
2. Which of the logos-based rhetorical figures is used most often?
3. Which of the pathos-based rhetorical figures is used most often?
4. Which of the ethos-based rhetorical figures is used most often?
5. Which language is used in the majority of the analyzed communication measures in the different countries – English as a lingua franca or the local language?

6. In online communication: how are the websites of the different countries designed?[34]

7. How does the communicative approach differ in an international comparison – is there a locally specific appeal or is it the same as used on the majority of the international websites?

8. What are the main differences between the linguistic patterns used in print and online?

4.10 Methodological Approach

To test and analyze the above-mentioned hypotheses and answer the listed research questions, I evaluate 493 printed ads and the websites of the 40 largest beauty companies or their selected independently marketed brands worldwide. Thereby, I investigate a total of 153 different subpages of the international websites. Moreover, 711 country-specific websites of the brands are subject to my investigation according to the pre-defined distinction. Regarding the features under consideration, the components of the ads relevant to the topic of interest are defined and analyzed in detail. To examine the communicative and linguistic measures used to display beauty, I analyzed 493 printed ads published as well as 153 websites and 711 country-specific websites. As I conduct a majority analysis based on percentage figures for this evaluation, this relatively high number of research objects is necessary to be able to achieve reliable results.

The following features were used as research parameters:

- Rhetorical figures in use

  To determine the number of rhetorical figures in use, I cluster the 33 most prominent rhetorical figures for advertising language as defined above according to the communicative appeal they serve (ethos, logos or pathos). During the investigation, I determine the number of the rhetoric devices in the ads and websites under investigation. The following table shows the classification and the chosen rhetorical devices. The number of analyzed rhetorical figures per category differs as not all appeals have the same number of subordinated rhetorical figures. Only those relevant for advertisement are named here.

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[34] Here, design refers to the look and feel of the website and the non-verbal communicative appeal achieved by the use of pictures, colors, and structure.

Ethos	Pathos	Logos
Announcement structure	Antithesis	Anacoluthon
Repetition	Hyperbole	Hypotaxis
Graphic underlining	Metaphor	Parallelism
	Periphrasis	Parataxis
	Examples	Rhetorical question
	Parenthesis	Anaphora
	Tautology	Ellipsis
	Allegory	Enumeration
	Personification	Climax
	Comparison	Zeugma
	Eponym	Alliteration
	Adjectives	Polysyndeton
	Personal pronouns	Trademark
	Personification	Quotations
	Imperative	Reference to authorities

Table 1: Rhetorical figures used in the empirical study.

- Differences in the language use between print and online

  I evaluate the differences in the language used in print compared to online
  qualitatively by naming and listing all differences that stand out when analyzing the
  communicative measures under investigation. I collect all named differences in a
  cross table for further evaluation.

- Interaction between text and image

  The non-verbal elements in written language, which are present in both the printed
  and the online measures, are transmitted via images and other graphical elements.
  The interaction of these images or graphics with the language elements used in the
  ads or on the websites is vital for analyzing the communicative appeal of the specific
  measure. To do so, I determine the following alternatives quantitatively by counting
  their frequency of occurrence in the analyzed media:

→ Text is part of the image

→ Text stands separately

→ Text contains additional information beyond the picture's message

→ Text reflects/supports the picture's message

- Displaying the topic of beauty

I determine the number and characteristics of the features and symbols used for displaying beauty, which are included in the specific ad or website. The result of this qualitative evaluation is a list of all characteristics of beauty that are displayed. Therewith, I can evaluate which features are named as characteristics of beauty in the majority of the analyzed media. Moreover, I can derive their frequency of occurrence in the different countries.

To determine these features, I examine the following questions:

→ How is the topic of beauty dealt with?

→ Which graphic elements are used to display beauty?

→ Which features of beauty does the add refer to?

- Use of images to display beauty

I also examine the pictures used in the ads and on the websites to display beauty. In the first step, I evaluate if the analyzed media contains images of human models, any other graphical elements or if they only display product images. Moreover, I examine the detailed features of beauty displayed in the media, including also the specific elements of ideal beauty which the human models in the ads show. All these features are listed in a cross table with their specific frequency of occurrence. Then, I analyze the most frequently displayed beauty features in the evaluated ads and on the websites as well as their relevance in the different countries.

- Further media or graphical elements in use

In addition to the analysis of the mere pictures used in the different media, I examine which further content is available in the specific ad or website to promote the specific products. These can be, for example:

→ Results of medical tests conducted to prove the effectiveness of the promoted product

→ Quotations of customers/ doctors or other authorities

→ Statistical investigations about the product

→ Explanation of the operating principle of the product or its ingredients

→ Information on the technology used to manufacture the product

→ Before and after images that indicate the effect of the product

Here, I apply the same principle as in the analysis of the images used to display beauty: I list all further graphical elements used to present further information, refer to authorities or other promotional content in a cross table. I determine their frequency of occurrence so that I can identify the most often used elements. By doing so, I also examine their frequency in the different regions.

- Detected features of the specific local ideal

In the analysis of the printed ads, I also determine which features of the specific local ideal are present. Due to the country of origin of the printed magazine from which the specific ads were taken, I can easily determine which country the specific ad addresses. The same goes for the country-specific websites. In the second step, I then determine which features of the particular region's beauty ideal are present in the printed ad and on the country-specific websites. All of these features are named and their frequency of occurrence determined. Thereby, I analyze if, which, and how many of the country-specific beauty features are present in the ad or on the website.

- Possibility to interact with the customer – only for the websites

This analysis primarily focuses on the possibilities offered to communicate with the customer. Due to the characteristics of the media considered here, two-way communication is only possible in the online environment as the features of this communicative channel offer the technical conditions to allow a direct communication between a representative of the advertising company and the user of the website. Simultaneous interaction can thereby be realized by offering a (video) chat function on the website or by including a third medium such as a telephone or Voice-over IP (VoIP) hotline. Time-delayed two-sided communication can be implemented, for example, by the aid of contact forms with which the user can digitally address the advertising company, by implementing a forum on the website in which customers can discuss with each other or address the company, by inserting a professional blog into the website on which the company posts news that visitors of the website can comment on or by using social media features. In printed

media, the only way to insert a two-sided direct communication is to insert links or QR-codes, which lead the reader to the website or social media platform of the communication where direct interaction is possible in the abovementioned ways. In my study, I determine the measures for direct interaction offered by the company and their frequency of use in the analyzed media so that I can identify the ones that are most often used. Thus, I detect if the one-sided or two-sided communication is dominating in the marketing campaigns of the companies and if they use two-sided communication, how they do it.

- Models in an international comparison

I furthermore analyze if the shown models vary between the countries or if the models displayed in the majority of the evaluated websites and of the printed ads are the same worldwide. Based on the results, I can conclude if the particular company adjusts its marketing measures to the specific region or not. This point is closely connected to the analysis of the features shown on the images (see above): If there are models with local features shown in the majority of the ads under investigation, I assume that they display the local beauty ideal. Nevertheless, also other options are possible: The first one is the already described predominant promotion of the global – or Western – ideal by using images of models who fulfill the Western ideal in all measures worldwide. Here, no country-specific features are considered at all. Second, models of different countries in the same marketing measure can be used to display a mix of different country-specific features. A third option is that the beauty ideal of the advertising company's country of origin is promoted worldwide as the face of the company. Campaigns of Shiseido or Rimmel are good examples here. With the analysis of whether the same model is displayed worldwide or whether the country-specific features of the model differ, I can derive the underlying communicative strategy of promoting beauty. By investigating the correlation between the findings of this analysis and the detection of the named beauty features, I draw further conclusions on the ideal promoted in the majority of the ads.

- Detection of the global or Western ideal

After analyzing the beauty features promoted in the majority of the printed ads and on the websites and determining if there are country-specific features displayed, I focus on the promotion of the Western ideal. I determine how many of the ads and

websites display the Western ideal – both in pictures and linguistically. This analysis is closely connected to the one of the models and their features (see above). Therefrom, I can derive if the Western ideal is predominating in the majority of the analyzed media or not – one of the main research questions of my study.

- International comparison

I compare the different ads published by the same brand in different regions as well as their country-specific websites to each other in order to determine whether the company or brand communicates uniformly worldwide in both communicative channels under investigation or if they address the various countries differently. Here, I evaluate the similarities and differences in the use of language, images, and further non-verbal elements, design, and technical functionality. Moreover, I analyze if English serves as a lingua franca in the media published in different countries or if they are all translated into local language.

Software used

I create the cross tables with the collected data of all above-mentioned analyzed features in Microsoft Excel 2010. Also, all diagrams showing the percentage distribution of certain values as well as the majority ratios were created via Microsoft Excel. Based on these tables, I determine the majority relations for each hypothesis and research questions by the aid of the specific functions in Microsoft Excel. Where necessary or helpful, I also created dedicated graphs to display the majority or percentage distribution of the research object under investigation, either in the form of pie or column charts.

5. Research Results and Interpretation

In the following, I am going to present the findings of my empirical study. Therefore, I will name the results of the hypotheses tests and the answers to the further research questions step by step. By referring to the aspects named as focus points of the study, I interpret these results in the following and draw conclusions. Moreover, I will provide an outlook to further aspects that might be interesting starting points for a follow-up study. The raw data of the study is available in the appendix.

5.1 Example Analysis

Before starting with the actual presentation of the findings, I will explain by the aid of some examples the way I conducted the analysis of the research body.

While attractiveness research already provides a definition of the features of the global – Western – beauty ideal (see page 11 of my study), which I use as the basis for determining whether an ad or a website appeals to the Western beauty ideal, I need to define the typical features of local beauty ideals in the research body to determine a cluster for the evaluation. As I already describe in chapter 4.4 and 4.10, I therefore selected the websites and ads with specific local representations of ideal beauty – in most cases, this is done by showing different models in the ads for the same product in different target markets worldwide. Based on these selected ads and websites, I analyze which beauty features appear most often in the communication measures published in the dedicated countries. In the following, I will demonstrate this using example ads published in India.


Figure 53, Figure 54, Figure 55, and Figure 56: Examples of ads published in India.

The four pictures above show ads that were published by four different beauty companies in India. Even though they present different products, their promotion of what ideal Indian beauty looks like is identical. During my analysis of the local ads and websites, I determined the features of ideal beauty that occurred most frequently in these ads with regard to the outward appearance of the models displayed in the ads. For India, these were the following (see also page 108 of my study):

- Light skin
- Slender shape
- Flawless face without any signs of aging
- Straight nose
- Full lips
- Hairless body
- Thick, long black hair

With the same procedure, I also analyze the sample local ads and websites of other regions in order to determine the features of local beauty that I use as markers for the further evaluation of the research body in my study. The results of this analysis are listed in detail in chapter 4.4.

In the next steps, I analyze all printed ads and all websites according to the beauty ideal they appeal to – either the Western one or the local one in order to be able to test all hypotheses dealing with the distinction of the appeal to these two forms of ideal beauty in advertising. To do so, I follow the same approach as described above and examine each publication based on the beauty features described in chapter 4.4 and on page 11 (for the Western beauty ideal). The following example describes the methodology:
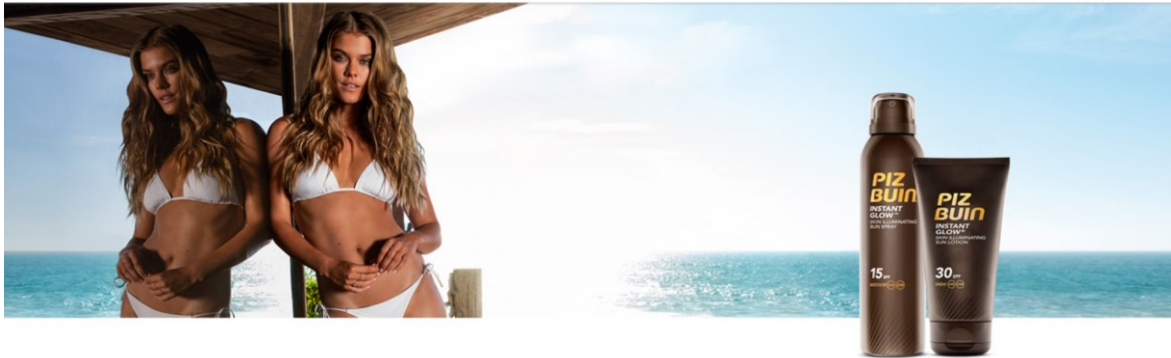
Figure 57: Piz Buin international website.
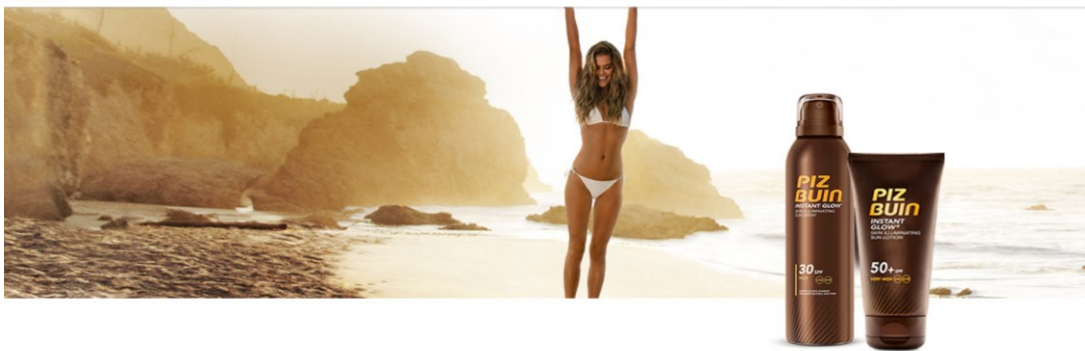
Figure 58: Piz Buin South American website.
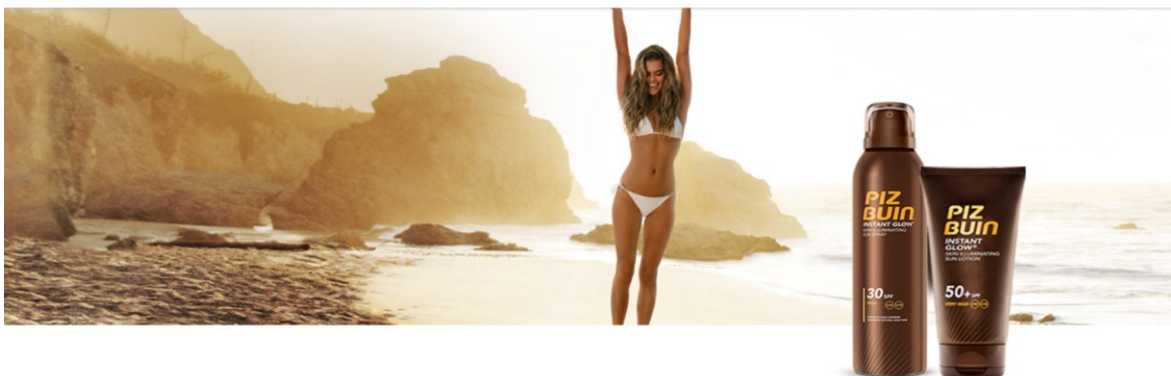
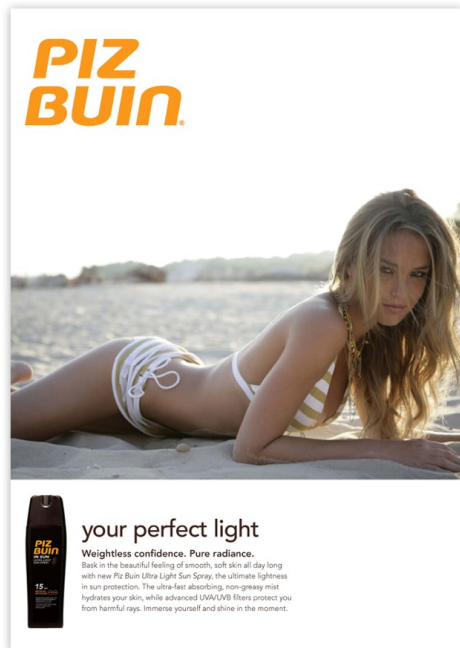Figure 59: Piz Buin Southern European website.

Figure 60: Globally published ad from Piz Buin.

The analysis of this example from Piz Buin clearly shows the beauty features of the Western beauty ideal:

- Clean, smooth, ageless skin
- Slim shape, hourglass shape
- Long, blonde hair
- Long legs
- Sensual, full lips
- Fair skin color

There is no distinction of the display of ideal beauty on the communication channels in the different regions. Ideal beauty is displayed in the same way on all country websites. Moreover, the company releases its printed ads in the same style worldwide. So based on this analysis of the displayed beauty features in the ad, I allocate them to those appealing to the Western beauty ideal.

Figure 61, Figure 62, Figure 63 and Figure 64: Examples of ads published by the same company in different regions.

In contrast, the four examples of ads published by Maybelline clearly show a different approach: Here, the company uses different models to display ideal beauty when promoting a product – in this case, lip stick – in different regions. These examples are ads that were published in Africa, Far East Asia, Eastern Europe, and South America. During my analysis, I detect multiple of the features of local beauty determined beforehand in these regions (see chapter 4.4). For example, in the ad from Far East Asia, the following typical characteristics of the beauty ideal can be detected:

- Light skin
- Flawless skin without any sign of age
- Long, dark hair
- Voluminous lashes
- Full, red lips
- Colorful make-up with lots of eye shadow and blush

Based on this analysis, the ads are allocated to displaying local beauty ideas. Based on this procedure, I determine the appeal to either local or global beauty ideals in all elements of the research body. I will point out and explain the findings of this analysis in

detail within the following chapters.

The second part of my study is the analysis of how beauty is actually displayed in the ad and how language is used within the communication channels to describe and promote this ideal beauty. As it can be seen when reading through my research hypotheses in the following, I take a two-way approach to the linguistic analysis. On the one hand, I will analyze the frequency and form of use of English as the lingua franca for the global beauty companies.

Figure 65: Example of L'Oréal ad published in Russia where English is not used as lingua franca.

Figure 66: Example of Yves Rocher ad published in India where English is used as lingua franca.

On the other hand, I will look deeper into the content of the text elements of the ads and websites to see how language is applied to convey the appeal to ideal beauty. While for the first research aspect – the determination if and how the companies apply English as their main language in the worldwide communication – the language actually used in the ad is only relevant in so far as to answer the question if English is used or not, it is much more relevant for the second part of the analysis where the content of the text is important. As the focus point of the content-related analysis on the appeal to ideal beauty via language is English, I only consider the publications in English for this content-relevant part of my study.

In addition to this quantitative analysis of the linguistic aspects and elements in the ad, I also conduct a qualitative analysis to determine which communicative measures are used to display beauty, bearing in mind the aspects mentioned in chapter 3. Based on the methodology described in chapter 4.10, I conducted both the quantitative linguistic analysis as well as the qualitative analysis on how beauty is actually displayed just like in the example that follows.

Figure 67: Example of a Nivea ad published in the Far East.

The ad above was published by Nivea in the Philippines to promote a face cream. With regards to the beauty ideal promoted, the model in the ad clearly shows many features of the local beauty ideal in Far East Asia as determined in chapter 4.4:

- Light skin
- Flawless skin without any sign of age
- Slim shape
- Long, dark hair
- Voluminous lashes
- Full lips

So the ad appeals to the local beauty ideal. It is in English and not in the local language, so Nivea uses English as the lingua franca in its communication here.

Beauty is here displayed by a picture of a model which perfectly fulfills the aspects of the local beauty ideal. The focus is on the face of the model as the product that is being advertised is a face whitening cream and the most prominent beauty feature that the ad refers to is the skin. The product as the solution for reaching the ideal is also already displayed in the ad. So for my analysis, I note down the following findings in terms of displaying beauty:

- Main element used to describe beauty: Picture of model that fulfills local ideal
- Main aspect of beauty in focus: Light, flawless skin
- Further graphic elements: Picture of product as a solution to reach the promoted ideal.

With regards to the text-image interaction, it can be said that the text is part of the image as it is integrated into the picture of the model and does not stand separately. It provides further information and does not only reflect what the non-verbal elements of the ad – the image of the model and the product – already display. So for the analysis, I note down:

- Text is part of the image
- Text contains additional information beyond the picture's message

To conduct the linguistic analysis, I refer back to the methodological approach presented in chapter 4.10 and take a closer look at the rhetorical figures that are used in this ad (see table 1). I detect the following rhetorical figures in this example ad:

- Graphic underlinement (ethos): The headline in bold and capital letters as well as the text box in light red have a dedicated graphic structure that points them out and thus attract attention.
- Metaphor (pathos): The headline includes the metaphor "fair, luminous glow." Naturally, a "glow" is not a condition that can be achieved by the biological organ of the human skin as glowing in its basic sense means emitting light. In the headline of this ad, glow is thus used as a metaphor to describe the promoted effect of the product on the woman's skin: To bring it into such a good condition and a status of fairness that it stands out. The metaphor thereby appeals to the

audience emotionally and accounts a feature to the skin that naturally cannot be achieved. The metaphor is further strengthened by the use of the adjectives *fair* and *luminous*. Also in the textbox, there is another metaphor accounting to the same point: *Luminous skin*. In a biological sense, a skin cannot be luminous. So by using this metaphor, the effect of the product is pointed out.

- Personification (pathos): In the textbox, several personifications can be found: "*White Crystallites lightens, Hyaluronic Acid supports […] and boosts, SPF 30 PA++ gives.*" None of the subjects in these sentence parts has the ability to actively do something as they are all items, but by the aid of the personification, they are given an active role and support the message of the ad on the effect of the product.

- Reference to authorities (logos): The ad includes several technical terms or names chemical ingredients that contribute to the feeling of expertise to be conveyed: "*White Crystallites, Hyaluronic Acid, SPF 30 PA++.*"

- Adjectives (pathos): In total, the ad contains 10 adjectives that describe the product and its effects further.

- Enumeration (logos): The text elements in the light red text box are listed as an enumeration that points out information in an overview-style with further information on each dedicated point.

- Hypotaxis (logos): The second part of the headline can be interpreted at hypotaxis as it structures the message of the headline and prioritizes the content of the first part. Even if there is still the sun shining, the fair, luminous glow of the skin can be achieved by using the product. So no matter the circumstances, the first part of the headline is the prominent message.

With three rhetorical figures from the logos section, twelve from pathos and one from ethos, I will thus allocate this ad to the pathos-based appeal.

In the international comparison with other ads published by Nivea to promote its skin care, it becomes obvious that different models are used for promoting comparable products. Below is an example of another ad published by Nivea to promote a whitening lotion in India and here, the local Indian ideal is prominent. This again underlines the appeal to the local beauty ideals pursued by the company.

Figure 68: Example of Nivea ad published in India.

The international comparison with further ads published by Nivea in other countries (see below) moreover proves that the company used English as the lingua franca in its publications as they are all in English. With regards to the question on how the company communicates in an international comparison (see chapter 4.10), it becomes obvious that the overall design of the ads is similar with prominent pictures of women fulfilling the specific local ideal, a strong text-image interaction with more information inside the text and further graphical elements such as product pictures and icons are used. So for my analysis of the international comparison, I note down:

- Same communicative approach and design structure
- Text-image-interaction
- Strong focus on pictorial display of local beauty ideal
- Use of additional graphical elements
- Use of different models in the regions

Figure 69, Figure 70, and Figure 71: Examples of Nivea ads from different regions for international comparison.

Following this approach, I conduct the linguistic and qualitative analysis for all elements of the research body.

5. 2 Findings of the Hypotheses Testing

Hypothesis 1

The majority of the evaluated international beauty companies shows Western beauty properties as an ideal in their campaigns.

In the evaluation of the data collected on the websites, it shows that 69% of all analyzed campaigns show the Western ideal (see graphic 4). Thus, the first research hypothesis is proven. This means that the features of the Western beauty ideal are predominantly promoted by the international beauty companies in their campaigns.

Hypothesis 2

The majority of the evaluated print campaigns uses pathos as communicative appeal.

53% of the analyzed printed ads use pathos as communicative appeal, so that the second hypothesis is proven (see graphic 18).

Hypothesis 3

Pathos is the prominent communicative appeal on most of the analyzed websites.

On 44% of the analyzed websites, pathos is the dominating appeal (see graphic 17). Therewith, it is the most frequently used communicative appeal in all analyzed online

campaigns so that the third hypothesis is confirmed.

Hypothesis 4

In the majority of both print and online media, the language is integrated into the used images.

In only 11% of the analyzed campaigns, the language is integrated into the used images. The evaluation of the research results shows that in the vast majority of 89% of the analyzed campaigns, the language elements (texts) stand separately from the images, see graphic 29.

Hypothesis 5

In the majority of the analyzed campaigns, language is used to add extra information to the advertisements.

97% of all analyzed campaigns – print and online – use language to add extra information to the advertising message (see graphic 30). So hypothesis 5 is clearly confirmed.

Hypothesis 6

In most of the analyzed campaigns, the Western ideal is predominantly promoted in those geographical areas where the Western world – in particular the US – has a strong influence. For my study, I identified India, the Middle East, Europe and Australia such due to their close economic, social and media cooperation.[35]

In 64% of the analyzed campaigns from those countries that underlie a strong Western influence, the Western ideal is predominantly promoted (see graphic 11). Thus, hypothesis 6 is confirmed.

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[35] During my study, it showed that these countries use identical Western media and communication channels that also the beauty companies I focus on in my investigation apply. For example, the American social media channels Facebook, Instagram, and YouTube are available in all those countries, the same printed magazines appear and Google is the main search engine for online research. Compared to this, my research showed that the countries of the Far East – especially China – are much more independet from the US-influenced media landscape and have their own versions of social media channels (e.g. WeChat in China or Kakao Story in Korea) as well as their own search engines (e.g., Baidu or Naver). Analyzing the background of this deliberate differentiation from the Western media would go too far in this context, but the fact that it exists led to this distinction with regards to my research hypotheses 6 and 7.

Hypothesis 7

The specific local ideal is the prevailing ideal in most of the analyzed campaigns which were published in those geographical regions with a strong own national focus. For my study, I identified especially the countries of Far East Asia as such.

In 50% of the analyzed campaigns, the local ideal is prevailing while in 45%, the Western ideal is prominent (graphic 12).

Hypothesis 8

The majority of the evaluated websites primarily uses images of models to promote the products.

The results of the analysis showed that on all websites, images of models are used. The hypothesis is thus confirmed.

Hypothesis 9

The majority of the print campaigns uses images of human models to promote their products.

81% of the evaluated print campaigns use images of human models (graphic 31). Thus, the hypothesis is confirmed.

Hypothesis 10

In the majority of the analyzed websites, the used language contains more personal pronouns, imperatives, and graphic underlining than in the evaluated print magazines.

The analysis of the websites showed that the biggest differences in the use of language compared to print are more imperatives, more incomplete sentences, and more graphical elements. Personal address in the form of personal pronouns is also a difference, but it is not observed as often as imperatives and graphic underlining. Nevertheless, hypothesis 10 is proven, see graphic 28.

Hypothesis 11

On most of the analyzed country websites, English is used as a lingua franca by the companies.

70% of the analyzed country websites are in English. Thus, the hypothesis is confirmed (graphic 15).

Hypothesis 12

In the majority, individual country pages are not available online in local language.

This hypothesis is the reverse conclusion to hypothesis 11: 30% of the analyzed individual country pages are in the local language, 70% are in English, see graphic 15. Thus, the hypothesis is refused.

Hypothesis 13

Most of the analyzed printed ads are in English (lingua franca).

86% of the analyzed printed ads are in English (graphic 16), so hypothesis 13 is proven.

Hypothesis 14

The majority of the printed ads are not published in the local languages.

This hypothesis is a reverse conclusion of hypothesis 13; only 6% of the analyzed printed ads are in the local language (graphic 16). The rest is in English or in a mixture of English and the local language – so the hypothesis is proven.

Hypothesis 15

The majority of the evaluated country-specific pages does not have the same design and layout as the international websites.

53% of the analyzed country-specific pages, the design and layout are identical with the international website, see graphic 20. Thus, the hypothesis is disproved.

5.3. Answers to the Further Research Questions

1. Which communicative appeal (ethos, logos or pathos) is predominantly used in the marketing campaigns?

   In both the evaluated printed ads and the websites under investigation, pathos is the prevailing communicative appeal in use. In the analyzed printed ads, 53% of all detected rhetorical figures are pathos-based. On the analyzed international websites, 44% of all rhetorical figures are pathos-based (graphic 17 and 18).

2. Which of the pathos-based rhetorical figures are predominantly used?

   Adjectives are the predominantly used pathos-based rhetorical device on the international websites with a percentage of 37%. With 24.81%, imperatives rank second, followed by *personal pronouns* (11.77%). In the evaluated printed ads, *adjectives* are also most frequently used (42%), followed by *metaphors* (13%) and *personal pronouns* (11%), see graphics 22 and 23.

3. Which of the logos-based rhetorical figures are predominantly used?

   On the evaluated websites, *ellipsis* is the most frequently used logos-based rhetorical figure (25%) of all logos-based rhetorical figures, followed by *parallelism* (23%) and *alliteration* (17%). In the analyzed printed ads, the same rhetorical devices occupy ranks 1-3: *ellipsis* (28%), *parallelism* (21%), and *alliteration* (13%), see graphics 24 and 25.
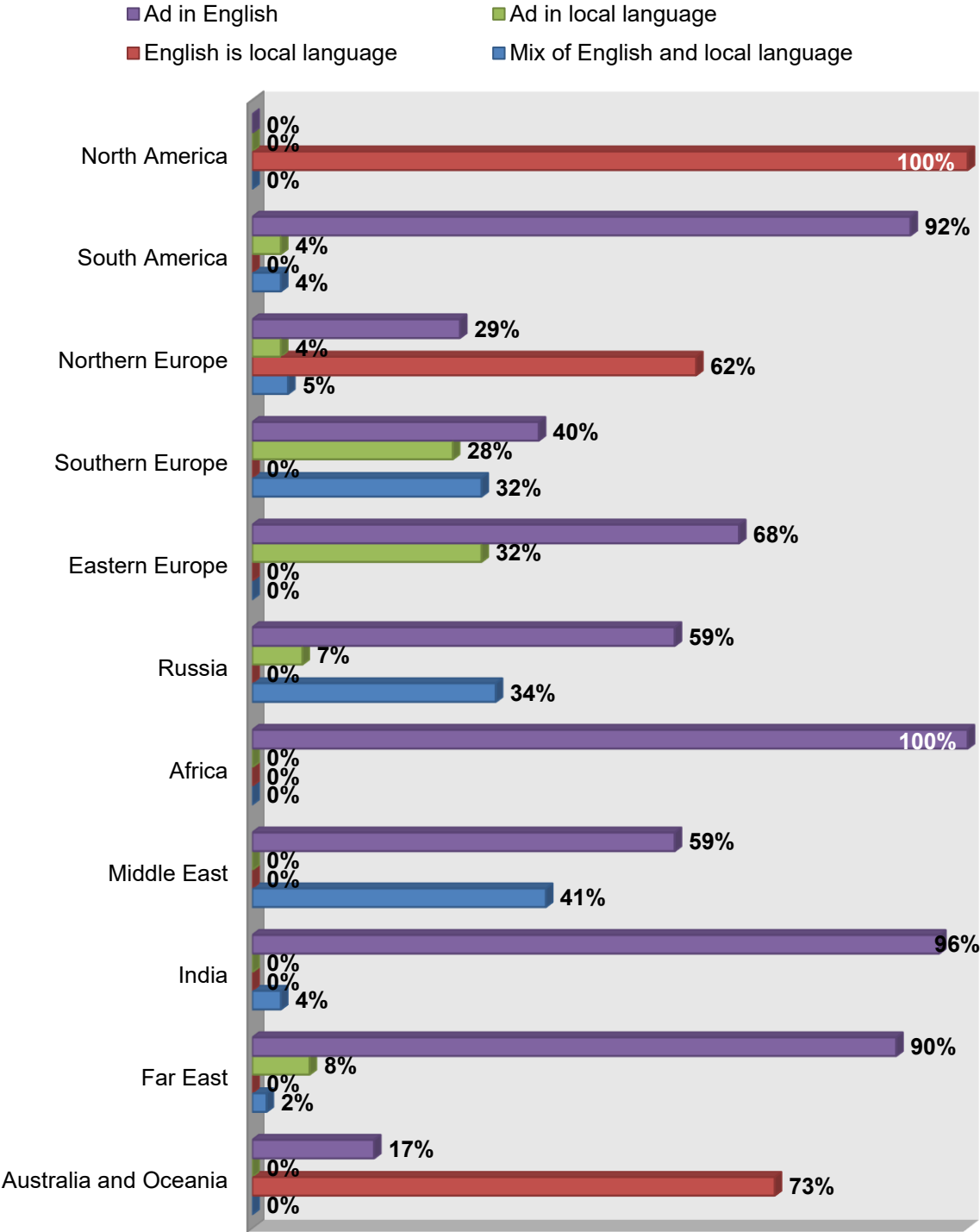
4. Which of the ethos-based rhetorical figures is predominantly used?

   With 65%, *graphic underlinement* is the most popular ethos-based rhetorical device on the websites, followed by *repetition* with 32% and *announcement structure* (3%). In the printed ads, *graphic underlinement* also dominated with 72%, followed by *repetition* with 25% and *announcement structure* (3%), see graphs 26 and 27.

5. Which language is predominantly used in the communication in the different countries – English as a lingua franca or the local language?
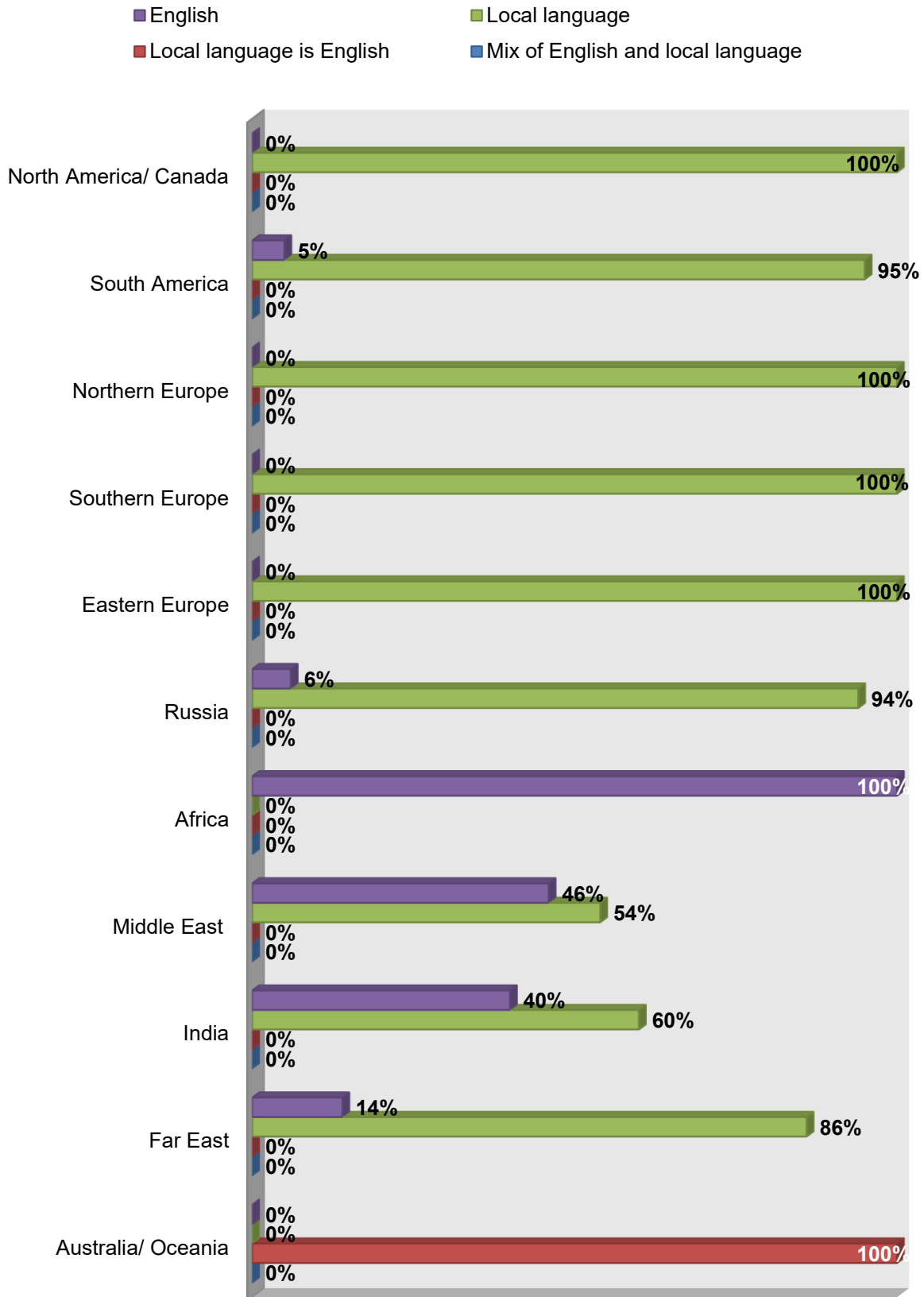
The following tables give an overview of the percentage distribution of the used languages in both print and online:

Use of language in printed ads (international comparison)

- Ad in English
- Ad in local language
- English is local language
- Mix of English and local language

North America
- 0%
- 0%
- 100%
- 0%

South America
- 92%
- 4%
- 0%
- 4%

Northern Europe
- 29%
- 4%
- 62%
- 5%

Southern Europe
- 40%
- 28%
- 0%
- 32%

Eastern Europe
- 68%
- 32%
- 0%
- 0%

Russia
- 59%
- 7%
- 0%
- 34%

Africa
- 100%
- 0%
- 0%
- 0%

Middle East
- 59%
- 0%
- 0%
- 41%

India
- 96%
- 0%
- 0%
- 4%

Far East
- 90%
- 8%
- 0%
- 2%

Australia and Oceania
- 17%
- 0%
- 73%
- 0%

Graphic 1: Use of language in printed ads (international comparison).

Use of language on country-specific pages (international comparison)

■ English ■ Local language
■ Local language is English ■ Mix of English and local language

North America/ Canada
- 0%
- 100%
- 0%
- 0%

South America
- 5%
- 95%
- 0%
- 0%

Northern Europe
- 0%
- 100%
- 0%
- 0%

Southern Europe
- 0%
- 100%
- 0%
- 0%

Eastern Europe
- 0%
- 100%
- 0%
- 0%

Russia
- 6%
- 94%
- 0%
- 0%

Africa
- 100%
- 0%
- 0%
- 0%

Middle East
- 46%
- 54%
- 0%
- 0%

India
- 40%
- 60%
- 0%
- 0%

Far East
- 14%
- 86%
- 0%
- 0%

Australia/ Oceania
- 0%
- 0%
- 100%
- 0%

Graphic 2: Use of language on country-specific pages.

6. In online communication: how are the websites of the different countries designed?[36]

53% of all evaluated country-specific websites have the same design as the international websites while 47% have an individual website design.

7. How does the communicative approach differ in an international comparison – is there a country-specific appeal or is it the same as on the international websites?

With regards to the verbal communication measures, most of all country- specific pages use the same communicative patterns.[37]

8. What are the main differences between the linguistic patterns used on the websites compared to the printed ads?

The main differences that were analyzed in the evaluation of the selected international websites compared to the printed ads lie in the use of more imperatives on the websites compared to the printed ads (19%), more incomplete sentences on the websites (19%) and more graphical elements such as colors, highlights, font sizes etc. (16%) as well as online specific language elements (8%). These are signs or expressions, which are exclusively used in the online environment such as hashtags. The following table gives the complete overview of the differences detected.

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[36] Here, design refers to the look and feel of the website, the non-verbal communicative appeal achieved by the use of pictures, colors, and structure.
[37] Translation programs were used for translating the websites from local languages unknown to the author into English so they could be analyzed and compared with reference to the applied linguistic structures to those present on the international websites in English. The country-specific websites in languages known to the author were translated by herself.

Differences in language use on international websites compared to printed ads
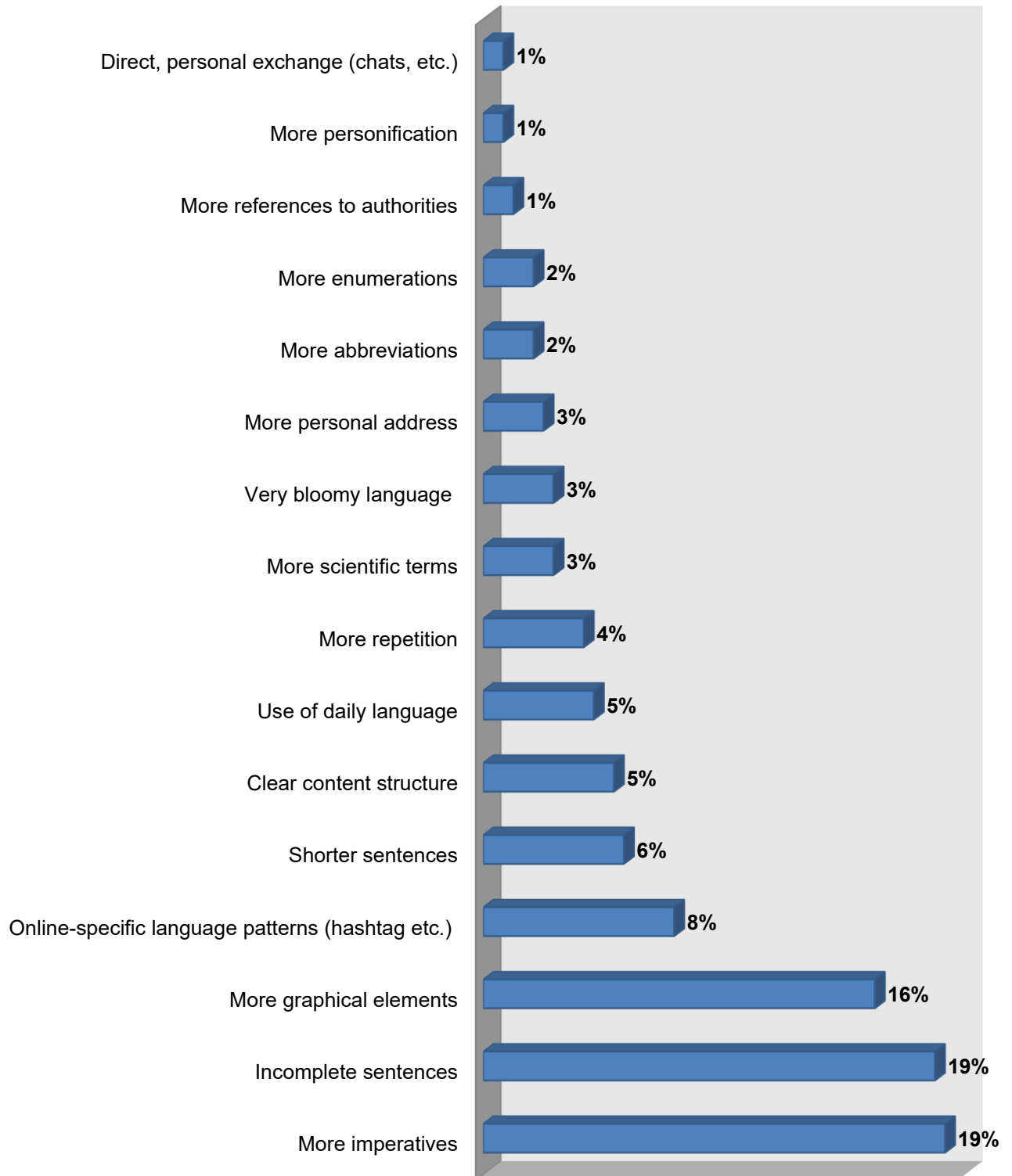
Graphic 3: Differences in language use on international websites compared to printed ads.

5.4 Interpretation of the Results and Outlook

In the following, the results of the empirical study will be linked and interpreted in order to answer the main research questions of the study. Before the actual interpretation, a short summary of the main findings of the study are provided in an overview:

General outcome:

- On the websites, the Western ideal is predominantly promoted while in printed ads, it is not
- In the language used in both online and printed ads, pathos is the dominating communicative appeal
- In both print and online, language is not integrated into the pictures; it stands alone and is used to add more information to the picture
- On the evaluated websites, the Western ideal is predominant on the country-pages of countries that underlie a strong Western influence. In contrast, the printed ads in magazines from those countries experiencing a strong Western influence do not predominantly promote the Western ideal.
- On the evaluated websites, the local ideal is rather not promoted in countries with a strong local identity. In the printed ads under investigation, the local ideal is predominantly used in countries with a strong local identity.[38]
- In both print and online, the Western ideal is rather promoted by logos or ethos-based communicative appeals, while the local ideal is promoted by pathos-based language.
- On websites with models, the pathos-based appeal is not dominant while in printed ads with models, pathos is predominantly used.
- All analyzed websites show models. Also in printed ads, model images are predominantly used.
- On the websites, the communicative appeal does not differ between the country-specific pages.
- English is not used as a lingua franca on the country pages. They are significantly more often available in local language.
- In print, the ads that promote the local ideal are in local language.
- The local ideal on the evaluated websites is promoted using local language.

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[38] For further information on the definition of the countries with a strong local identity for this study, please refer to the footnote on research hypothesis 6.

- On the country-specific websites, no country-specific products are predominantly promoted. They also show the same images as the international websites and have the same overall design.
- In both print and online, the focus of the promoted beauty ideal is on the skin.
- Most of the rhetorical figures used on the international websites are pathos-based, followed by logos and ethos. In print, also pathos is predominant, followed by ethos and logos.
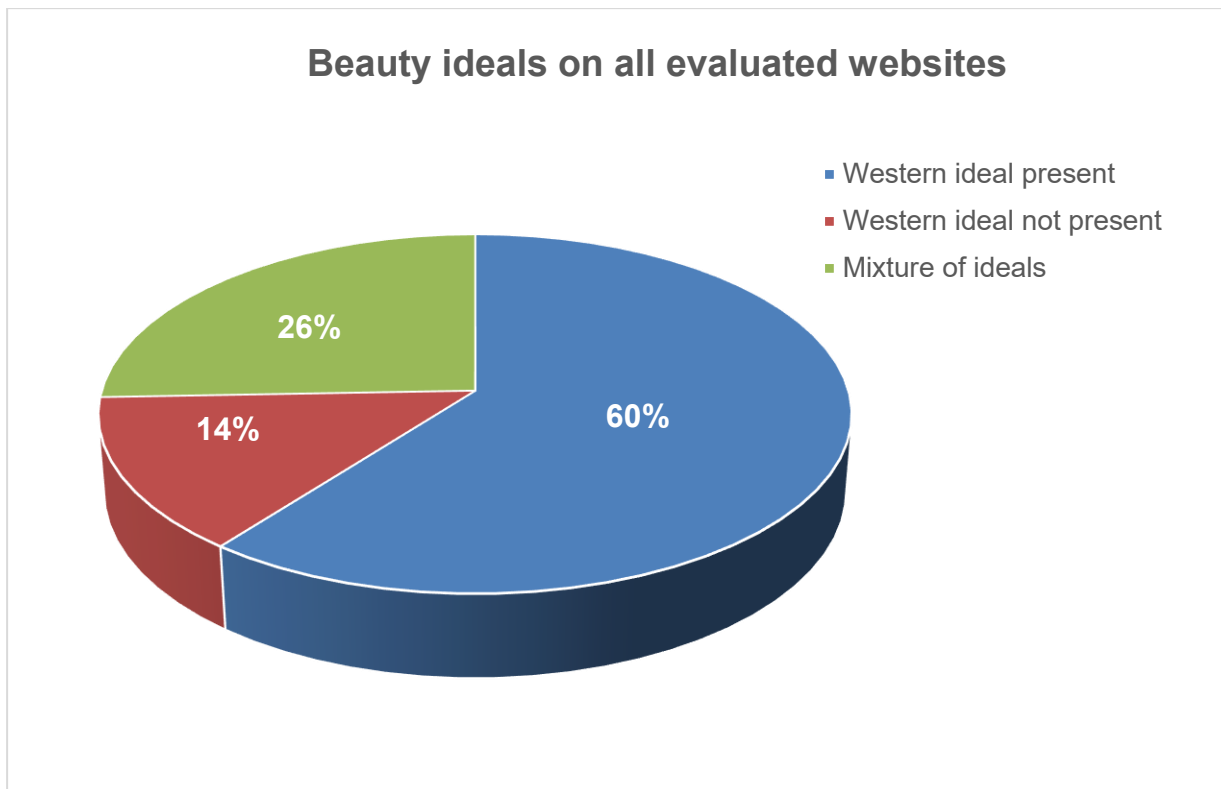
5.4.1 Western Beauty Ideal vs. Country-Specific Ideals

The investigation of the question whether the global – i.e., the Western – beauty ideal or the local, country-specific ideals are predominantly promoted by the beauty companies worldwide showed that in 69% of all analyzed campaigns, the Western ideal is predominantly promoted.
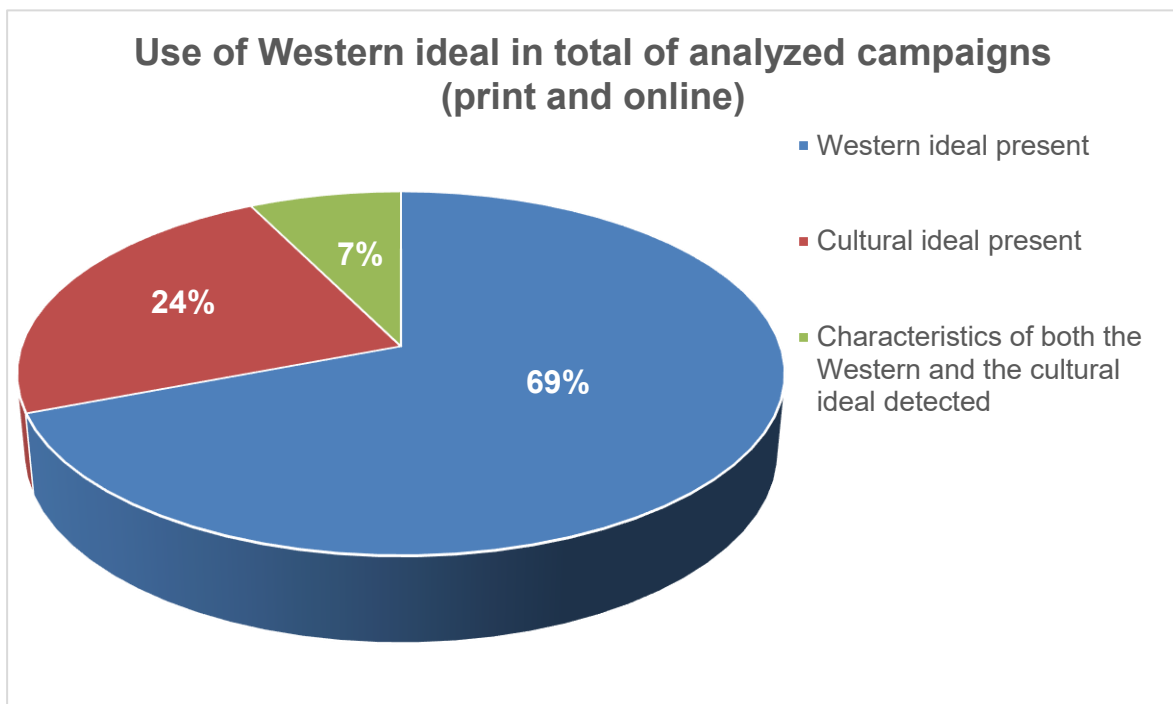
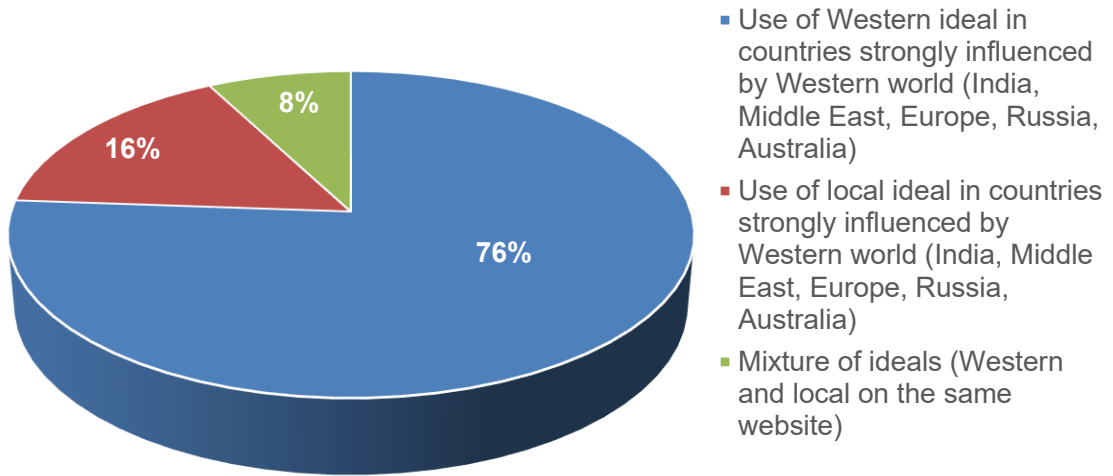Graphic 4: Use of Western ideal in all of the analyzed campaigns (print and online).

Let us take a closer look at the results: In the online campaigns, on the websites of the beauty companies, the results show a dominance of the Western beauty ideal on both the international and the country-specific websites.

Beauty ideals on all evaluated websites

- Western ideal present
- Western ideal not present
- Mixture of ideals

60%

14%

26%

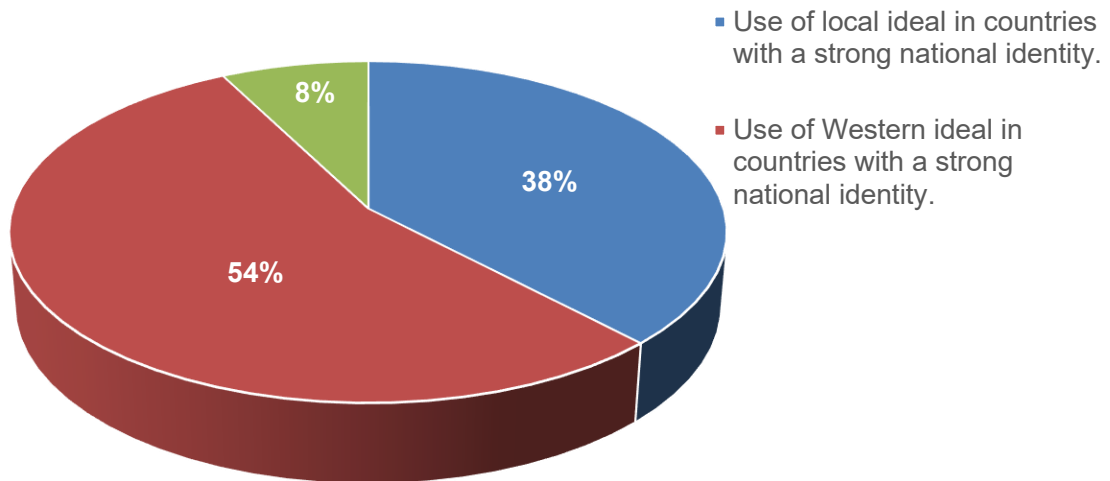Graphic 5: Beauty ideals on all evaluated websites.

60 % of them predominantly display the features of the Western beauty ideal. Thereby, especially the country pages of those areas that underlie a strong Western influence due to trade relations, country-historical bonds or equivalence in media use (hypothesis 6) more prominently show the Western ideal – here, it is promoted on 76% of the evaluated websites. Also on the country-specific websites of areas with a very strong and distinct local identity (hypothesis 7), the Western ideal is predominantly shown – it is used on 55% of the websites. Also here, the dominance of the Western ideal on the evaluated websites becomes obvious. The only exception here is the Far East. It is the only region in which the local ideal is more often detected than the Western one.

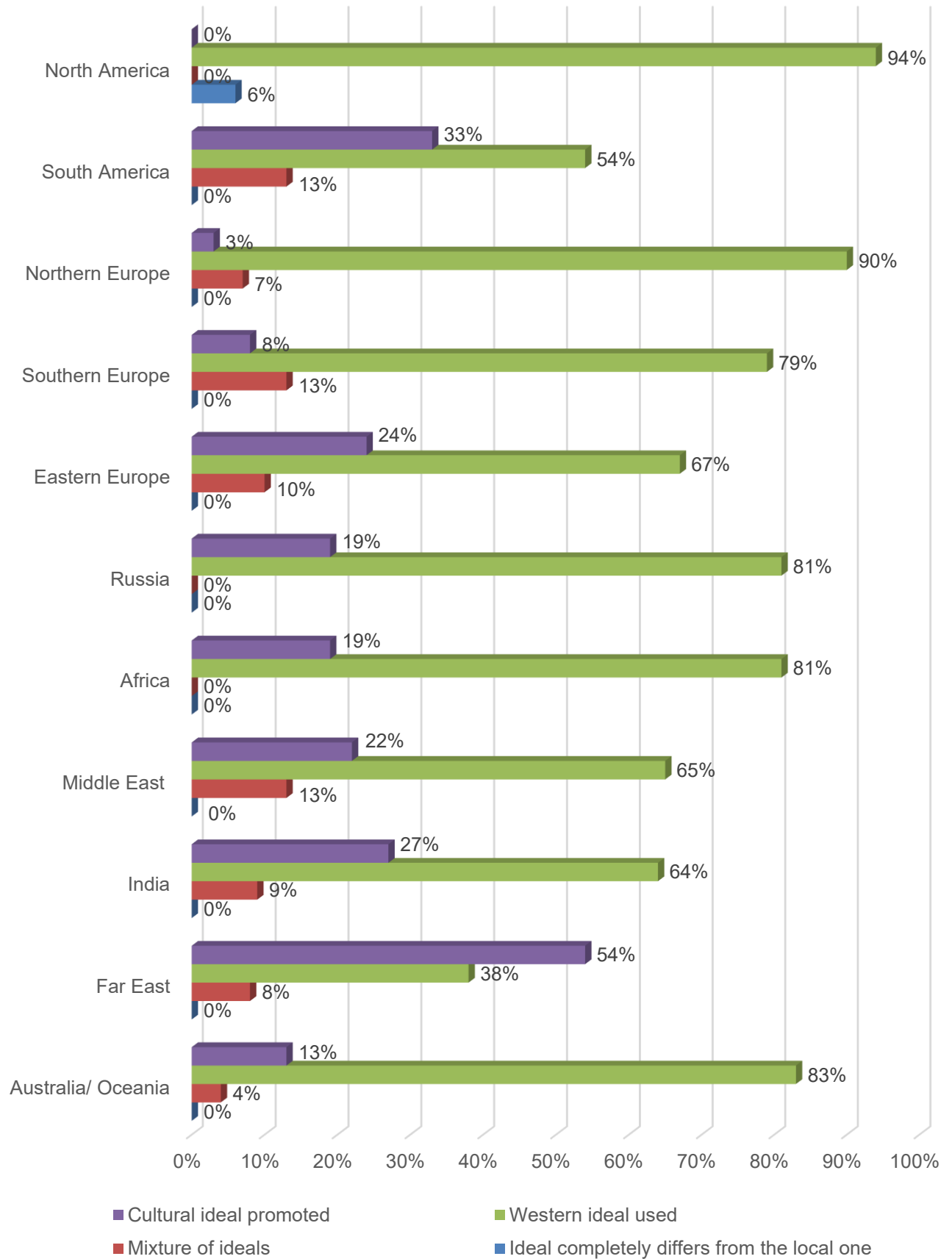## Beauty ideals on websites in countries with a strong influence of the Western world

8%

16%

76%

- Use of Western ideal in countries strongly influenced by Western world (India, Middle East, Europe, Russia, Australia)
- Use of local ideal in countries strongly influenced by Western world (India, Middle East, Europe, Russia, Australia)
- Mixture of ideals (Western and local on the same website)

Graphic 6: Beauty ideals on websites in countries with a strong influence of the Western world.

Beauty ideals on websites in countries with a strong national identity

8%

38%

54%

- Use of local ideal in countries with a strong national identity.
- Use of Western ideal in countries with a strong national identity.

Graphic 7: Beauty ideals on websites in countries with a strong national identity.

Beauty ideals predominantly promoted on the analyzed country websites

Region	Cultural ideal promoted	Western ideal used	Mixture of ideals	Ideal completely differs from the local one
North America	0%	94%	0%	6%
South America	33%	54%	13%	0%
Northern Europe	3%	90%	7%	0%
Southern Europe	8%	79%	13%	0%
Eastern Europe	24%	67%	10%	0%
Russia	19%	81%	0%	0%
Africa	19%	81%	0%	0%
Middle East	22%	65%	13%	0%
India	27%	64%	9%	0%
Far East	54%	38%	8%	0%
Australia/ Oceania	13%	83%	4%	0%

Legend:
- Cultural ideal promoted
- Western ideal used
- Mixture of ideals
- Ideal completely differs from the local one

Graphic 8: Beauty ideals predominantly promoted on the country websites.

Beauty ideals predominantly promoted in the analyzed printed ads

Australia and Oceania
- 22% Cultural ideal present
- 78% Western ideal present
- 0% mixture of ideals
- 0% Ideal completely differs from the local one

Eastern Europe
- 35% Cultural ideal present
- 65% Western ideal present
- 0% mixture of ideals
- 0% Ideal completely differs from the local one

Southern Europe
- 26% Cultural ideal present
- 67% Western ideal present
- 7% mixture of ideals
- 0% Ideal completely differs from the local one

Northern Europe
- 4% Cultural ideal present
- 83% Western ideal present
- 13% mixture of ideals
- 0% Ideal completely differs from the local one

South America
- 3% Cultural ideal present
- 87% Western ideal present
- 10% mixture of ideals
- 0% Ideal completely differs from the local one

North America
- 8% Cultural ideal present
- 85% Western ideal present
- 7% mixture of ideals
- 0% Ideal completely differs from the local one

Africa
- 84% Cultural ideal present
- 13% Western ideal present
- 3% mixture of ideals
- 0% Ideal completely differs from the local one

Russia
- 33% Cultural ideal present
- 67% Western ideal present
- 0% mixture of ideals
- 0% Ideal completely differs from the local one

Far East
- 61% Cultural ideal present
- 37% Western ideal present
- 3% mixture of ideals
- 0% Ideal completely differs from the local one

India
- 54% Cultural ideal present
- 42% Western ideal present
- 4% mixture of ideals
- 0% Ideal completely differs from the local one

Middle East
- 53% Cultural ideal present
- 47% Western ideal present
- 0% mixture of ideals
- 0% Ideal completely differs from the local one

Legend:
- Cultural ideal present
- Western ideal present
- mixture of ideals
- Ideal completely differs from the local one

Graphic 9: Beauty ideals predominantly promoted in the analyzed printed ads.

I assumed for my hypothesis that those countries with a very strong national identity would rather be addressed by the beauty companies with their own specific ideals – but they are not. This refutation of my research hypothesis can be interpreted as an indicator of the communicative strategy that lies behind the analyzed campaigns: the international beauty companies promote one single ideal – the Western one, which is very much shaped by the beauty ideal of the USA where the vast majority of the companies is based – all over the world and thus address their target group with one single understanding of beauty that many women around the world do not fulfill with their natural, biological features. Therewith, they create the feeling of longing for something regarded as being ideal by women around the world – and the feeling of longing together with the advertising promise of having the solution for reaching the promoted ideal in form of a specific product sets the buying process in motion that the companies want to achieve. This relation is also reflected when evaluating the percentage distribution of the promoted beauty ideals in an international comparison.

Summing up, the Western ideal dominates the promotion of ideal beauty in terms of content and visual illustration on the evaluated websites – the international ones as well as the country-specific sites. Also the evaluation of the printed ads shows a predominant promotion of the Western beauty ideal: 70% of the analyzed printed ads promote the Western ideal. In the countries that underlie a strong influence by the Western world, the Western ideal prevails too: 64% of the ads published in these countries show the features of the Western ideal. In contrast, the ads published in the countries with a very strong national identity show that here, the local ideal prevails. 50% of the printed ads show the local ideal while 45% show the Western one and 5% use a mixture of the two.
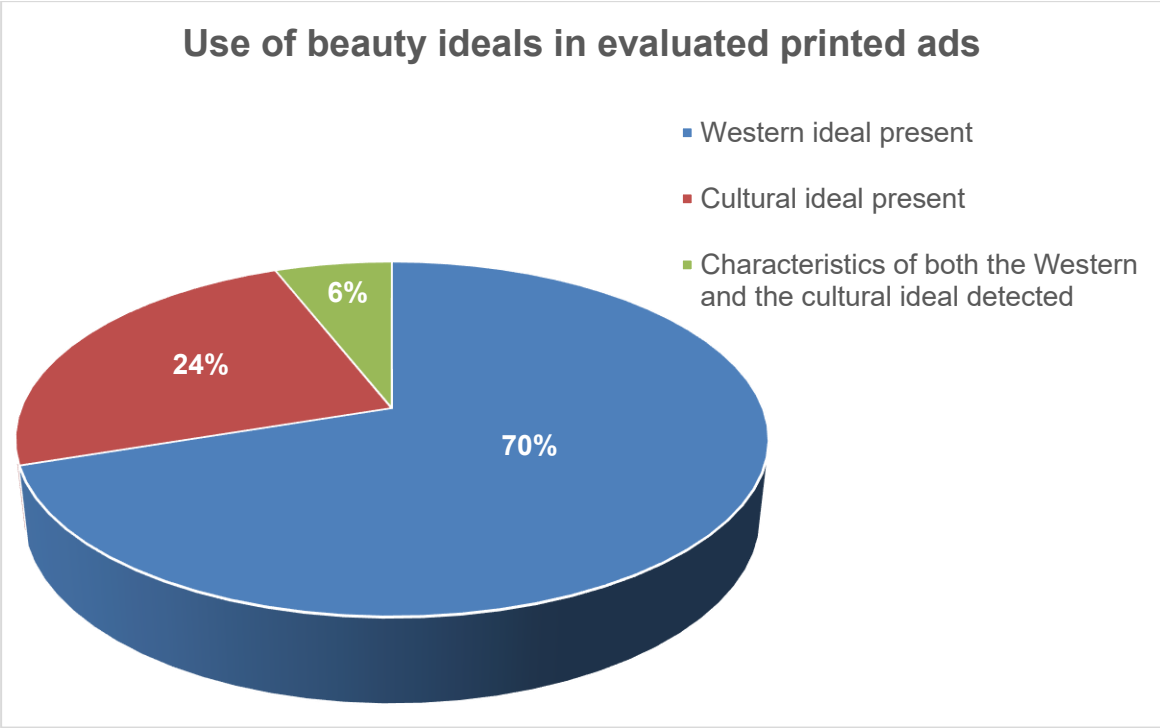
Graphic 10: Use of beauty ideals in the evaluated printed ads.
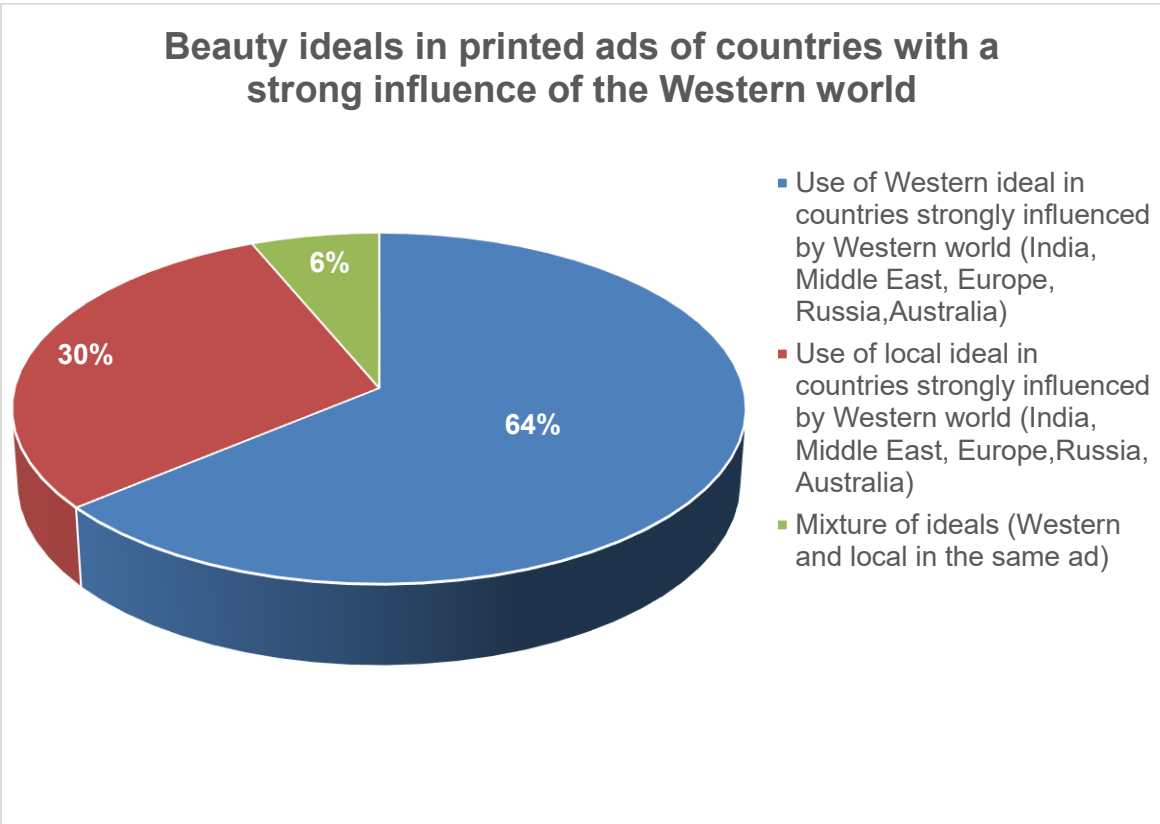
Graphic 11: Beauty ideals in printed ads of countries with a strong influence of the Western world.
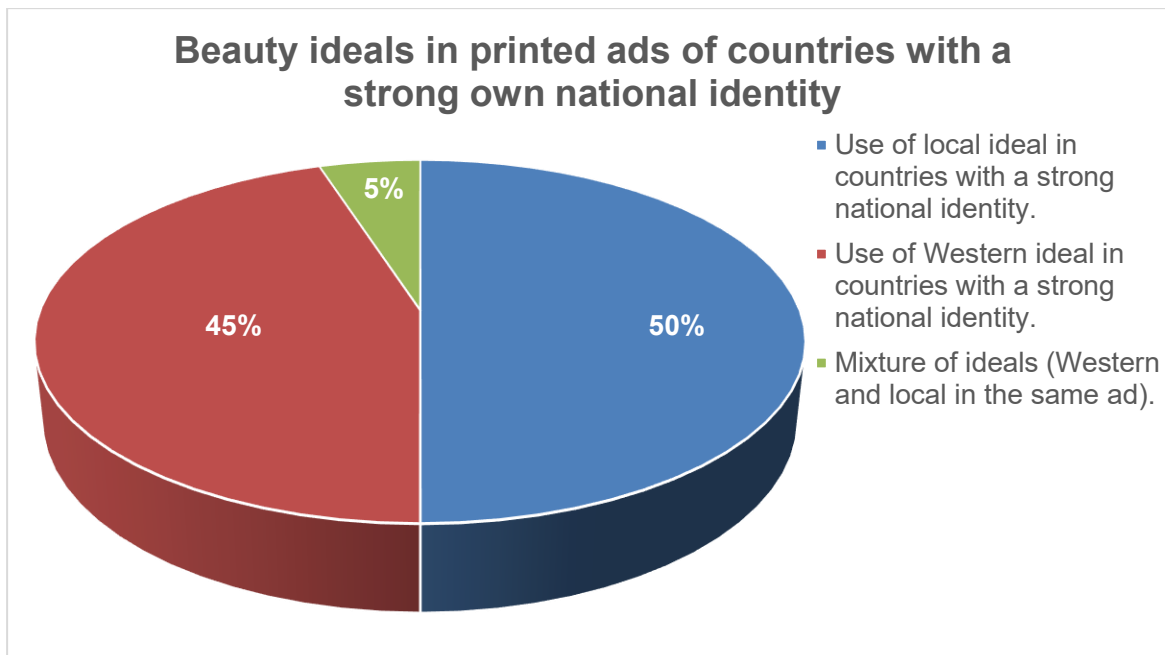
Graphic 12: Beauty ideals in printed ads of countries with a strong national identity.

This result leads to the conclusion that the beauty companies make a difference between the media they use: while in the online world, they promote predominantly the Western ideal; they use the printed ads to also make use – in those country where a very strong national identity can be assumed – of the local beauty features of the different countries. So they treat these countries differently in print and online. A reason for this could be that – as explained above when talking about the features of the different media – in printed magazines, the ads are placed in an environment with a strong local reference. Unlike the websites, the printed magazines in the countries are most often in the respective language, address more locally relevant content and needs – unlike the websites that can be accessed from everywhere around the world, the printed magazines address a more local target group. Many of the big beauty magazines have different editions for different countries. A company that books a printed ad in one of those magazines addresses this local target group in a much more focused way than ever possible on a website, which is accessible from everywhere around the world. Using a local ideal in countries where a strong national identity is typical seems reasonable – it supports the advertising effect of the campaign.

With regards to language, the following overview of the percentage distribution of the used languages in the evaluated printed ads as well as on the country-specific websites show how often English is used in the campaigns:

Use of language in evaluated printed ads in an international comparison

North America
- Ad in English: 0%
- Ad in local language: 0%
- English is local language: 100%
- Mix of EN and local language: 0%

South America
- Ad in English: 92%
- Ad in local language: 4%
- English is local language: 0%
- Mix of EN and local language: 4%

Northern Europe
- Ad in English: 29%
- Ad in local language: 4%
- English is local language: 62%
- Mix of EN and local language: 5%

Southern Europe
- Ad in English: 40%
- Ad in local language: 28%
- English is local language: 0%
- Mix of EN and local language: 32%

Eastern Europe
- Ad in English: 68%
- Ad in local language: 32%
- English is local language: 0%
- Mix of EN and local language: 0%

Russia
- Ad in English: 59%
- Ad in local language: 7%
- English is local language: 0%
- Mix of EN and local language: 34%

Africa
- Ad in English: 100%
- Ad in local language: 0%
- English is local language: 0%
- Mix of EN and local language: 0%

Middle East
- Ad in English: 59%
- Ad in local language: 0%
- English is local language: 0%
- Mix of EN and local language: 41%

India
- Ad in English: 96%
- Ad in local language: 0%
- English is local language: 0%
- Mix of EN and local language: 4%

Far East
- Ad in English: 90%
- Ad in local language: 8%
- English is local language: 0%
- Mix of EN and local language: 2%

Australia and Oceania
- Ad in English: 17%
- Ad in local language: 0%
- English is local language: 73%
- Mix of EN and local language: 0%

Legend: ■ Ad in English ■ Ad in local language ■ English is local language ■ Mix of EN and local language

Graphic 13: Use of language in evaluated printed ads in an international comparison.

Use of language on evaluated country-specific websites in an international comparison

	English	Local language	Local language is English	Mix of English and local language
North America/ Canada	0%	100%	0%	0%
South America	5%	95%	0%	0%
Northern Europe	0%	100%	0%	0%
Southern Europe	0%	100%	0%	0%
Eastern Europe	0%	100%	0%	0%
Russia	6%	94%	0%	0%
Africa	100%	0%	0%	0%
Middle East	46%	54%	0%	0%
India	40%	60%	0%	0%
Far East	14%	86%	0%	0%
Australia/ Oceania	0%	0%	100%	0%

■ English   ■ Local language   ■ Local language is English   ■ Mix of English and local language
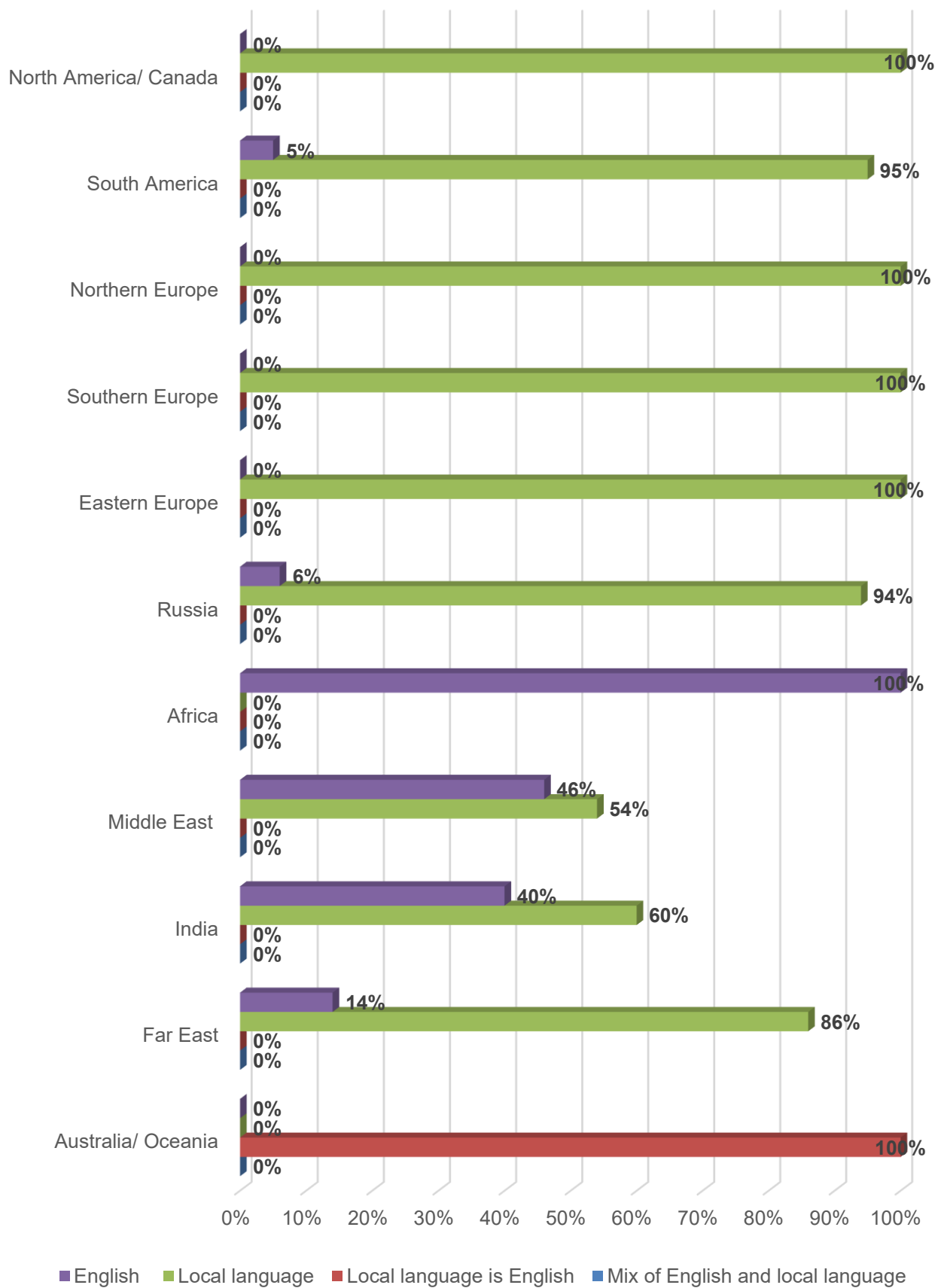
Graphic 14: Use of language on evaluated country-specific websites in an international comparison.

The international websites of the beauty companies are all in English – this corresponds to a coverage of 100%. These results are highly interesting: As discussed above, all evaluated websites of the selected beauty companies reflect the Western beauty ideal. On the international websites, which act as the global identity card of the companies for all target groups worldwide, this ideal is exclusively transmitted by using English as the communication language of choice. On the country-specific pages, the Western ideal is, in contrast, mostly presented via the local languages. As can be seen in graphic 6, in 10 out of the analyzed 11 geographical regions, the local language is used. Even when we subtract those areas where English is the local language – the US and Canada as well as Australia – this leaves 8 out of 11 regions. Consequently, it can be concluded that the companies obviously adjust the language of their advertisements to their target regions, but promote the Western ideal worldwide. In a nutshell: communication is local, content global. Most of the evaluated printed magazines, in contrast, use English or a mixture of English and the local languages to promote the ideal, even if they are in the country-specific editions. This observation is really surprising: Coming back to the above-mentioned different conditions in print and online, we have to recall that online websites – both the international or the country-specific ones – can easily be accessed by all who have internet access worldwide. It just takes a few clicks from the international website to access the country- specific version, independent from wherever one is located. The printed magazines in their country-specific editions, in contrast, cannot easily be accessed worldwide. Editions from other countries are often rarely available abroad or very costly. Thus, it becomes clear that websites can be regarded in a more global framework while the magazines are more locally oriented. Thus, it would be a clear assumption that if the language of the printed magazine in total is the local one, the beauty companies would also use it in their ads – but they do not predominantly. Why is that so? Bearing in mind that except for one group – namely the regions with a strong national identity – also the printed ads predominantly promote the Western beauty ideal, one explanation could be that the beauty companies deliberately prefer using English in their printed ads to stand out from the rest of the magazine's content and underline the Western – strongly American-influenced – content. What might sound weird at first sight makes more sense when taking a closer look: as I already discussed above, the surroundings and starting conditions of online and printed advertising are quite different. The websites are a platform on which the companies can exclusively present themselves and their content without being intruded by surrounding content – they publish whatever they like here and do not have to compete for the users' attention. Anyone who accesses the websites – both the international and the country-

specific ones – does so deliberately and out of their own interest. It really makes sense here that the communication strategy of the beauty companies seems to follow the approach to address the users in their local language whenever they find their way to the country-specific website. Because they actively choose to access this version and not the international website as an option to access a local website that addresses a specific region or country, it is expected and learned from the user experience online that these websites are offered in the local languages – even though they predominantly show a Western ideal. In contrast, we know that in printed magazines, the readers do not deliberately read the printed ads. They buy the magazines for their journalistic content and are – in most cases – not or only little interested in ads. Thus, they are very low-involved and do not pay attention to the published ads. This means that according to the marketing and communications discipline, the beauty companies have to find a way to design and layout the ads so that they catch the interest and attention of the readers when skipping through a magazine. One way can be the very colorful or extraordinary design of the ad; another can be to show an image that really sets itself apart from the surrounding images – for example a Western model in a magazine where mostly local articles with images of local women are shown. And one way can also be to use another language – one that still transfers the message as it is spoken all over the world but one that is not the local one. Moreover, the use of English in a printed ad in combination with a Western beauty ideal that is displayed also can support the communicative message of the ad by appealing to the American character of both. To get into further detail on how language and communication is applied in the evaluated ads, I will now examine the use of the linguistic patterns in further detail.

5.4.2 Language and Communicative Appeals Used to Promote Ideal Beauty

After having identified that the Western ideal of female beauty is promoted in the campaigns of the companies, let us now focus on how language and communicative appeals are actually used as an instrument to present ideal beauty. First of all, let us take a look at the languages used. In the majority of the evaluated printed ads, the language used was English. Printed ads in local languages could be found in some of the European areas and – to a lesser extent – in Far Eastern and South American countries. Some printed ads also use a mixture of English and the local language. This bi-lingual combination is especially popular in Russia (34% of all investigated printed ads), the Middle East (41%) and Southern Europe (32%). The evaluated international websites of the beauty companies, with which they address their worldwide target groups, are without any exception in English; their international campaigns use English as a lingua franca. In addition, most of the companies offer their country-specific websites in the local

language(s) of the specific countries.

Use of language on the country websites

- Country websites in English
- Country websites in local language

30%

70%
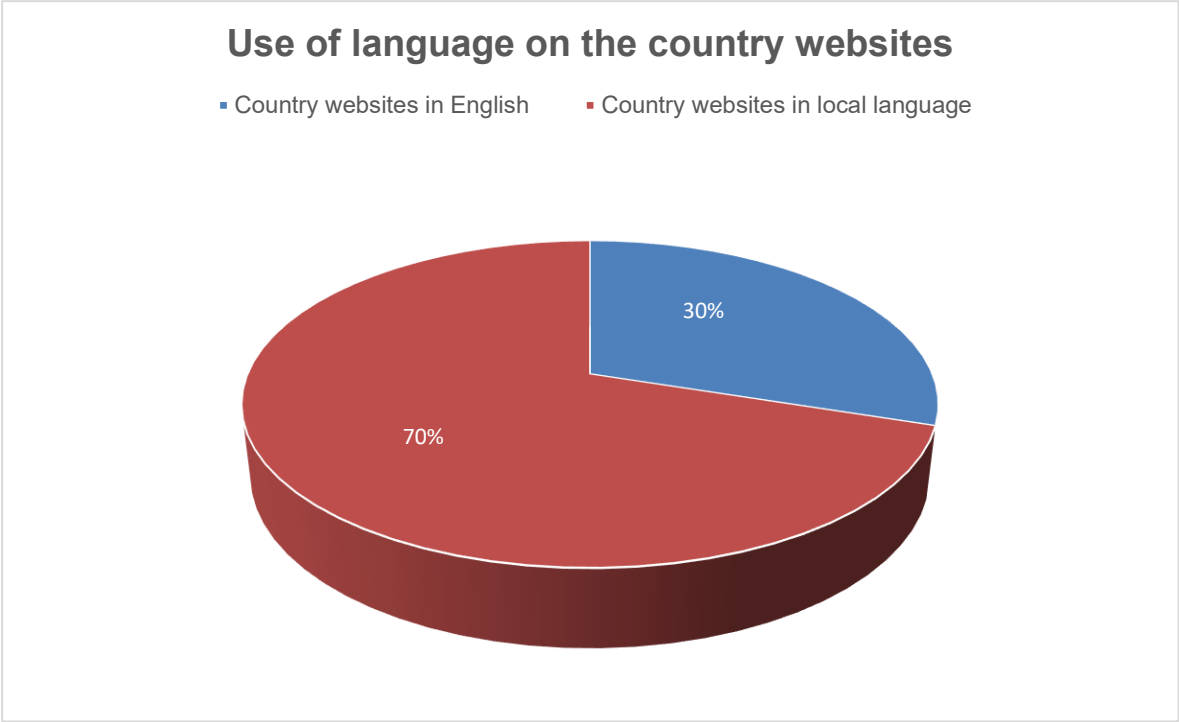
Graphic 15: Use of language on the country websites.

Use of language in the printed ads

8%

6%

86%

- Printed ads in English
- Printed ads in local language
- Mix of English and local language
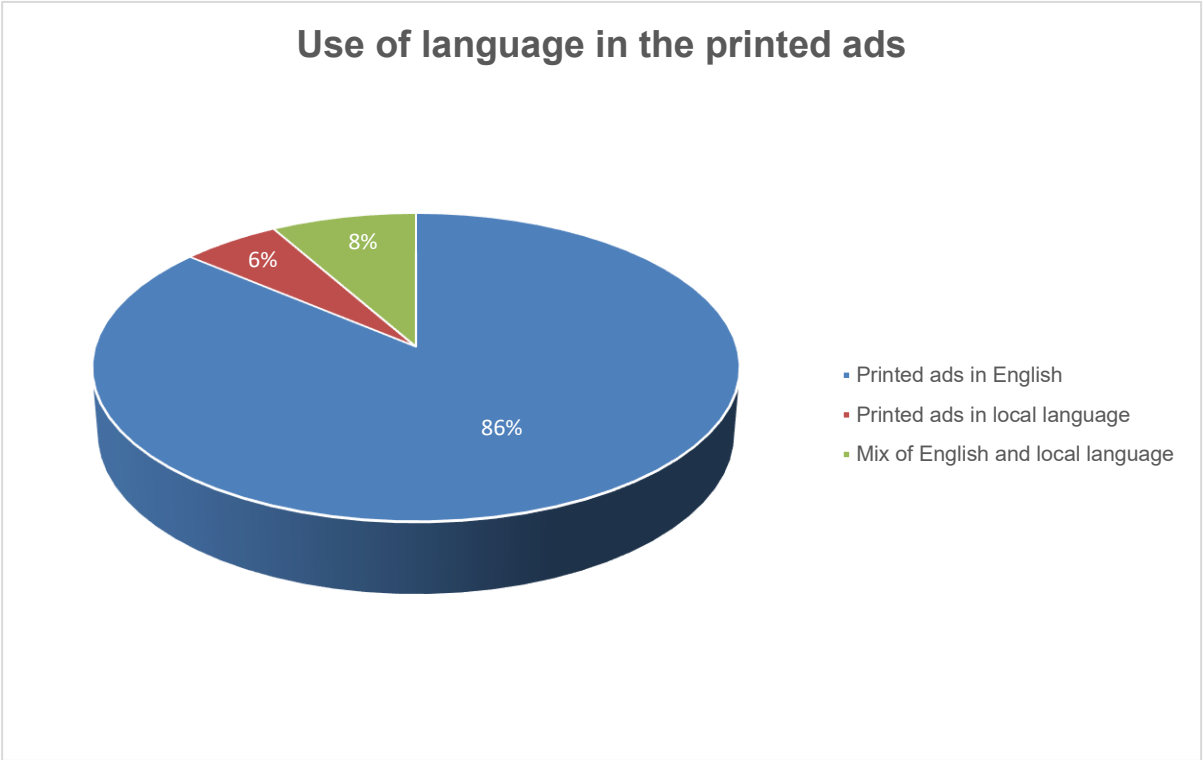
Graphic 16: Use of language in the printed ads.

A crucial part of communication is the appeal created by using linguistic patterns and rhetorical figures. In both the evaluated printed ads and websites, pathos is the dominating communicative appeal. This result is also displayed by the percentage distribution of the rhetorical figures used in the evaluated ads:
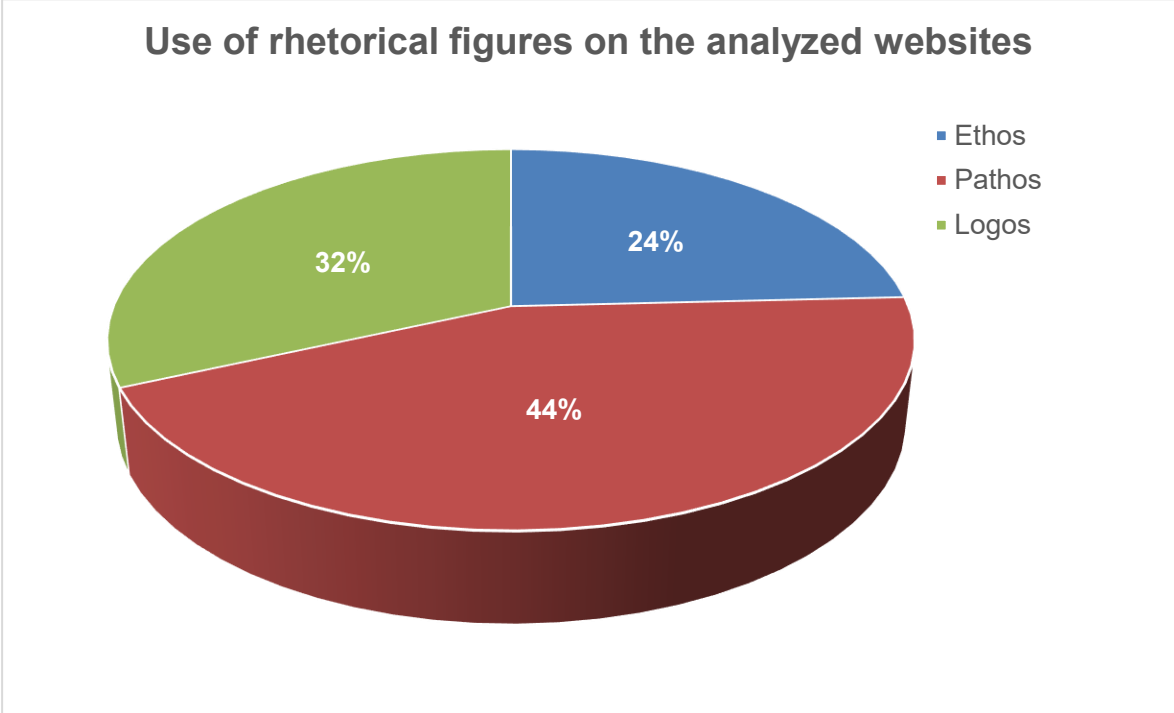
Graphic 17: Use of rhetorical figures on the analyzed websites.
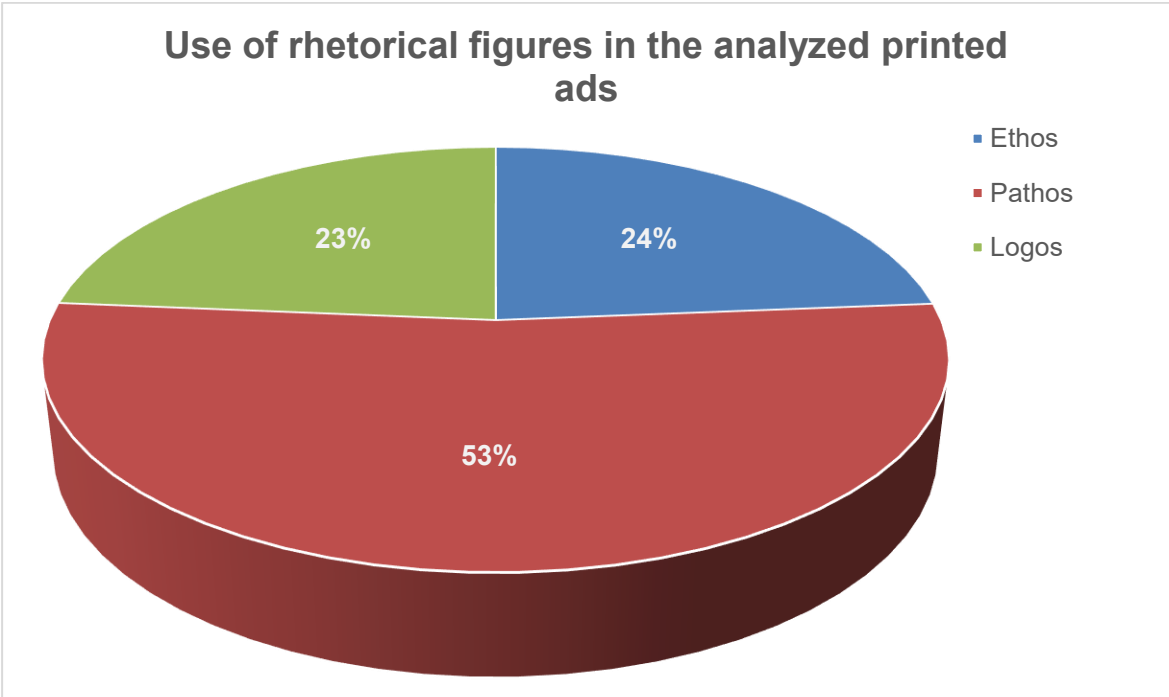
Graphic 18: Use of rhetorical figures in the analyzed printed ads.

Even though this result goes in line with the guidelines of the marketing discipline that state that appealing to emotions is one of the major ways to create effective advertising, the overall accordance of the evaluated printed ads and websites is rather surprising. As I already described above, the degree of the target group's involvement must be considered when designing an advertising campaign. Following the assumption of the different kinds of attitudes with which the users of a website get in touch with the online campaign compared to the readers of a magazine, which I stated above, I assumed for my evaluation that in the analyzed printed magazines, the target group of the printed advertisements is rather low-involved while I expected the users of the websites to be high-involved. This assumed difference requires explanation: It usually can be expected that a person who buys a beauty magazine is interested in the topic of beauty to such an extent that he or she is willing to spend the money for the magazine to get more information on it. This can be regarded as a sign of a general high involvement, because the person actively chooses the magazine as a medium and buys it to get more information on the topic of beauty. But there is a clear difference between the content of the actual magazine and the advertisements in it. The person who buys the magazine in general does it for the purpose of the journalistic content, the actual articles and the information provided inside the magazine – not because of the advertisements published in it. Studies conducted in the field of customer behavior science show that the average attention that readers of a magazine pay to the inserted ads is two seconds maximum (Kroeber-Riel and Esch 22). Thus, when it comes to the advertisements themselves, the publishing beauty companies rather deal with low-involved target groups. Usually, readers are not primarily interested in the ads and thus do not attentively attach importance to the included ads or read them carefully. They just perceive them – mostly subconsciously – when turning pages. They are definitely low-involved, and the advertising company faces the need that it has to design its ads in a way that attracts the target group's attention as the first step of the AIDA model (see above) – by attention-catching layouts, colorful elements or surprising pictures. Consequently, I assume a low involvement of the target groups of printed ads in this study.

In contrast, people who access the website of a beauty company do so actively: The action of accessing the website stands at the end of a chain of conscious behavior – they thus actively decide to visit the website and get information on the company or its products. Therefore, I assume a high involvement of these users for my study. To interpret the actual findings on the used communicative appeals, the aspects described in chapter 3.1 must be kept in mind: Ethos and logos are the communicative appeals which are usually attributed to addressing high-involved target groups as they transmit information

on the sender's expertise as well as logical arguments and references to authorities, which all provide a sound base of knowledge for people that are already generally interested in a certain product and search for further information that helps them make the final buying decision. In contrast, low-involved target groups are usually approached via pathos-based communicative appeals as they address emotions or biological key stimuli that lead to subconscious reactions and thus attract attention – the first step towards awakening general interest for an ad and successfully transmitting the advertising message. Bearing the assumptions concerning the involvements and the findings of chapter 3.1 in mind, the results of my empirical study indeed show that in the printed ads, the communicative structure confirms the assumption stated above and follows the findings of persuasive communication studies by foremost using pathos-based linguistic elements to address the assumed low-involved target groups. In contrast, the communicative appeal on the evaluated websites, for which I assume a high involvement of the target group, does not follow the guidelines defined by the marketing discipline for persuasive communication; here, the sending beauty companies use mostly pathos-based communicative appeals even though a high-involved target group can be assumed. The outcome of the study shows that pathos is the communicative mode of choice in both the evaluated printed ads and websites. When taking a closer look at the second and third ranks behind pathos, we can see that there is a slight difference between the printed ads and the websites: In the evaluated online campaigns, logos clearly holds the second rank with 32%, followed by ethos with 24%. In the evaluated printed ads, this order is not so clear: ethos is second with 24%, closely followed by logos with 23%. These results can be interpreted by referring back to the assumption on the involvement of the target groups of the two analyzed communication channels and the related communicative appeals in use: I stated above that low-involved recipients as they can be assumed in case of the printed ads are first and foremost activated by pathos appeals, targeting emotions, and awakening attention. Nevertheless, once they are activated by the ad, they must be provided with further information – i.e., content of the ad – so that they can further follow the buying journey. Linguistically, this can be done by providing facts and formal information on the product that is advertised, on the beauty company that sends the message as well as on the expertise and knowledge. The rhetorical figures used for this are logos- and ethos-based. As for low-involved recipients, who have usually no prior knowledge of the advertising companies or the products as they do not access the information deliberately, both the logical information (logos) and the appeal to the credibility and expertise of the sender (ethos) are equally relevant – so it makes sense that the senders of the message treat them almost equally in the evaluated printed ads.

Usually, the text with these rhetorical figures is printed in smaller fonts and single paragraphs below the main headline. In contrast, the assumed high-involved recipients of online campaigns deliberately choose the sender of the advertising message they receive by proactively accessing the website of the beauty company. Thus, it can be assumed that they already know the basic facts about the sender and have a set opinion about its credibility and expertise – assuming that the sending companies know this, it can be interpreted as the reason why they clearly use ethos-based rhetorical figures less frequently than they use the logos-based appeals. Because even though the recipients might be high-involved, they access the website for getting more information from the sender. Thus, it perfectly makes sense that the logos-based rhetorical appeal ranks second on the analyzed websites.

Concerning the websites, we distinguish between the international websites offered in English and the country-specific websites also available in local language. As English is the language of interest in this analysis, only the international websites have been considered for this linguistic analysis of the used communicative appeal. The country-specific websites were, however, also analyzed by the aid of translation programs to find out whether they differ in the overall applied communicative appeal or not. Also their design was compared to the one of the international websites to detect whether there are any differences in the non-verbal communication measures (images, designs, style, font) used to promote the beauty ideal. The results of this analysis prove that the communicative appeal of most of the country pages equals the one of the international websites. There is no difference to be considered here (see graphic 19).

Communicative approach on country-specific websites in an international comparison

Region	Cultural specific communicative appeal	Same communicative appeal as international website
North America/ Canada	0%	100%
South America	27%	73%
Northern Europe	24%	76%
Southern Europe	0%	100%
Eastern Europe	25%	75%
Russia	20%	80%
Africa	17%	83%
Middle East	8%	92%
India	22%	78%
Far East	44%	56%
Australia/ Oceania	0%	100%

■ Cultural specific communicative appeal
■ Same communicative appeal as international website
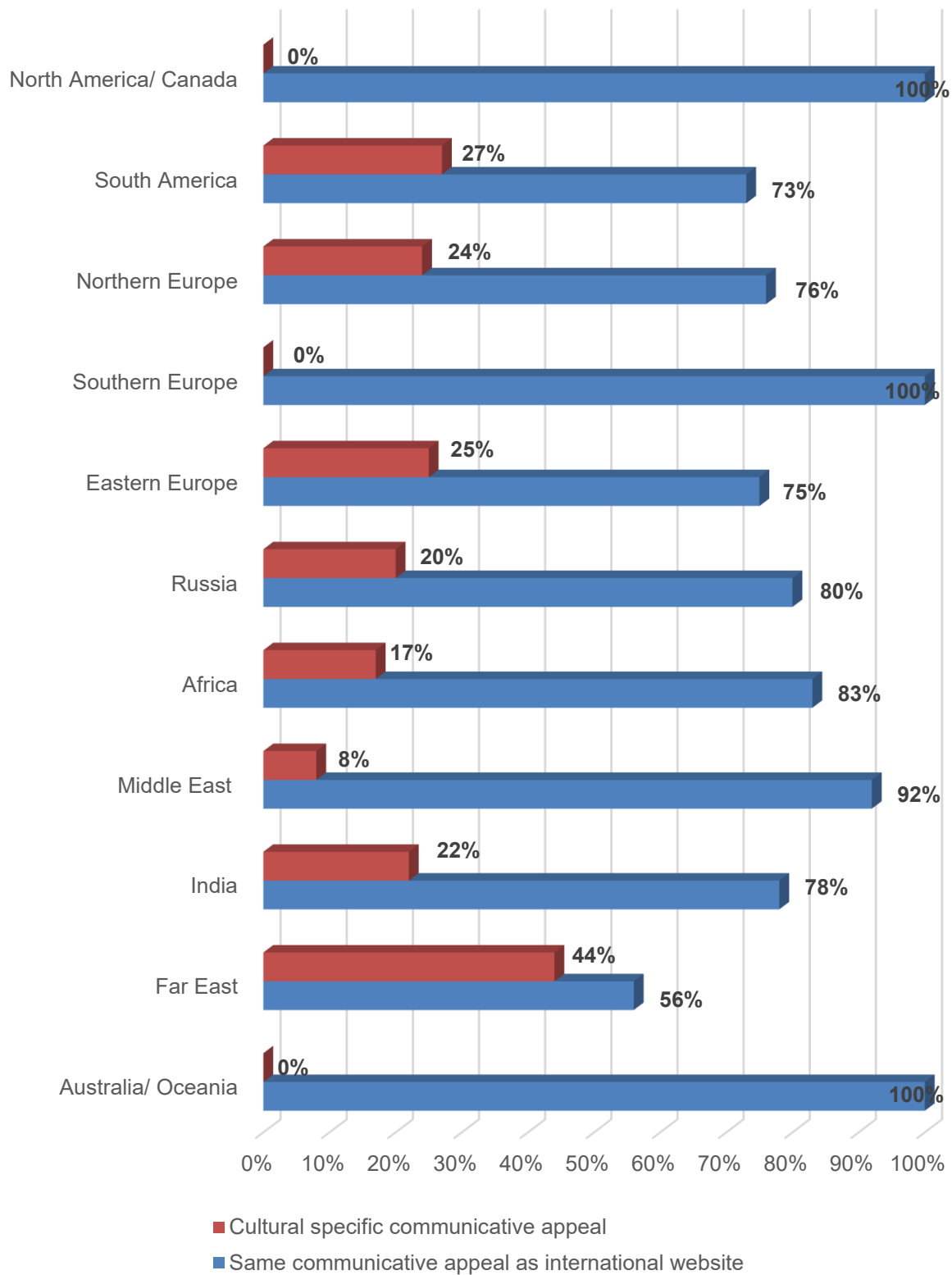
Graphic 19: Communicative approach on country-specific websites in an international comparison.

With a slight majority, also the website design itself – i.e., the nonverbal elements of the website such as pictures, images, graphics, navigation structure, and the website's look and feel – are, in most countries, equal. 53% of all analyzed country pages have the same design as the international websites of the same company, compared to 47% with an individual design (see graphic 20).
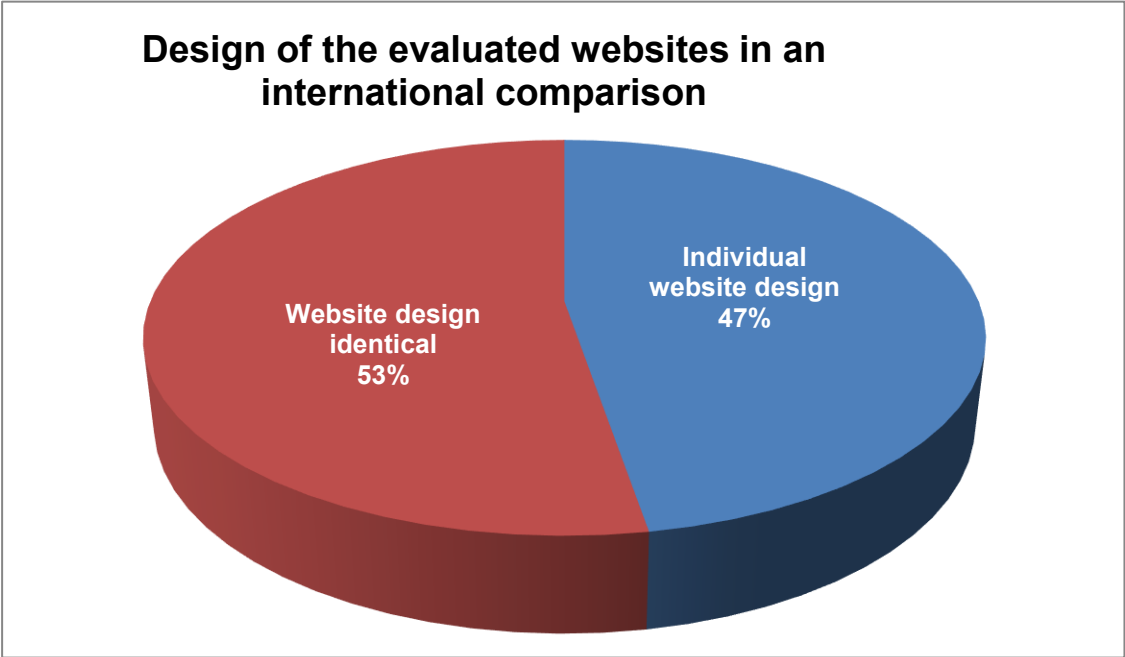
Graphic 20: Design of the evaluated websites in an international comparison.

Especially the Eastern European countries as well as India and the Far East have an individual design for their country pages – so here, the nonverbal elements such as pictures and graphics in use differ from the ones of the international websites. This also includes the image of models shown on the country-specific pages: In these countries, there are individual, country-specific models shown that differ from those used to symbolize ideal beauty on the international website. For the complete overview of the country-specific pages' design, see Graphic 21.

Design of evaluated country pages
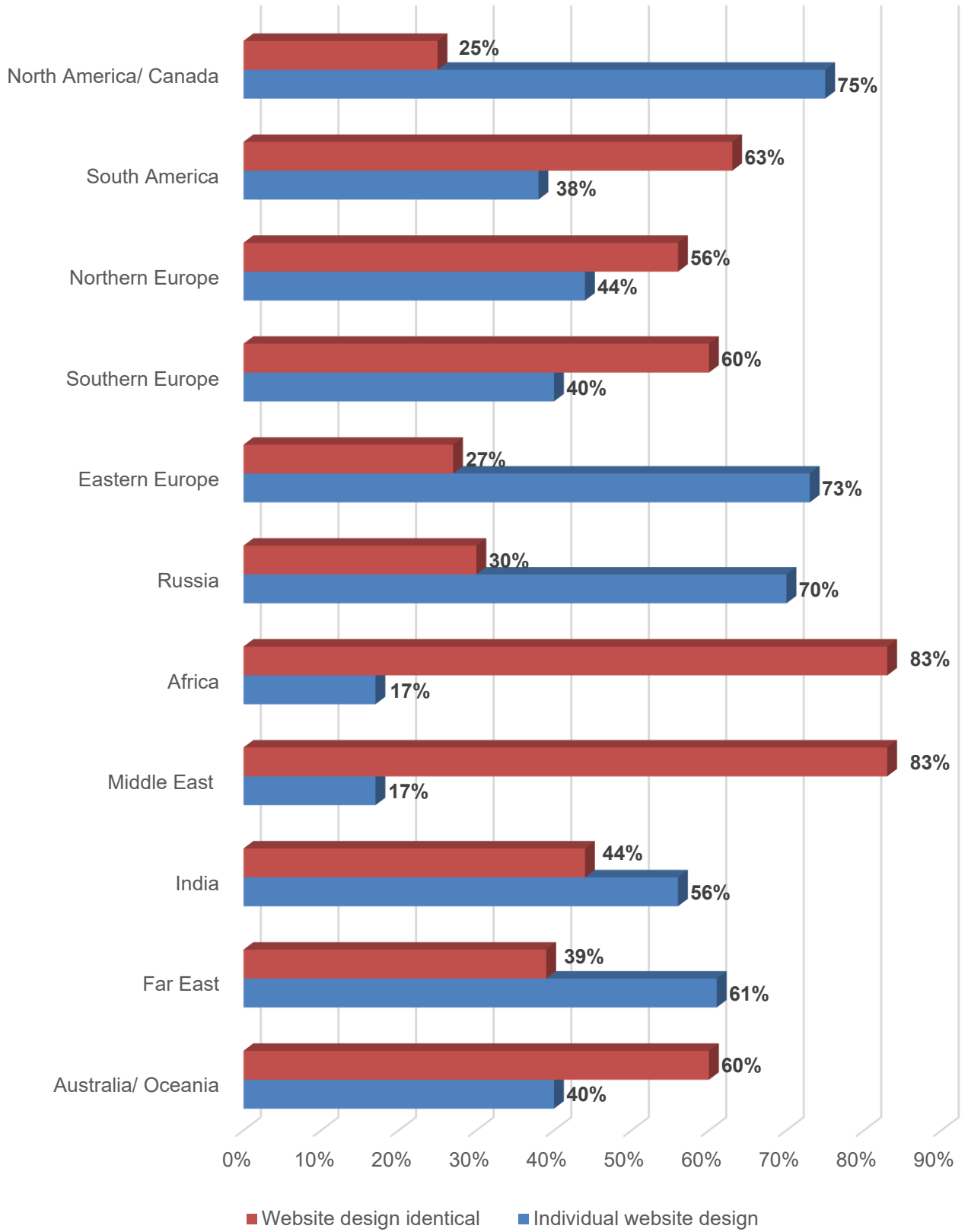
Graphic 21: Design of evaluated country-specific websites.

The overall dominance of the pathos-based communicative appeal in the applied linguistic features proves that beauty and beauty ideals are considered an emotionally strong topic. The senders structure their advertising messages with a focus on emotionally appealing elements both verbally and non-verbally. With this pathos-based appeal, they do not only increase their chances to attract the attention of low-involved target groups, but they also give an emotional notion to their brand and products: If a product is steadily promoted in the same emotional environment, the addressees of the advertising message start to associate the product with this accompanying emotion after a certain period of time. Depending on whether they feel attracted by it or not, they develop a certain opinion and connect the brand or product with this emotional sensation. This process goes back to the basic biological principles of learning and experiencing. If a person experiences one or several sensations closely together and several times, he or she associates them with one another. The results of the study show that in printed ads, the model images are accompanied by pathos-based communicative appeals. In online communication, there is no website that does not use models so that no correlation can be checked here.

5.4.3 Linguistic Features and Rhetorical Figures Used

After having analyzed which and how communicative appeals are used in the evaluated printed ads and websites in general, I will now evaluate which linguistic features are used to realize the communicative appeals. Being the most frequently used communicative appeal, I will start with interpreting the results of the evaluation of pathos.

As it can be seen in graphic 22, the most frequently used pathos-based rhetorical figures on the international websites are adjectives (37%). Adjectives are words which are used to characterize persons, things, creatures, events, features or circumstances with a special feature. It is thus a describing word that adds more information to an object. This role makes adjectives the number one choice for adding an emotional touch to a communicative message. Let us just take the noun *dog* as an example: If one simply talks of a dog, the expression is very neutral. A *frightening dog* causes different emotions than a *cute dog* or a *neglected dog*. One might pity an *abandoned dog* while being scared of a *vicious dog*. This list of examples can be expanded nearly limitlessly and perfectly shows how adjectives can be used to add a certain emotional touch to a word.
Coming back to our analysis and the use of language in advertising, it is thus not surprising that adjectives are so popular with the communication experts of the beauty companies. With adjectives, not only the different effects and features of a certain product can be described but they can also be used to create a certain atmosphere via very bloomy language and transmit the targeted emotions. Imperatives are the second most popular pathos-based rhetorical figures. Imperatives are requests that are personally or

impersonally addressed to the recipient of a message. In advertising, imperatives are very often used to encourage the recipients to take an action. This action does not automatically have to be the aimed buying process as the final goal of advertisement. The senders of the message can also aim at subconsciously influencing their recipients to associate themselves with the advertising message or start thinking of it, just to name a few examples. Imperatives thus also aim at the recipients as well as their emotions or attitude towards a certain issue. Especially in online media, imperatives are a very important instrument to motivate users of the websites to actively do something. Unlike other media such as TV or print, websites are very interactive and users can actively click on buttons, open subpages or scroll through content. The main goal of any website provider is to keep the users on their website and transmit as much content as possible. So the deeper a user gets into the structure of a website, the more information is transmitted. By inserting imperatives such as *click for more* or *see here* at the end of short teaser texts, website providers can attract interest and motivate users to interact or read further.
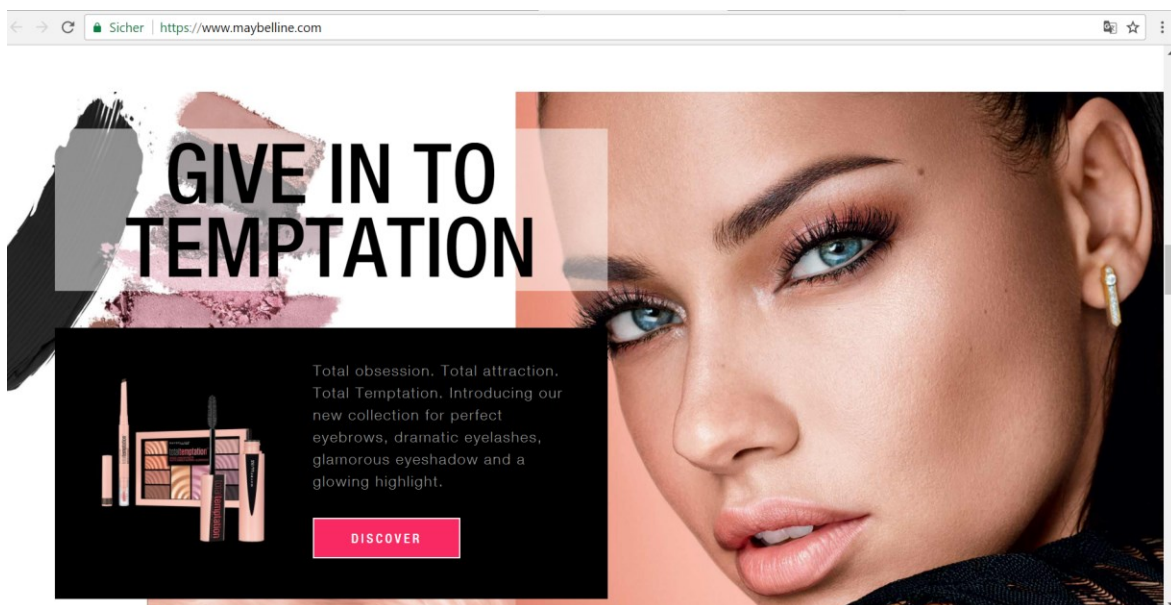
Figure 72: Example of the use of imperatives on websites (© Maybelline.com)

The personal pronouns such as *you* or *we* occupy the third rank in the online analysis. Their function for the communication process is self-descriptive: By using personal pronouns, the sender of a message addresses its audience directly. By using the plural form *we*, he or she creates a feeling of belonging and associating with the message while by using the singular *you*, he/ she builds up a personal bond to the recipients, catches their attention, and also appeals to them emotionally. In the best case, the recipients start to identify them more with the advertising message than if it had simply been formulated in

a general manner. *Metaphors* and *Personification* as rhetorical figures are also relatively popular for the use in advertisements: With metaphors, a mind picture is created at the recipients' side, which triggers an emotional attitude towards the promoted topic. Metaphors can perfectly be used to transmit and create the targeted emotional notion and make it easy to understand. *Personification* as a rhetorical figure goes into the same direction: by adding human traits or features to an object, easy association and understanding can be achieved. People know certain traits of character from human beings and have a sound imagination of what they stand for or which emotions they cause. Being added to the description or illustration of a certain product or object does not only attract attention, but also helps creating a certain image. See graphic 22 for the use frequencies of all other pathos-based rhetorical devices applied in the evaluated websites.

Proportional distribution of pathos-based rhetorical figures on international websites

Figure	Percentage
Adjectives	37%
Imperative	24,81%
Personal pronouns	11,77%
Metaphor	7,91%
Personification	6,09%
Eponym	2,39%
Parenthesis	2,13%
Hyperbole	1,85%
Tautology	1,83%
Antithesis	1,81%
Comparison	1,37%
Examples	0,37%
Allegory	0,30%
Periphrasis	0,21%
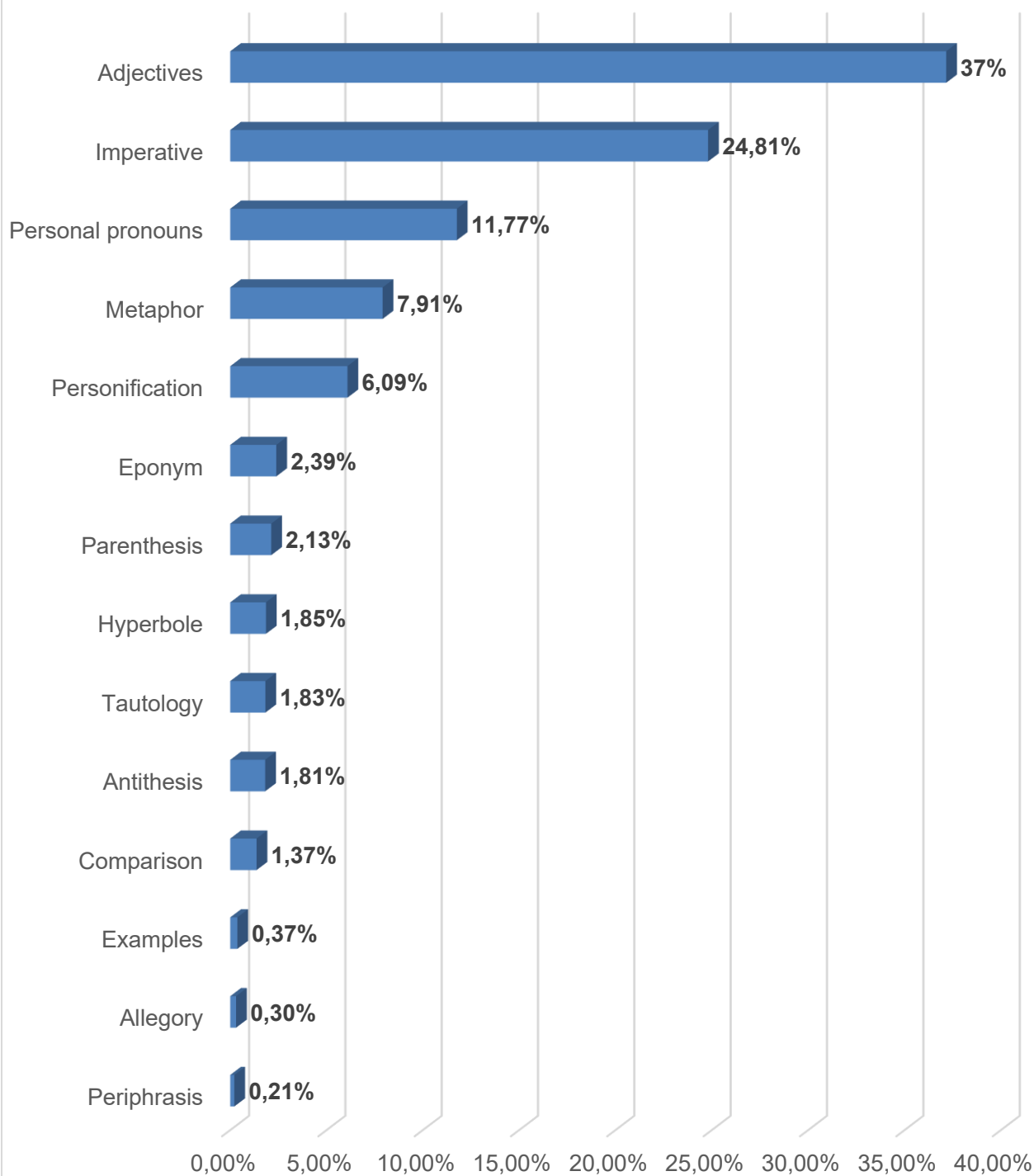
Graphic 22: Proportional distribution of pathos-based rhetorical figures on international websites.

The analysis of the printed ads under investigation shows that also here, *adjectives* are the most popular pathos-based rhetorical figure in use with 42%. As the abovementioned function and effect of using adjectives is valid for both print and online, this is not surprising. It furthermore indicates that the companies under investigation apply comparable language features to create their persuasive appeals in both media. In the evaluated printed ads, *metaphors* occupy the second rank in the list of the most frequently used pathos-based rhetorical devices with 13%. As I already described above, metaphors are very pictorial and help to make a message livelier, easier to understand, and moreover also create a feeling of identification. In print, this effect is very useful to attract the attention of an often low-involved audience to the advertising message. They create emotions and can help to awaken the interest for the product. This is extremely important in print as – unlike in the online media – the recipients of the message do not actively search for the message but come across it by coincidence when reading a magazine. Thus, a bloomy, pictorial language is easier to read and is more effective. Rank three, just as on the websites, is occupied by *personal pronouns*. In both print and online, the personal appeal to people is essential to cause identification and a feeling of familiarity, especially with a broad target group. Thus, all the above-mentioned effects of this rhetorical figure also apply to printed ads. Subsequently, *personification* (10%) and imperatives (7%) are the pathos-based rhetorical figures of choice. Due to the characteristics of printed media, the possibilities of direct interaction with the recipients are limited. It is not surprising that imperatives are not as popular in print as they are on the evaluated websites. Nevertheless, they are a good way to motivate readers to gather further information or take action towards the next step in the buying process. For example, *contact your local sales representative* or *visit our website for further information* are commonly used imperatives in printed ads that also create a connection between the different marketing channels of a brand.

Proportional distribution of pathos-based rhetorical figures in evaluated printed ads

Figure	Percentage
Adjectives	42%
Metaphors	13%
Personal pronouns	11%
Personification	10%
Imperatives	7%
Antithesis	4%
Comparison	4%
Hyperbole	3%
Eponym	2%
Quotations	2%
Tautology	2%
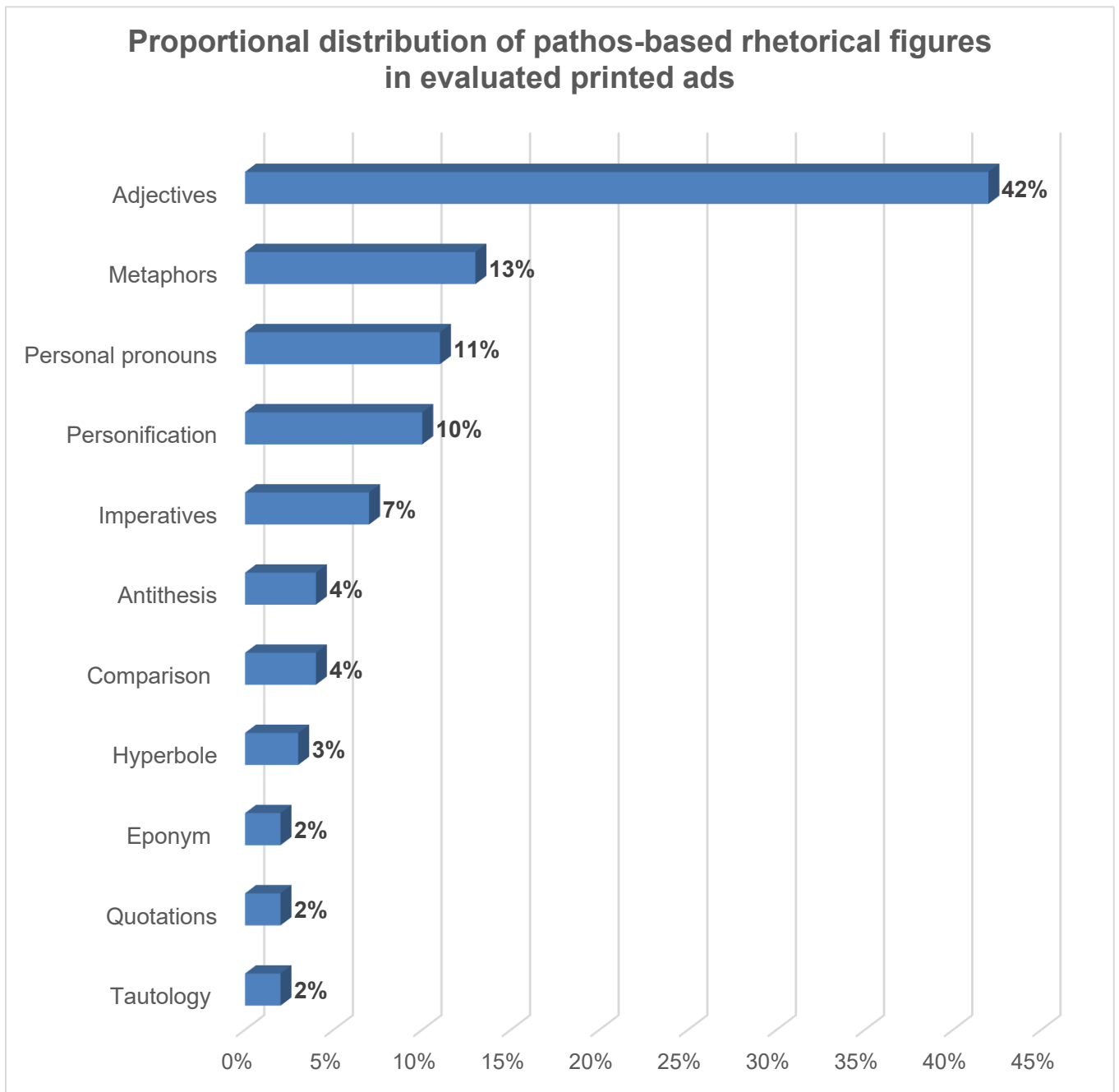
Graphic 23: Proportional distribution of pathos-based rhetorical figures in printed ads in an international comparison.

The second most frequently used communicative appeal in the analyzed printed ads is ethos (24%) with a narrow margin before logos (23%). On the international websites, logos ranks second (32%), and ethos occupies the third rank (24%). This very slight variation shows that marketing experts seem to attach a little more importance to logical arguments and facts with the assumably already higher involved users that actively accessed the website while the mixture of logical arguments and underlining the expertise of the sender prevails in the printed magazines with their lower involved target groups.

The following graphics give an overview of the frequency of all rhetorical figures, used in both print and online:
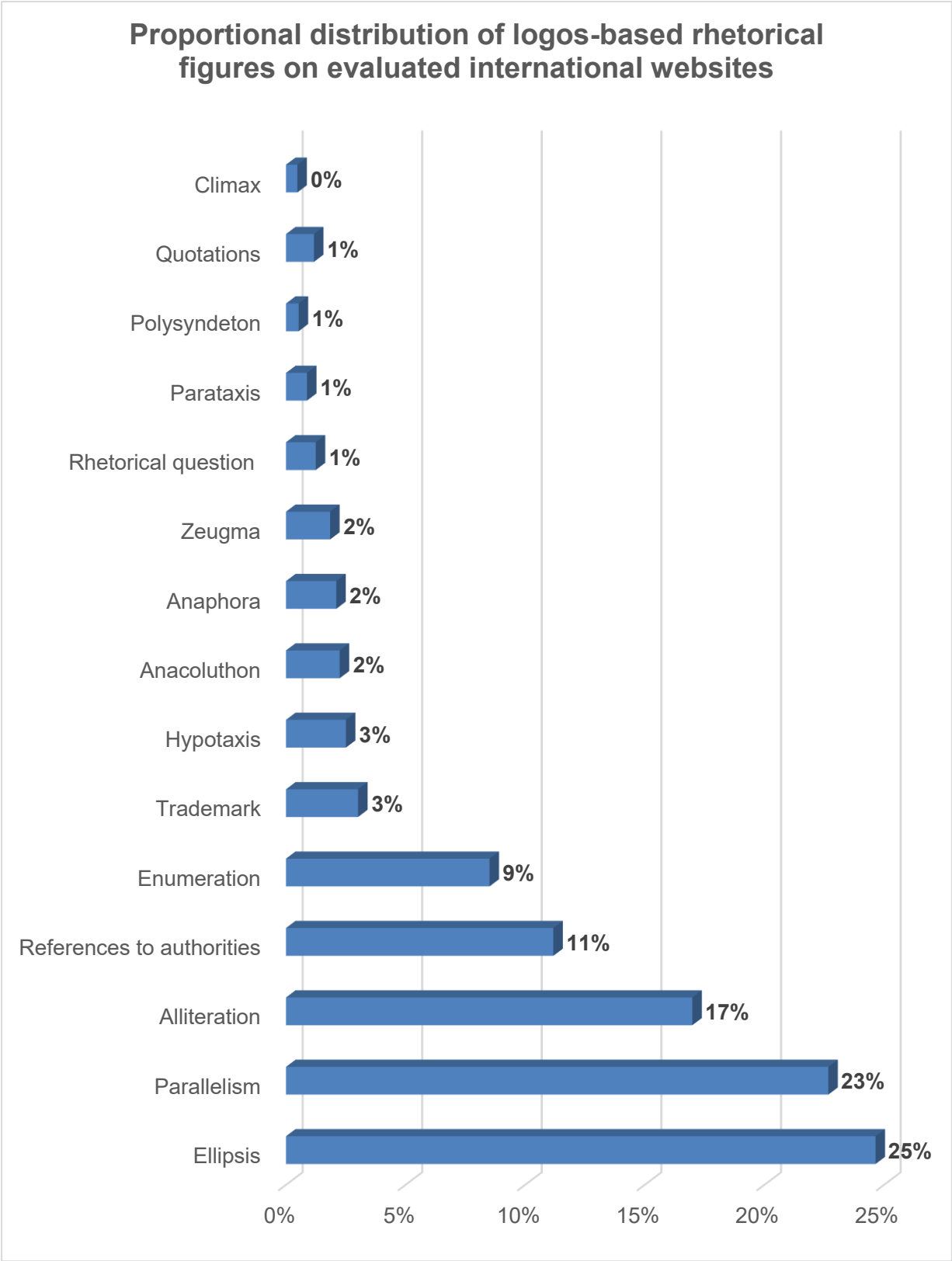
Graphic 24: Proportional distribution of logos-based rhetorical figures on evaluated international websites.

Proportional distribution of logos-based rhetorical figures in printed ads

Figure	Percentage
Ellipsis	28%
Parallelism	21%
Alliteration	13%
Enumeration	10%
References to authorities	7%
Hypotaxis	6%
Anaphora	4%
Anacoluthon	3%
Trademark	2%
Zeugma	2%
Rhetorical question	2%
Parataxis	1%
Climax	1%
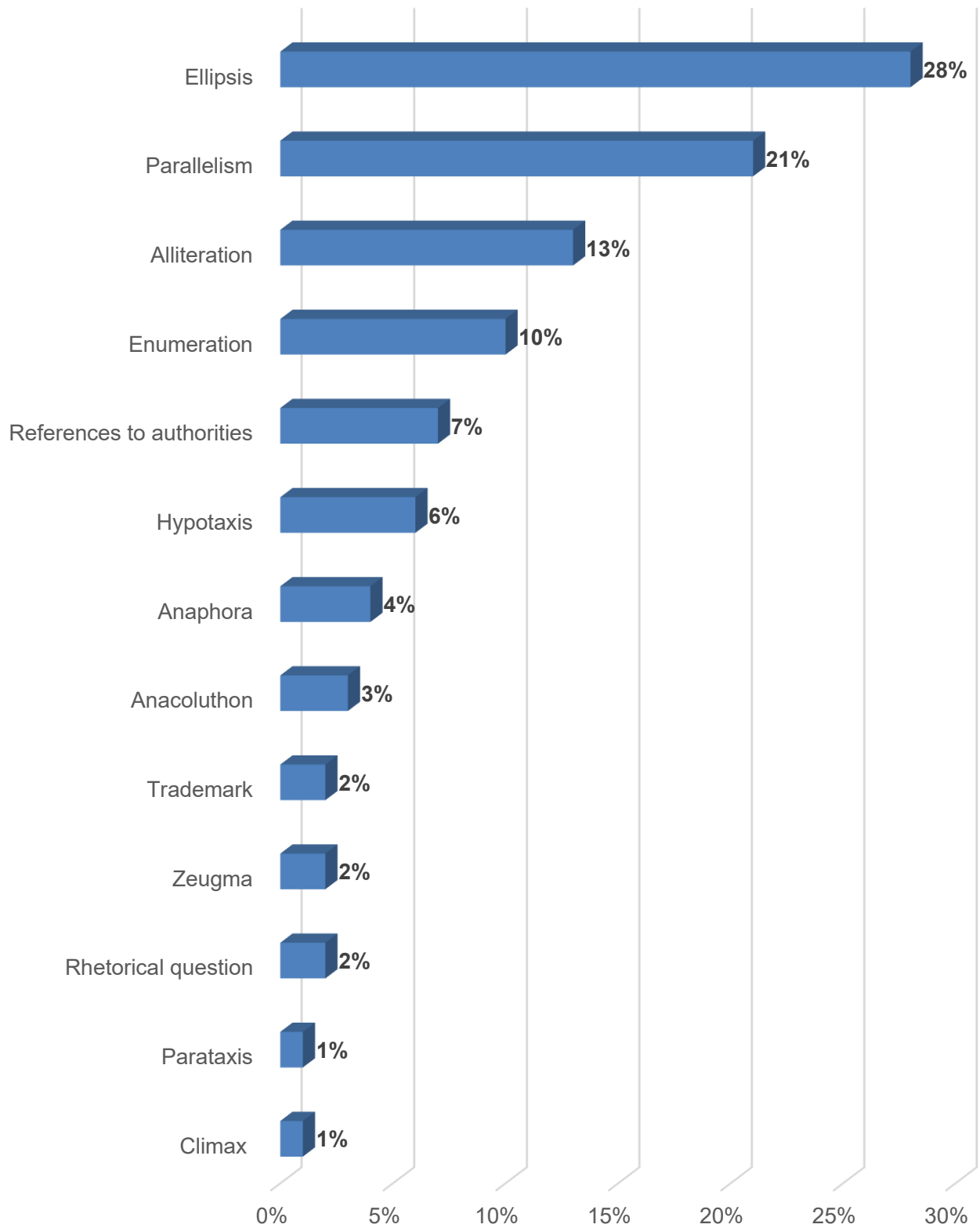
Graphic 25: Proportional distribution of logos-based rhetorical figures in printed ads in an international comparison.
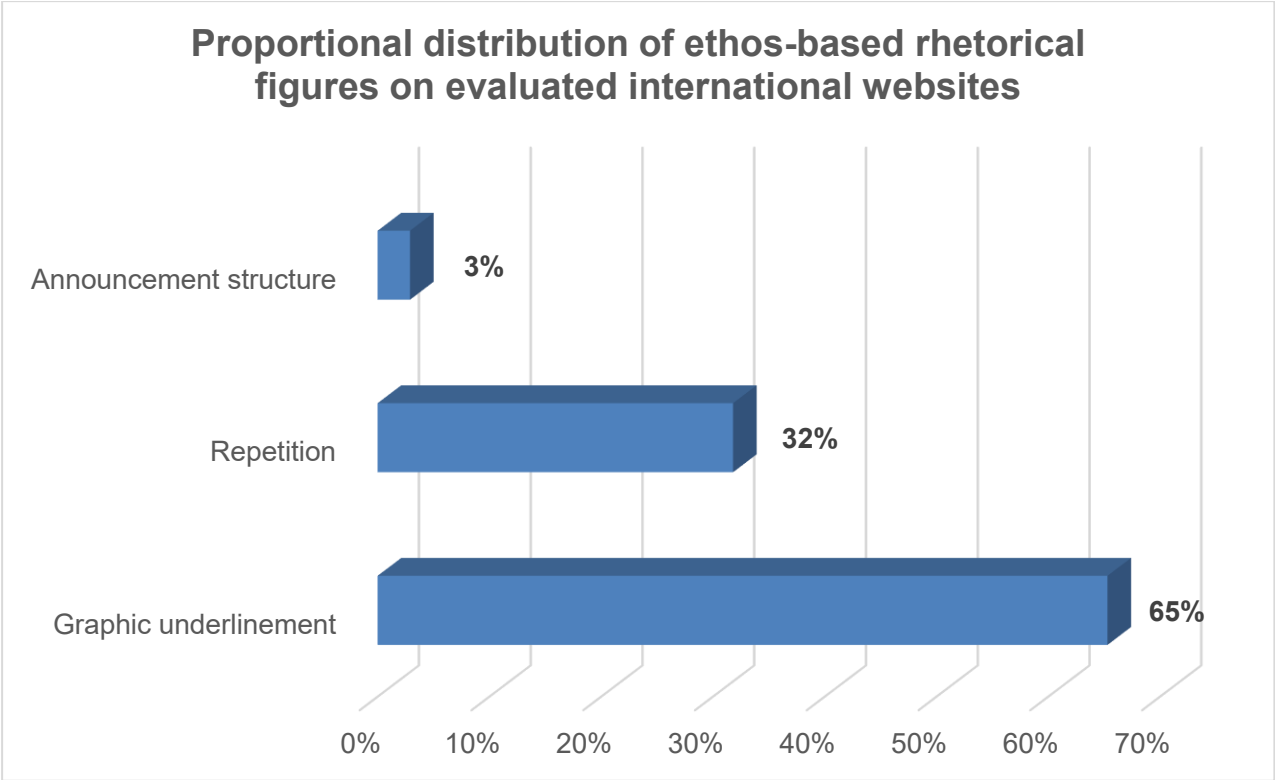
Graphic 26: Proportional distribution of ethos-based rhetorical figures on evaluated international websites.
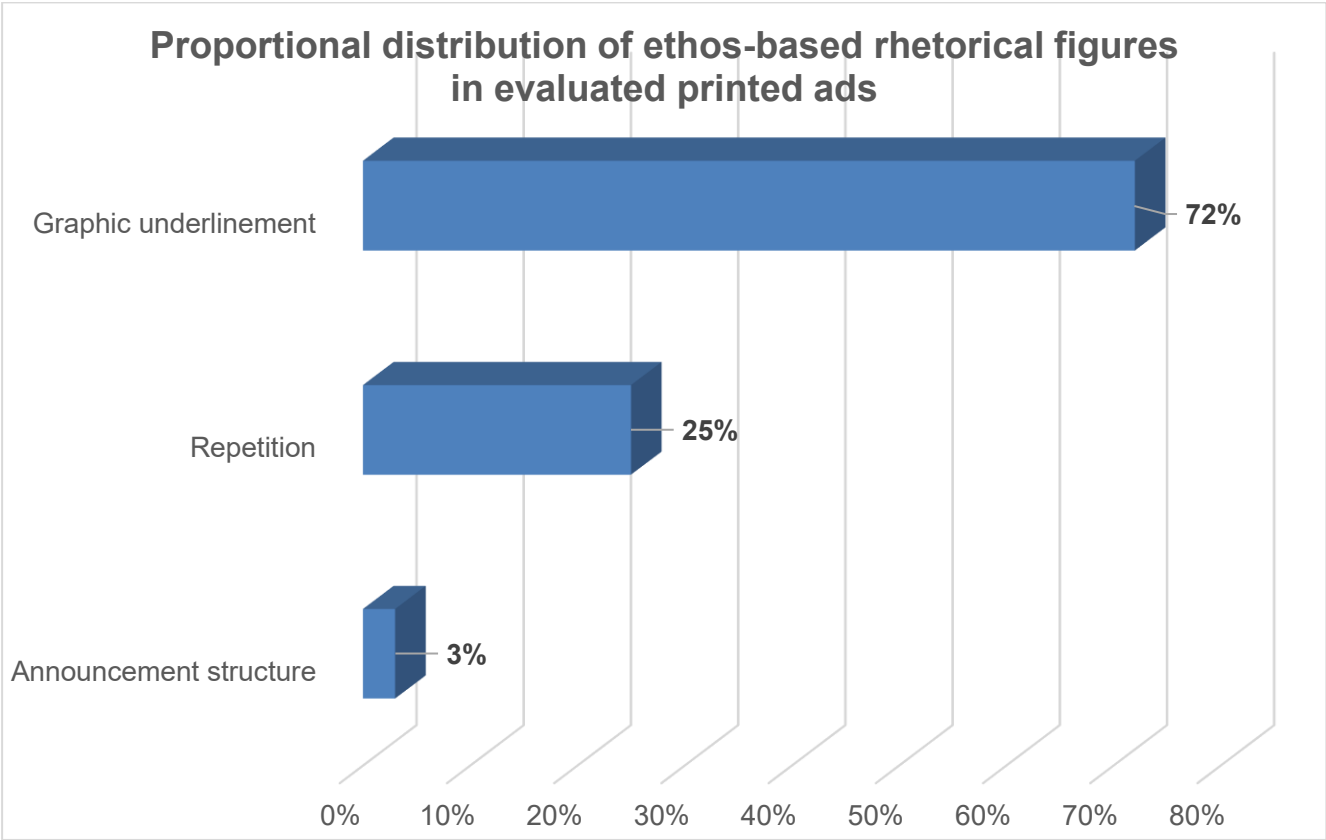
Graphic 27: Proportional distribution of ethos-based rhetorical figures in evaluated printed ads.

As we can see, ellipses are the most prominent logos-based rhetorical figures in use – both in the evaluated printed ads and on the websites. As described above, ellipses underline a communicative message and create a certain sense of alarming or necessity. In the analyzed ads, they are used to break down a message to its most fundamental parts, providing the most relevant information in a short and easily understandable way. Therewith, the provided information can be analyzed and understood faster. So more complex or abstract information can be provided easily by the aid of an ellipsis. Furthermore, the short sentence constructions attract attention because they differ from the linguistic constructions that people are familiar with from their daily language use. In online marketing communication, ellipses do not only help to transmit information easily and attract attention but also serve the SEO aspects mentioned in chapter 3.7: Short sentences and clear structure is appreciated by the search engine bots that scroll websites for keywords and user friendliness. The better these aspects are realized on websites, the higher they rank in the search results. In print, short, concise information suits the needs of low-involved readers better as they do not need to pay too much attention and spend time on reading full sentences but gather the information easily by reading through the broken-down version of the message. A very popular form of ellipsis in the ads are bullet points. In printed ads, ellipses help to reduce the amount of text, make it easier to read and understand – a great advantage when dealing with low-involved target groups as it is the case with printed ads.

The by far most prominent ethos-based rhetorical figure is graphic underlinement in both of the evaluated media. Using graphical elements in language such as bold or *cursive* font, colors or underlining, a written message can be optically structured, which makes it easier to read and helps to guide the recipients' way of reading. Important words or elements can be pointed out so that they can be emphasized. As it can be seen in the tables above, the persuasive appeal and the language used to create it are very similar in both the printed ads and on the websites under investigation. Therefore, we can conclude that the beauty companies use similar communicative strategies and forms of realization to achieve their communicative goal and promote ideal beauty.

5.4.4 Main Differences between Print and Online Language Used

When evaluating the linguistic analysis of the selected printed ads and online websites, it has become obvious that on the websites, more imperatives are used to promote the topic of ideal beauty (19% of all detected differences). This is not surprising: websites are interactive media, which the target groups can actively use. The sender of the messages can use imperatives to motivate the users to take an action: For example, clicking on a button for further information, ordering a product, getting in touch via a chat

function or seeing more products. All these functions and actions can be indicated via imperatives, such as *click here for more*. This function is missing in printed media due to the characteristics of the medium itself, so it is not surprising that imperatives are more frequently used online.

Incomplete sentences appearing on websites are also one of the main differences compared to the evaluated printed ads. The interpretation of this observation is very similar to the one provided for ellipsis (see chapter 3.9.1 of my study): The omission of one or more words or even sentence parts creates easily accessible information which is easier to understand and thus user-friendly. Moreover, shortened sentences are also in line with the requirements for easy accessibility set by the search engine bots. In addition, a targeted deviation from the learned language patterns in the minds of the readers attracts attention. Shorter or incomplete sentence structures are anyhow a phenomenon that has increasingly occurred in the language use within the last years. Especially in digital communication, short messages that do not follow the main characteristics of grammar and syntax are getting increasingly popular. People omit words to make typing and reading more comfortable. Punctuation, structure, and orthographical rules are more and more disregarded and replaced by functional adjustments of the language structure that serves the purpose of digital communication – especially influenced through chat programs on computers and smartphones. Linguists already speak of an evolvement of a parallel language used in the online media with its own rules and regulations. According to Schlobisnki, a "functional variation of the written language evolves that competes with the norms of standard language and serves the requirements of the online media" (8). The use of more graphical elements on the websites compared to the printed magazines is also a difference that can be traced back to the characteristics of the medium itself: Unlike printed ads, the available space on websites to transmit information is nearly unlimited and only underlies the main design rules defined by the website owner. Thus, it provides more space to insert different graphical elements than a printed ad with a pre-defined size. Even though also in printed ads, different graphical elements are used to structure the ad and prioritize its content, for example by the use of colors or different font sizes, websites offer more possibilities. Here, also the movement of images or fonts can be realized. Moreover, different headline sizes and columns can be used to cluster the content of a website to a greater extent than in printed ads, to name just a few.
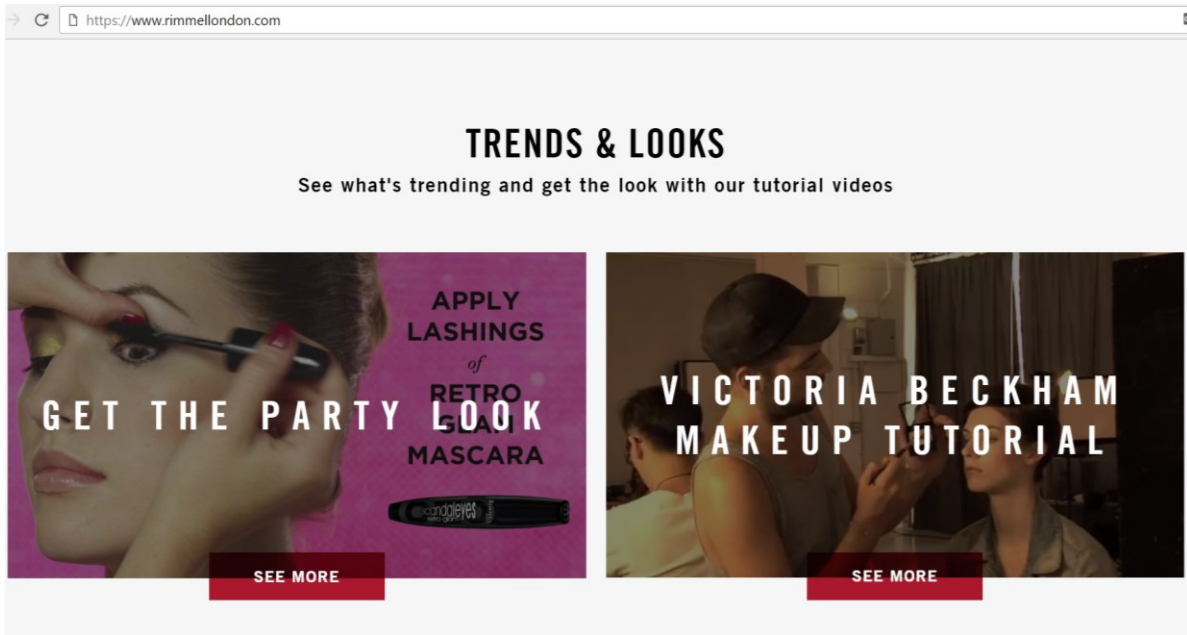
Figure 73: Example of the use of various graphical elements such as different colors, fonts, and textboxes on a website (© Rimmel.com).

Figure 74: Different fonts and font sizes in a printed ad (© Rimmel).

Along with the increasing importance of online media and communication, several online-specific linguistic patterns have found their way into language. These are still only very rarely used in other communicative channels apart from the online media. These online-specific language patterns are also used on the evaluated websites of the beauty companies. Among them, hashtags are by far the most prominent ones.
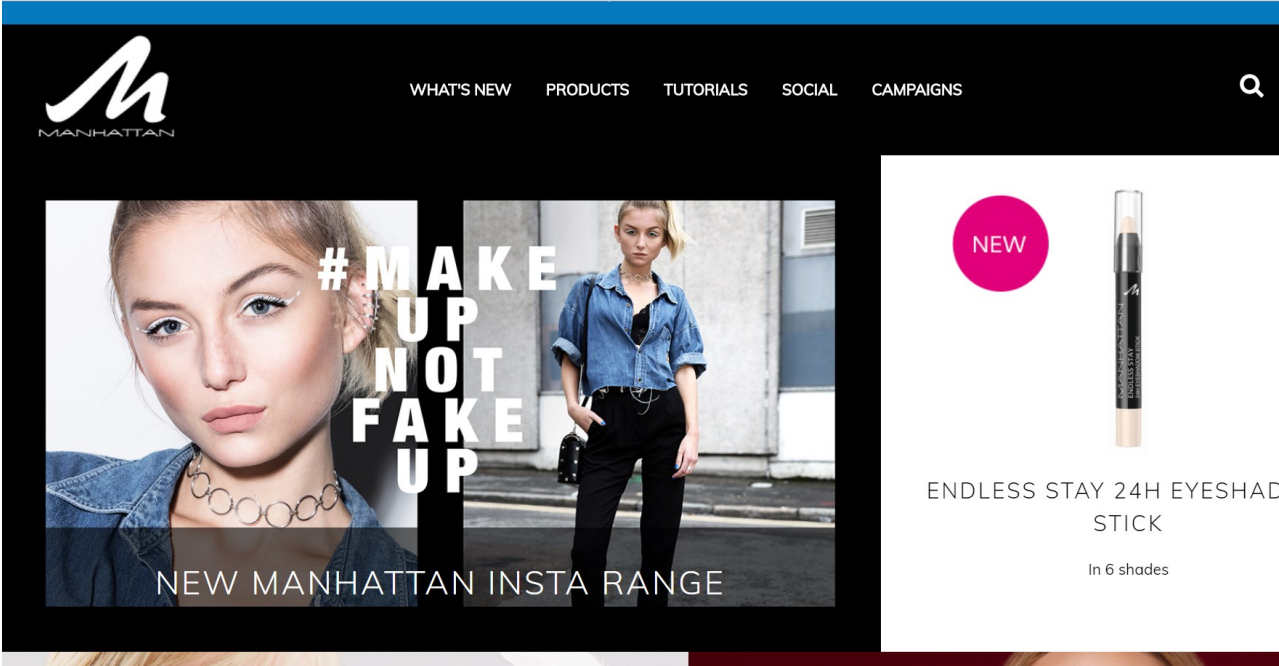
Figure 75: Example of the use of a hashtag as an online-specific language pattern on the website of Manhattan cosmetics (© Manhattan Cosmetics).

The following graphic gives an overview of all differences detected:

Differences in language use compared to print

Category	Percentage
Direct, personal exchange (chats, etc.)	1%
More personification	1%
More references to authorities	1%
More enumerations	2%
More abbreviations	2%
More personal address	3%
Very bloomy language	3%
More scientific terms	3%
More repetition	4%
Use of daily language	5%
Clear content structure	5%
Shorter sentences	6%
Online-specific language patterns…	8%
More graphical elements	16%
Incomplete sentences	19%
More imperatives	19%

Graphic 28: Differences in language use compared to print.

A surprising finding here is the fact that the beauty companies, whose websites I evaluated, obviously do not use to any larger extent the possibility for personal exchange with their target groups, which the online media offer. Only 1% of the detected differences between print and online are chat functions or other ways of direct exchange with the users.

The more frequent use of daily language is also an interesting point to be noted here. As already mentioned above, the use of language in the online environment is characterized by conscious or subconscious deviations from the linguistic norms and rules. Using daily or spoken language fits into this observation as it also does not stick to pre-defined rules. But also another aspect has to be considered here: No matter if used online or in printed ads, daily language creates a certain feeling of identification and belonging in those target groups that recognize their own spoken language in the media. Unlike correct standard language, daily language can contain simplifications and specific characteristics that clearly identify it as the language of a certain social group. A good example is youth language. Young people tend to use different vocabulary to describe certain issues or use different sentence structures. Inserting these structures into an advertisement helps to directly address young people who can identify with this language. In our case, this gives beauty companies the power to create a communicative message in their ads that specifically addresses target groups whom they would like to get in touch with. This instrument is more often used online than in printed ads because printed ads are already appointed to specific target groups by the selection of the magazine itself.

5.4.5 Text-Image Interaction

In 97% all of the evaluated campaigns, language is used to add further information to the ad. In almost none of the websites or printed ads, language just reflects the motives of the image or vice versa. Moreover, the linguistic elements of the specific ad or website are not integrated into and therewith a part of the images used as non-verbal communicative elements of the ad but stand separately. The vast majority of all evaluated media contain text. This underlines the importance of text and image-text-interaction for effective advertisement.

Combination of language and image use in analyzed campaigns

- Language (text) is integrated into image
- Language (text) stands separately from the image

11%

89%
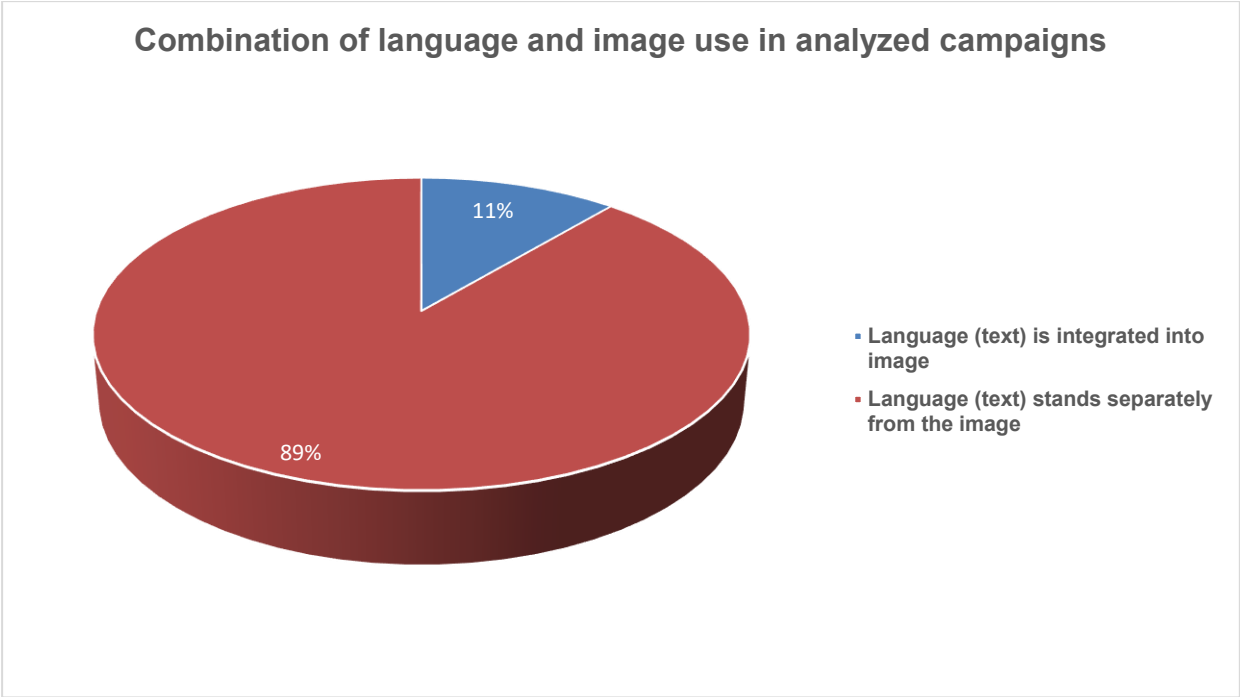
Graphic 29: Combination of language and image use in analyzed campaigns.

Use of text to add further information to the evaluated campaigns

- Language (text) adds extra information to the advertisements
- Language (text) does not add extra information to the advertisements

3%

97%
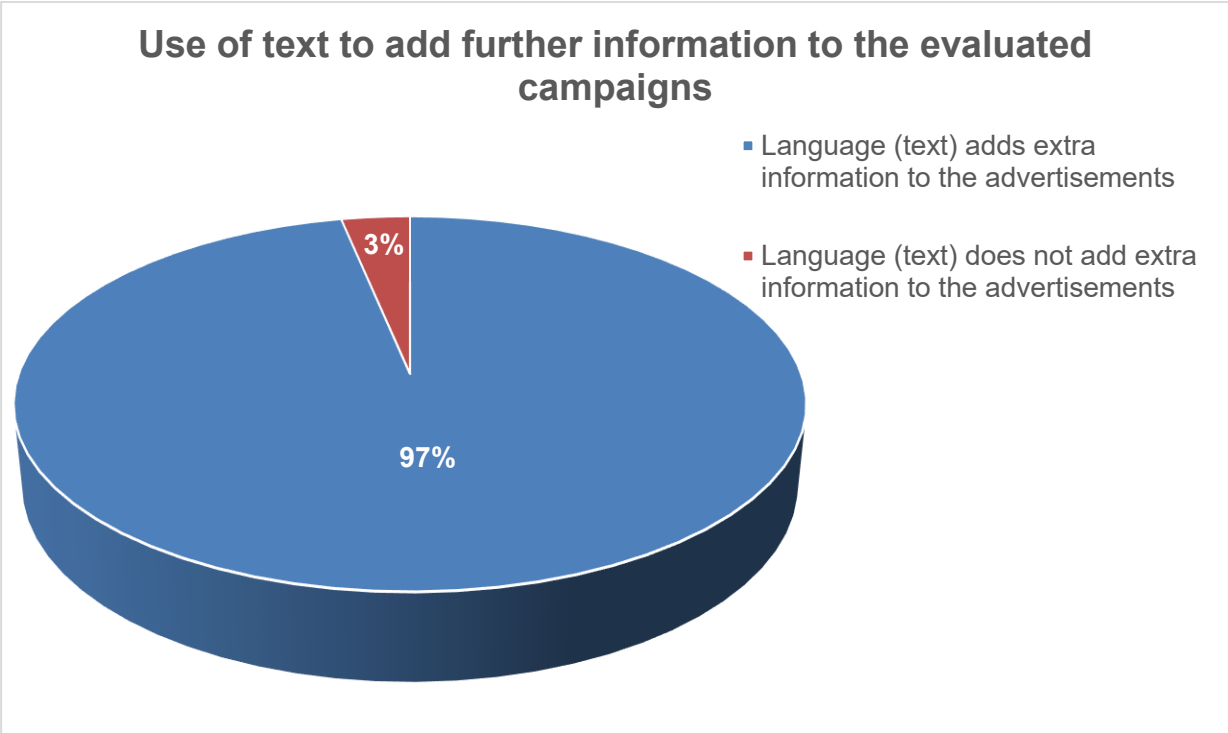
Graphic 30: Use of text to add further information to the evaluated campaigns.

The image elements of a printed ad or website are the overall eye-catchers. As already mentioned in chapter 3.1, there are several methods at hand to make an advertisement more striking and interesting by using graphical elements. Just remember the images with

biological key stimuli or signal colors, just to name a few. Displaying human beings is regarded to be a good way of attracting people's attention: A human face is a better eye-catcher than a mere product picture or a still life, for example. It is thus no surprise that the vast majority of all printed ads and all websites contain model images. Dealing only with written communication in this study, the images and graphical elements are the non-verbal measures at hand with which it is possible to create a certain feeling and overall atmosphere in the text and moreover get in touch especially with low-involved target groups in the first place. The following table shows the pictorial elements of the ads and websites evaluated and classifies them according to their motif and the theme of the picture:

	Models	Products	Further graphical elements
	Flawless skin	In nature	Company logo
	Ageless skin	In daily life	
	Tanned skin	In scientific environment (lab etc.)	Logo of trade partners
	Glowing skin	In fantasy world (comic etc.)	Illustration of how the product works
	Wrinkled skin	In use by model	Illustration of main ingredient
	Healthy skin	Professional application of product, f.e. by a cosmetic expert	Illustration of power
	Soft skin	Images of experts such as doctors	Links to website, f.e. QR-codes
	Clean skin	Beauty as a lifestyle	
	Short	Locally next to model	Possible ways of using the product
	Tall	Mere product	Social media channel logos
	Slim shape	Overview of complete product portfolio	Illustration of scientific studies
	Chubby shape	In historical environment	Logos of third party authorities such as labs, quality assurance organizations etc.
	Normal shape		Consumer or celebrity testimonial
	Feminine shape		Company's country of origin in focus
	Small breasts		International mega cities or fashion hot spots
	Voluminous breasts		Illustration of product's effect, f-e-statistical graphs
	Blue eyes		Before and after images
	Dark eyes		Illustration of experts quotes, e.g. in handwriting

(Left vertical header spanning all rows: **Attributes in focus in the images/ environment of the main motives/ topic of the image**)

	Almond-shaped eyes		
	Gray hair		
	Styled hair		
	Glossy hair		
	Short hair		
	Long hair		
	Dark hair		
	Blonde hair		
	Colored hair		
	Full hair		
	Well-groomed hair		
	Natural look		
	Seductive aura		
	White teeth		
	Full lips		
	Colorful, intense make up		
	Professional make up		
	Natural make up		
	Creative make up		
	Highlighted eyes		
	Glowing eyes		
	long lashes		
	Colorful lips		
	Glowing lips		
	Highlighted lips		
	Well-groomed lips		
	Manicured nails		
	Well-groomed skin		
	Black skin		
	Manicured finger nails		
	White skin		
	Close-up on one body part		
	Fashionable styling		
	Trendy styling		
	Seductive styling		
	Long finger nails		

Table 2: Classification of pictorial elements of the evaluated communication measures.

Printed ads showing human models

■ Printed ads showing human models   ■ Printed ads without human models

19%

81%
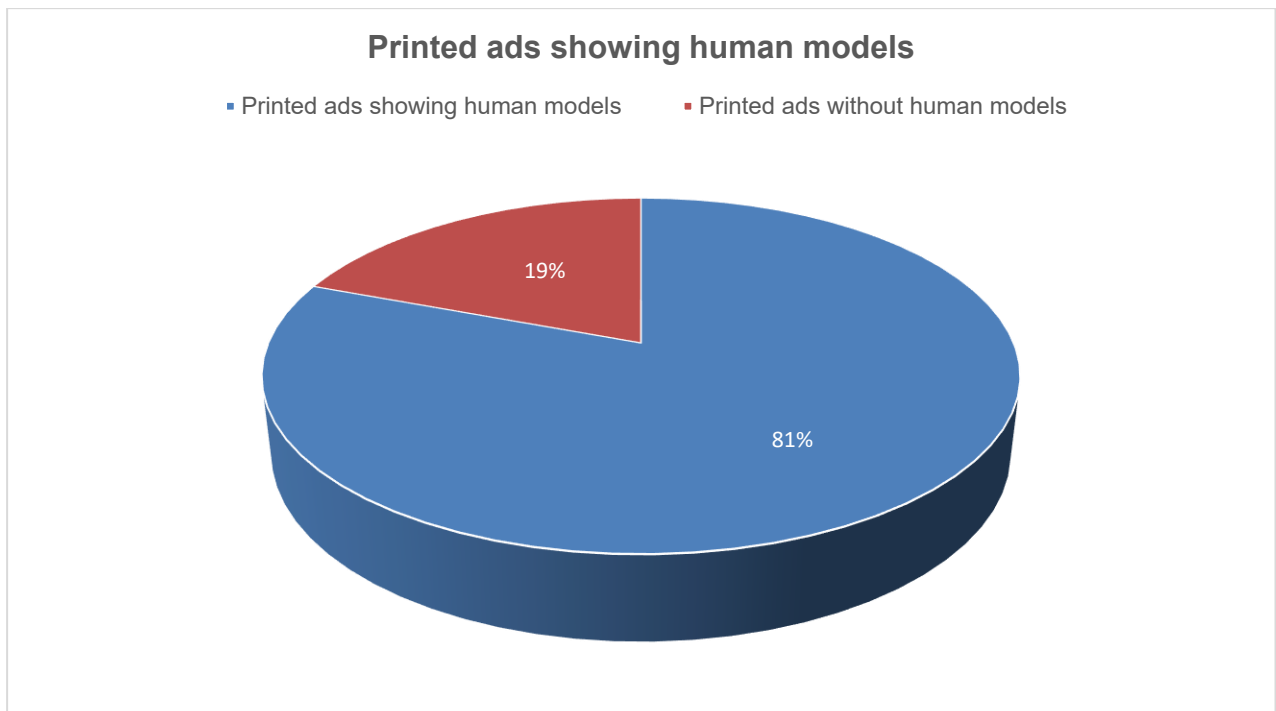
Graphic 31: Percentage of printed ads showing models.

The first step when receiving an advertising message is to actually perceive it. This perception – especially when dealing with a low-involved target group or being located in a strongly competitive environment – can be provoked or facilitated by the aid of a striking, appealing or surprising picture. A picture says more than a thousand words – this is especially true when it comes to advertising. After the recipients of the advertising message have noticed the images of a campaign, classified them and developed a general interest in the ad and its content, the next step in perceiving an advertising message is to read the text. Especially with low-involved target groups such as they are assumed to be in printed ads, but also on websites with a lot of content or a complex navigation, text needs to be structured in a way that creates a hierarchy and transmits the most important information first. A very powerful linguistic instrument of doing so is the rhetorical figure of graphic underlinement, which contributes to the ethos-based communicative appeal. By the aid of headlines, different fonts, colors or typographical elements such as exclamation marks, this communicative appeal can be realized. These elements act as guidance for the reading eyes of the recipients so that they have several focus points in the text. Especially when there is a lot of text provided such as it is the case on many websites, this feature is very helpful. It is ethos-based because it proves that the sender of the message knows how to transmit information properly and how to prioritize. This underlines his or her expertise on the topic. Structuring the content is

moreover also a powerful marketing instrument as it helps the sender to put this information into the focus which he or she wants to be perceived first. All of the evaluated websites and ads frequently use the instrument of graphic underlinement in order to structure the linguistic elements graphically. Therewith, the communicative message and intended persuasive appeal are also transmitted graphically. Together with the given information in the text, the targeted message is transmitted. As we already know, in both web and print this is most of all done by using the pathos-based appeal with very bloomy language, many adjectives, personal address of the recipients and appeal to their emotions. Semantically, the analyzed linguistic elements contained in the majority information on the products and their effects. Therefore, the text interacts with the images by referring to the displayed beauty ideal and by explaining how the ideal shown in the pictures can be reached by using the product. The following table shows the most frequent contextual linguistic appeal to beauty features analyzed in both print and online. It lists the adjectives or other linguistic forms used to describe it.

	Beauty feature in focus									
	Skin	Hair	Teeth	Shape	Eyes	Lips	Aura	Nails	Make up	Others
Linguistic concepts used/ expressions used/ describing adjectives used	Ageless	Blonde	White	Sporty	Sparkling	Full	Inner beauty	Long	Natural	Quotations of experts/ direct speech
	Flawless	Brunette	Healthy	Slim	Long lashes	Sensual	Natural beauty	Mani-cured	Nude	Appeal to self-confidence
	Tanned	Black	Well-groomed	Fit	Maximum lashes	Glossy	Seduc-tive	Colorful, color explo-sion	Invisible, barely there	Hand-writing
	Natural	Red	Glowing	Well-groomed	Voluminous lashes	Red	Sexy	Well-groomed	Professional	
	Well-groomed	Colored		Chubby	Dark lashes	Natural	Irresis-tible	Mini-malistic	Glamorous	
	Exotic	Well-groomed			Awake	Inviting	Glam-orous		Scandalous	
	White	Long				Seductive	Ele-gance		Sensual	
	Healthy	Sleek					Naugh-ty girl		Creative	
	Moistur-ized	Full					Sen-sual		Covering	
	Radiating	Curly					Self-confi-dence			
	Firm	Healthy					Aura			
	Clean	Styled					Inner beauty			
	Fine-pored	Glossy					Natural beauty			

						Seductive			
Soft	Soft					Seductive			
Healthy	Voluminous					Sexy			
Hairless	Shining					Irresistible			
Natural	Silky								
Smooth	Creative								
Moisturized									
Protected									
Immaculate									
Perfect									

Table 3: Contextual linguistic appeal to beauty features (print and online).

These tables display the most frequent tonalities or moods of the analyzed websites and ads. With the aid of the images and the interaction with the linguistic elements of the ads or websites, the specific atmosphere of the communicative message is created. With this atmosphere, the marketing experts are able to consciously or subconsciously influence the perception of their target groups. This underlines the significance of the text-image interaction of an advertising message: the images serve as the non-verbal elements which are completed by the targeted use of linguistic elements. As already mentioned above, adjectives are not only the most frequent linguistic elements used to do so but are also the major rhetorical instrument to create the specific mood of the communicative appeal.

Figure 76 and Figure 77: Comparison of two ads for related products (face moisturizers) that transmit a different atmosphere due to variations in the text-image interaction.

A further analysis of the role of the text-image interaction, as reflected in the two tables, reveals that the same or comparable pictorial elements that show similar content are combined with and described by partly comparable, partly different or simply numerous adjectives. This provides communication specialists in companies with a certain flexibility and makes it possible to give similar images a different tonality. A good example here is the number of adjectives used to describe an image of a model with beautiful skin. Nineteen different adjectives are used in several of the media to describe the skin that can be seen on the image (see first column in table 2). Thereby, different tonalities can arise.

So the combination of image and text is a vital criterion for creating a message that achieves the targeted communicative goals of the senders.

5.4.6 Conclusion

The main goal of the empirical study is to examine the illustration of ideal beauty in different countries by the aid of communication measures. Thereby, the most crucial question is if the Western ideal is used to promote ideal beauty worldwide or if the beauty companies promote local beauty ideals in different countries. Moreover, the communicative patterns and the linguistic instruments used in the marketing campaigns are a major element also in the interpretation of the results of my analysis and the evaluation of the differences between the local and international promotion of beauty.

The results of the study prove that, all in all, on both the evaluated websites and the printed ads the Western ideal is prominently promoted as ideal. Online, this is done by using the English language as a lingua franca on the international websites and by using local languages on the country-specific websites. In printed ads, English is the language of choice for promoting the Western ideal. The only exception here is the printed ads published in magazines in those countries that historically have a very strong national identity and are not so strongly influenced by the Western world; here, the local beauty ideal is promoted in the majority of the analyzed ads. In both printed ads and the evaluated websites, the most frequently used communicative appeal is pathos, on the websites followed by logos and ethos ranking second and third while in the printed ads, ethos ranks second and logos third. On the country-specific websites, the same communicative appeal as on the international websites is used – consequently, no country-specific communicative appeal is applied. The same goes for the non-verbal elements: most of the country-specific websites use the same design and images as the international ones. All in all, the communicative appeal and linguistic features used in both the evaluated printed ads and on the websites are not country-specific but used worldwide. The promotion of the beauty ideal is realized by a strong and elaborated interaction of text and image, in which rhetorical figures and linguistic patterns are pointedly used to transmit the targeted message. Thereby, the same approaches are followed worldwide. I can conclude that the Western beauty ideal is indeed the prevailing ideal in the campaigns of the big international beauty companies. The language and communicative appeals used to promote the ideal and the products are the same worldwide – the companies do not vary in their use of linguistic and communicative features used to address their target groups but follow the same approach in their campaigns which address different countries.

5.5 Outlook

The actual study provides a sound analysis and current snapshot of how language and communication is used to promote female beauty in the selected marketing measures of the international beauty companies in different countries. It focuses on the two main communicative channels used in the industry – websites and printed advertisements – and contains a detailed analysis of the use of written language and non-verbal elements. Its combination of three different focus points, namely the promotion of female beauty and the connected influence on the beauty ideal of different countries as well as its focus on language contributes a new angle to the existing scientific analyses and thus provides new impulses in this field of linguistic studies. The sound base of scientific data provided in this study can serve as the starting point for follow-up studies in several scientific disciplines. First of all, an update of the study, which analyzes the changes and situation in a couple of years would be very interesting. Here, the evolution of the beauty ideal in the different countries could be a focus point: Does the Western ideal still prevail in all countries by then? How has the use of language changed? Are communicative appeals or use of language adjusted to specific countries or are they still the same? A different, more psycho-socially-oriented approach would be the analysis of the advertising campaigns' effect on the target groups. It could thus be interesting to find out how the language used in the campaigns affects the rating and perception of the ads by the target groups. Moreover, their assessment of the promoted product when different language elements or communicative appeals are used to promote the same product would be interesting as well. This study would require a survey among target groups in the different countries worldwide or among representatives of the different countries that participate in a survey. It would thus allow conclusions to be drawn on the effect of advertising language and allow an assessment of how successful the applied measures actually are.

In addition, the further development of the beauty ideal in advertisements as well as the perception of beauty could be an interesting starting point for a follow-up study. How has the perception of beauty changed, and how is this used by advertising companies to create an advertising effect? In this connection, the currently evolving body positivity movement and the topic of diversity that is very prominent in public discussion at the moment could be an interesting focus point. Depending on how its influence and perception in the broad public evolves, it would be interesting to investigate not only how it affects the perception of ideal beauty in society but also in advertising campaigns. As I mentioned in my discussion of this topic, there are already some beauty companies jumping on the train and including the ideas behind the body positivity movement into their

advertisements. Following up with this development, analyzing if and how the display of ideal beauty in the advertising campaigns may have changed as well as evaluating the accordance with the ideas of the body positivity movement would be a good follow-up study.

Another approach for a follow-up study would be the analysis of spoken language advertisements. As this study concentrated on the use of written language in advertisements, the analysis of spoken language could add further findings. This analysis could include TV spots and/or videos promoted on online platforms and social media channels. Using the same parameters as my present study, this analysis would enable a comparison between the use of spoken and written language for the promotion of female beauty in marketing campaigns. Here, phonetics, phonology, and also mimics and gestures as non-verbal language elements could be analyzed.

The analysis of social media measures would also be another approach for a follow-up study: How do the beauty companies use social media channels in the different countries to promote ideal beauty? Do the ideal beauty features differ? How is language used? All of the applied parameters used in my study would also suit the social media analysis. An analysis of the use of the local languages in the printed or online ads could also be possible. My actual study here concentrates on the international campaigns and English as the language in focus. A comparable study could be conducted in more detail in different countries and for different languages to produce country-specific, detailed results. Moreover, the analysis of the social media channels could also be combined with the above-mentioned option to evaluate the influence of the body positivity movement and the diversity trend on the development of the beauty ideal displayed in the advertisements of beauty companies. As of now, the movement is mainly driven by social media channels and postings of influencers, so both topics are closely connected and could thus be well combined. Additionally, it could also be used to analyze whether the social media have gained the power to influence the way professional companies communicate in their advertisements and whether it affects the way they see or categorize their target groups in communication: Does the language in use change? Are other terminologies or linguistic features applied? How are the customers addressed?

Last but not least, the already briefly introduced comparison between language use in printed and online magazines could be a starting point for an upcoming study. In our case, this comparison was not one of the main but only one of the further research questions as it does not contribute decisive findings to the main research topic. But it would be interesting to find out if and how the media channels differ in their language

when promoting a certain beauty ideal – also with respect to different countries. Thereby, not only a comparison of printed and online media could be possible but also a comparison between spoken and written language use. Further approaches for other disciplines such as marketing, psychology, social science, and others are possible. All in all, I conclude that the actual study provides a sound base for further studies from an innovative angle and a new perspective.

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Eastern Europe: https://www.maccosmetics.cz/ ; https://www.maccosmetics.hu/ ; https://www.maccosmetics.pl/ ; https://www.maccosmetics.ro/ ; https://www.mac-cosmetics.ru/ ; https://www.maccosmetics.com.tr/
Middle East: https://www.maccosmetics.co.il/ ; https://www.maccosmetics.ae/ ; https://www.maccosmetics-sa.com/
Asia: https://www.maccosmetics.com.cn/ ; https://www.maccosmetics.com.hk/ ; https://www.maccosmetics.in/ ; https://www.maccosmetics.co.id/ ; https://www.maccosmetics.jp/ ; https://www.maccosmetics.co.kr/ ; https://www.maccosmetics.com.my/ ; https://www.maccosmetics.com.ph/ ; https://www.maccosmetics.com.sg/ ; https://www.maccosmetics.com.tw/?q=zh-hant/node/ ; https://www.maccosmetics.co.th/?q=th/node/ ; maccosmetics.com.vn ;
Africa: http://maccosmetics.ng/ ; https://www.maccosmetics.co.za/
Oceania: https://www.maccosmetics.com.au/ ; https://www.maccosmetics.co.nz/

Henkel

- Schwarzkopf
  International: https://www.schwarzkopf.international/
  North America: https://www.schwarzkopf.com/ ; https://www.schwarzkopf.ca/
  South America: https://www.schwarzkopf.cl/ ; https://www.schwarzkopf.co/ ; https://www.schwarzkopf.mx/ ; https://www.schwarzkopf.pe/
  Southern Europe: https://www.schwarzkopf.gr/ ; https://www.schwarzkopf.it/ ; https://www.schwarzkopf.pt/ ; https://www.schwarzkopf.es
  Western/ Northern Europe: https://www.schwarzkopf.de/ ; https://www.schwarzkopf.be/ ; https://www.schwarzkopf.ch/ ; https://www.schwarzkopf.dk/ ; https://www.schwarzkopf.fi/ ; https://www.schwarzkopf.fr/ ; https://www.schwarzkopf.no/ ; https://www.schwarzkopf.se/ ; https://www.schwarzkopf.co.uk/ ; https://www.schwarzkopf.nl/
  Eastern Europe: https://www.schwarzkopf.cz/ ; https://www.schwarzkopf.com.hr/ ; https://www.schwarzkopf.hu/ ; https://www.schwarzkopf.pl/ ; https://www.schwarzkopf.ro/ ; https://www.schwarzkopf.ru/ ; https://www.schwarzkopf.rs/ ; https://www.schwarzkopf.sk/ ; https://www.schwarzkopf.si/ ; https://www.schwarzkopf.com.tr/ ; https://www.schwarzkopf.ua/
  Oceania: https://www.schwarzkopf.com.au/

- Diadermine
  International: https://www.diadermine.com
  Southern Europe: https://www.diadermine.es

Western/ Northern Europe: https://www.diadermine.de/ ;
https://www.diadermine.at; https://www.diadermine.be ; https://www.diadermine.fr

Johnson & Johnson

- Aveeno
  International: https://www.aveeno.com/
  North America: https://www.aveeno.com/ ; https://www.aveeno.ca/
  South America: https://es.aveeno.com/
  Southern Europe: https://www.aveeno.it/
  Western/ Northern Europe: https://www.aveeno.co.uk/
  Asia: https://www.aveeno.jp/ ; https://www.aveeno.com.ph/ ;
  https://www.aveeno.com.sg/ ; https://www.aveeno.com.tw/ ;
  https://www.aveeno.co.th/ ; https://www.aveeno.com.hk/ ;
  https://www.aveeno.co.kr/
  Oceania: https://www.aveeno.com.au/

- Neutrogena
  International: https://www.neutrogena.com/
  North America: https://www.neutrogena.com/ ; https://www.neutrogena.ca/
  South America: https://www.neutrogena.com.mx/ ;
  https://www.neutrogena.com.ar/; https://www.neutrogena.cl/ ;
  https://www.jnjuruguay.com/neutrogena ; https://www.neutrogena.com.br/ ;
  https://www.jnjcolombia.com/neutrogena
  Southern Europe: https://www.neutrogena.it/ ; https://www.neutrogena.es/ ;
  https://www.neutrogena.pt/
  Western/ Northern Europe: https://www.neutrogena.fi/ ;
  https://www.neutrogena.se/ ; https://www.neutrogena.be/ ;
  https://www.neutrogena.nl/ ; https://www.neutrogena.de/;
  https://www.neutrogena.fr/
  Eastern Europe: https://www.neutrogena.com.pl/ ; https://www.neutrogena-
  kosmetika.cz/ ; https://www.neutrogena.com.tr/
  Asia: https://www.neutrogena.in/ ; https://www.neutrogena.com.sg/ ;
  https://www.neutrogena.com.cn/ ; https://www.neutrogena.co.kr/ ;
  https://www.neutrogena.jp/
  Africa: https://www.neutrogena.co.za/
  Oceania: https://www.neutrogena.com.au/ ; https://www.neutrogena.co.nz/

- Piz Buin
  International: https://www.pizbuin.com/
  North America: https://www.pizbuin.com/
  Southern Europe: https://www.pizbuin.com/es/ ; https://www.pizbuin.com/pt/ ;
  https://www.pizbuin.com/it/ ; https://www.pizbuin.com/gr/
  Western/ Northern Europe: https://www.pizbuin.com/uk/

- ROC
  International: https://www.rocskincare.com/
  North America: https://www.rocskincare.com/
  South America: https://www.roc.com.ar/ ; https://www.roc.com.br/
  Southern Europe: https://rocskincare.pt/ ; https://rocskincare.es/ ;
  https://rocskincare.it/

Western / Northern Europe: https://rocskincare.fr/ ; https://rocskincare.nl/ ;
https://rocskincare.co.uk/ ;

Kao

- Bioré
  International: https://www.biore.com/
  North America: https://www.biore.com/en-us/ ; https://www.biore.com/en-ca/
  South America: https://www.biore.com/es-mx/ ; https://biorebrasil.com.br/ ;
  https://www.biore.com/es-mx/
  Western/ Northern Europe: https://www.biore.com/en-gb/ ;
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  https://www.biore.com/de-at/ ; https://www.biore.com/fr-fr/ ;
  https://www.biore.com/de-ch/
  Eastern Europe: https://www.kao.com/ru/biore/
  Middle East: https://www.biore.com/en-sa
  Asia: https://www.kao.co.jp/biore/ ; https://www.kao.com/tw/index.html ;
  http://www.indonesiabiore.com/
  Oceania: https://www.biore.com/en-au/

- Curél
  International: https://www.curel.com/
  North America: https://www.curel.com/en-us/ ; https://www.curel.com/en-ca/

- Goldwell
  International: https://www.goldwell.com/
  North America: https://www.goldwell.com/en-us/ ; https://www.goldwell.com/en-ca/
  Southern Europe: https://www.goldwell.com/el-gr/ ; https://www.goldwell.com/it-it/ ;
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  https://www.goldwell.com/nl-be/ ; https://www.goldwell.com/da-dk/ ;
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  https://www.goldwell.com/sv-se/ ; https://www.goldwell.com/en-gb/
  Eastern Europe: https://www.goldwell.com/cs-cz/ ; https://www.goldwell.com/pl-pl/
  ; https://goldwell.ru/ ; https://www.goldwell.com/rs-rs/
  Middle East: https://goldwell.ua/
  Asia: https://www.goldwell.com/zh-cn/ ; https://www.goldwell.com/zh-hk/ ;
  http://www.goldwell.id/ ; https://www.goldwell.com/ja-jp/ ;
  https://www.goldwell.com/en-sg/ ; https://sunstar.vn/
  Africa: https://www.goldwell.com/en-za/
  Oceania: https://www.goldwell.com/en-au/

- John Frieda
  International: https://www.johnfrieda.com/
  North America: https://www.johnfrieda.com/en-ca/ ;
  https://www.johnfrieda.com/en-us/
  South America: https://www.johnfrieda.com/es-mx/ ;
  Southern Europe: http://www.johnfrieda.es/
  Western/ Northern Europe: https://www.johnfrieda.com/nl-NL/ ;
  https://www.johnfrieda.com/fr-FR/ ; https://www.johnfrieda.com/de-DE/ ;

https://www.johnfrieda.com/en-UK/
Eastern Europe: https://www.johnfrieda.com/ru-ru/ ; http://www.johnfrieda.com.tr/
Asia: https://www.johnfrieda.com/en-SG/
South Africa: https://www.johnfrieda.com/en-ZA/
Oceania: https://www.johnfrieda.com/en-AU/

Kosé

International: https://www.kose.co.jp/global/
North America: https://decortecosmetics.com/ ; https://ca.decortecosmetics.com/
South America: https://casakose.com.br/
Southern Europe: https://www.decorteitalia.com/ ; https://kose-cellradiance.com/es/
Western/ Northern Europe: https://www.kose-cellradiance.fr/ ; https://kose-cellradiance.com/en/
Asia: http://www.kose.com.cn/ ; https://www.kose.com.hk/ ; https://www.kose.com.tw/ ; http://www.kosekorea.co.kr/ ; https://www.kose.com.my/ ; https://www.kose.com.sg/ ; http://www.kose-th.com/th/ ; https://kose-id.com/ ; https://www.koseindia.com/

L'Oréal

▪ L'Oréal Paris
International: https://www.lorealparis.com/
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South America: https://www.loreal-paris.com.br/; https://www.lorealparis.com.ar/ ; https://www.lorealparis.cl/ ; https://www.loreal-paris.com.mx/ ; https://www.lorealparis.com.co/
Southern Europe: https://www.loreal-paris.es/ ; https://www.lorealparis.pt/ ; https://www.lorealparis.gr/
Western/ Northern Europe: https://www.loreal-paris.fr/ ; https://www.loreal-paris.de/ ; https://www.loreal-paris.be/ ; https://www.loreal-paris.nl/ ; https://www.lorealparis.se/ ; https://www.lorealparis.fi/ ; https://www.lorealparis.dk/
Eastern Europe: https://www.lorealparis.pl/ ; https://www.lorealparis.cz/ ; https://www.loreal-paris.ru/ ; https://www.lorealparis.ro/ ; https://www.lorealparis.hu/
India: https://www.lorealparis.co.in/
South Africa: https://www.loreal-paris.co.za/
Asia: https://www.loreal-paris.com.sg/ ; https://www.loreal-paris.com.hk/ ; https://www.lorealparis.com.cn/ ; https://www.lorealparis.co.kr/ ; https://www.lorealparis.com.tw/ ; https://www.loreal-paris.co.th/ ; https://www.lorealparis.com.ph/ ; https://www.lorealparis.com.my/ ; https://www.loreal-paris.co.id/
Oceania: https://www.lorealparis.com.au/

▪ Garnier
International: https://www.garnier.com/
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South America: https://www.garnier.com.br/ ; https://www.garnier.com.mx/ ; https://www.garnier.com.ar/ ; https://www.garnier.cl/ ;
Southern Europe: https://www.garnier.pt/ ; https://www.garnier.es/ ;

https://www.garnier.it/ ; https://www.garnier.gr/ ;
Western/ Northern Europe: https://www.garnier.fr/ ; https://www.garnier.de/ ;
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Eastern Europe: https://www.garnier.hu/ ; https://www.garnier.pl/ ;
https://www.garnier.cz/ ; https://www.garnier.ro/ ; https://www.garnier.ru/ ;
https://www.garnier.hu/ ; https://www.garnier.sk/ ; https://www.garnier.ua/
India: https://www.garnier.in/
Arabia: https://www.garnierarabia.com/en ; https://www.garnier.co.il/ ;
Asia: https://www.garnier.co.id/ ; https://www.garnier.co.th/
Oceania: https://www.garnier.com.au/

- Lancôme
  International: https://www.lancome.com/
  North America: https://www.lancome-usa.com/
  South America: https://www.lancome.com.mx/ ; https://www.lancome.com.br/ ;
  https://www.lancome.com.ar/ ; https://www.lancome.cl/
  Southern Europe: https://www.lancome.es/ ; https://www.lancome.it/ ;
  Western/ Northern Europe: https://www.lancome.de/ ; https://www.lancome.fr/ ;
  https://www.lancome.co.uk/ ; https://www.lancome.se/ ; https://www.lancome.dk/ ;
  https://www.lancome.no/
  Eastern Europe: https://www.lancome.pl/ ; https://lancome.ru/ ;
  Asia: https://www.lancome.com.cn/ ; https://www.lancome.co.kr/ ;
  https://www.lancome.jp/ ; https://www.lancome.com.sg/ ;
  https://www.lancome.com.my/ ; https://www.lancome.com.tw/ ;
  https://www.lancome.vn/; https://www.lancome.co.th/
  Oceania: https://www.lancome.com.au/

- Maybelline Jade
  International: https://www.maybelline.com/
  North America: https://www.maybelline.com/; https://www.maybelline.ca/
  South America: https://www.maybelline.com.ar/ ; https://www.maybelline.com.br/ ;
  https://www.maybelline-ma.com/ ; https://www.maybelline.cl/ ;
  https://www.maybelline.com.mx/ ; https://www.maybelline.pe/ ;
  https://www.maybelline.uy/
  Southern Europe: https://www.maybelline.gr/ ; https://www.maybelline.it/ ;
  https://www.maybelline.pt/ ; https://www.maybelline.es/ ;
  Western/ Northern Europe: https://www.maybelline.de/ ; https://www.maybelline.fr/
  ; https://www.maybelline.co.uk/ ; https://www.maybelline.dk/ ;
  https://www.maybelline.nl/ ; https://www.maybelline.se/ ;
  https://www.maybelline.no/
  Eastern Europe: https://www.maybelline.com.ru/ ; https://www.maybelline.pl/ ;
  India: https://www.maybelline.co.in/ ;
  Asia: https://www.maybellinechina.com/ ; https://www.maybelline.co.kr/ ;
  https://www.maybelline.co.jp/ ; https://www.maybelline.co.th/ ;
  https://www.maybelline.com.tw/ ; https://www.maybelline.com.sg/ ;
  Africa: https://www.maybelline.co.za/ ;
  Oceania: https://www.maybelline.com.au/

LVMH

- Dior
International: https://www.dior.com/
North America: https://www.dior.com/en_us ; https://www.dior.com/en_ca
South America: https://www.dior.com/pt_br ; https://www.dior.com/es_sam
Southern Europe: https://www.dior.com/es_es ; https://www.dior.com/it_it ;
https://www.dior.com/en_pt ; https://www.dior.com/en_gr
Western/ Northern Europe: https://www.dior.com/en_at ;
https://www.dior.com/fr_be ; https://www.dior.com/en_dk ;
https://www.dior.com/de_de ; https://www.dior.com/en_fi ;
https://www.dior.com/fr_fr ; https://www.dior.com/en_ie ; https://www.dior.com/nl_nl
; https://www.dior.com/en_ch ; https://www.dior.com/en_gb ;
https://www.dior.com/en_se
Eastern Europe: https://www.dior.com/en_bg ; https://www.dior.com/en_hr ;
https://www.dior.com/en_ee ; https://www.dior.com/en_hu ;
https://www.dior.com/en_lv ; https://www.dior.com/en_lt ;
https://www.dior.com/ru_ru ; https://www.dior.com/en_pl ;
https://www.dior.com/en_ro ; https://www.dior.com/en_sk ;
https://www.dior.com/en_si
Middle East: https://www.dior.com/en_ae
Asia: https://www.dior.cn/ ; https://www.dior.com/zh_hk ;
https://www.dior.com/en_hk; https://www.dior.com/zh_tw ;
https://www.dior.com/ja_jp ; https://www.dior.com/ko_kr ;
https://www.dior.com/en_my ; https://www.dior.com/en_sg ;
https://www.dior.com/en_th
Oceania: https://www.dior.com/en_au

- Lancaster
International: https://www.lancaster-beauty.com/
North America: https://www.lancaster-beauty.com/
Southern Europe: https://lancaster-beauty.com/es , https://www.lancaster-beauty.com/it ; https://www.lancaster-beauty.com/gr
Western/ Northern Europe: https://www.lancaster-beauty.com/uk ;
https://www.lancaster-beauty.com/fr ; https://www.lancaster-beauty.com/de ;
https://www.lancaster-beauty.com/nl

- Louis Vuitton
International: https://www.louisvuitton.com/
North America: https://us.louisvuitton.com/eng-us/homepage ;
https://ca.louisvuitton.com/eng-ca/homepage
South America: https://la.louisvuitton.com/esp-mx/homepage ;
https://br.louisvuitton.com/por-br/homepage
Southern Europe: https://es.louisvuitton.com/esp-es/homepage ;
https://it.louisvuitton.com/ita-it/homepage ; https://en.louisvuitton.com/eng-nl/homepage?dispatchCountry=MC ;
Western/ Northern Europe: https://en.louisvuitton.com/eng-nl/homepage?dispatchCountry=BE ; https://en.louisvuitton.com/eng-nl/homepage?dispatchCountry=DK ; https://de.louisvuitton.com/deu-de/homepage

https://fr.louisvuitton.com/fra-fr/homepage ; https://en.louisvuitton.com/eng-nl/homepage?dispatchCountry=FI ; https://en.louisvuitton.com/eng-nl/homepage?dispatchCountry=IE ; https://en.louisvuitton.com/eng-nl/homepage?dispatchCountry=LU ; https://en.louisvuitton.com/eng-nl/homepage?dispatchCountry=NL ; https://en.louisvuitton.com/eng-nl/homepage?dispatchCountry=AT ; https://en.louisvuitton.com/eng-nl/homepage?dispatchCountry=SE ; https://uk.louisvuitton.com/eng-gb/homepage
Eastern Europe: https://ru.louisvuitton.com/rus-ru/homepage
Middle East: https://me.louisvuitton.com/eng-ae/homepage?dispatchCountry=AE ; https://me.louisvuitton.com/eng-ae/homepage?dispatchCountry=SA ; https://me.louisvuitton.com/eng-ae/homepage?dispatchCountry=KW ; https://me.louisvuitton.com/eng-ae/homepage?dispatchCountry=QA
Asia: https://www.louisvuitton.cn/zhs-cn/homepage ; https://jp.louisvuitton.com/jpn-jp/homepage ; https://kr.louisvuitton.com/kor-kr/homepage ; https://hk.louisvuitton.com/eng-hk/homepage ; https://hk.louisvuitton.com/zht-hk/homepage ; https://ap.louisvuitton.com/eng-sg/homepage?dispatchCountry=SG ; https://ap.louisvuitton.com/eng-sg/homepage?dispatchCountry=MY ; https://tw.louisvuitton.com/zht-tw/homepage ; https://th.louisvuitton.com/tha-th/homepage
Oceania: https://au.louisvuitton.com/eng-au/homepage ; https://ap.louisvuitton.com/eng-sg/homepage?dispatchCountry=NZ

Mary Kay

International: https://www.marykay.com/
North America: http://www.marykay.com/ ; http://www.marykay.ca/
South America: http://www.marykay.com.ar/ ; http://www.marykay.com.br/ ; http://www.marykay.com.co/ ; http://www.masdel.com.sv/ ; http://www.marykay.com.gt/; http://www.marykay.com.mx/ ; http://www.marykay.com.pe/ ; http://www.marykay.com.uy/
Southern Europe: http://www.marykay.pt/ ; http://www.marykay.es/ ;
Northern Europe: http://www.marykay.fi/ ; http://www.marykay.de/ ; http://www.marykay.ie/ ; http://www.marykay.nl/ ; http://www.marykaynorway.no/ ; http://www.marykay.se/ ; http://www.marykay.ch/ ; http://www.marykay.co.uk/
Eastern Europe: http://www.marykay.am/ ; http://www.marykay.by/ ; http://www.marykay.cz/ ; https://kz.marykay.com/ ; http://marykay.lt/ ; http://www.marykay.md/; http://www.marykay.pl/ ; http://www.marykay.ru/ ; http://www.marykay.sk/ ; http://www.marykay.ua/
Asia: http://www.marykay.com.cn/ ; http://www.marykay.com.hk/ ; http://www.marykay.com.tw/ ; http://www.marykay.com.sg/ ; http://www.marykay.com.my/

Natura

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North America: https://www.naturabrasil.com/
South America: https://www.naturabrasil.fr/pt-pt/
Southern Europe: https://www.naturabrasil.fr/es-es/ ; https://www.naturabrasil.fr/it-it/
Western/ Northern Europe: https://www.naturabrasil.fr/de-de/ ; https://www.naturabrasil.fr/fr-fr/;

Oriflame

International: https://oriflame.com/
North America: https://oriflame.com/
South America: https://cl.oriflame.com/ ; https://co.oriflame.com/ ;
https://ec.oriflame.com/ ; https://mx.oriflame.com/ ; https://pe.oriflame.com/
Southern Europe: https://gr.oriflame.com/ ; https://pt.oriflame.com/ ;
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https://tr.oriflame.com/ ; https://ua.oriflame.com/
Middle East: https://sa.oriflame.com/ ; https://pk.oriflame.com/
Asia: https://in.oriflame.com/ ; https://lk.oriflame.com/ ; https://kz.oriflame.com/ ;
https://kg.oriflame.com/ ; https://mn.oriflame.com/ ; https://uz.oriflame.com/ ;
https://www.oriflame.cn/ ; https://id.oriflame.com/ ; https://www.oriflame.vn/
Africa: https://eg.oriflame.com/ ; https://ma.oriflame.com/ ; https://ng.oriflame.com/;
https://tn.oriflame.com/

Procter & Gamble

- Braun
  International: https://us.braun.com/en-us
  North America: https://ca.braun.com/en-ca ; https://us.braun.com/en-us
  South America/ Southern Europe:
  https://es.braun.com/es-es ; https://pt.braun.com/pt-pt
  Western/ Northern Europe:
  https://www.braun.de/de-de ; https://www.braun.be/fr-be ; https://se.braun.com/en ;
  https://fr.braun.com/fr-fr ; https://gr.braun.com/el-gr ; https://it.braun.com/it-it ;
  https://www.braun.nl/nl-nl ; https://uk.braun.com/en-gb
  Eastern Europe:
  https://www.braun.cz/cs-cz ; https://www.braun.hu/hu-hu ; https://www.braun.pl/pl-pl ; https://www.braun.ro/ro-ro ; https://www.braun.ru/ru-ru ;
  https://www.braun.cz/cs-cz ; https://tr.braun.com/tr-tr
  Middle East: https://ae.braun.com/en-ae
  Asia:
  https://www.braun.com.cn/zh-cn ; https://hk.braun.com/zh-hk ;
  https://www.braun.jp/ja-jp ; https://www.braun.kr/ko-kr ; https://www.braun.tw/zh-tw
  India: https://in.braun.com/en-in
  Oceania: https://au.braun.com/en-au ;

- Gillette Venus
  International: https://www.gillettevenus.com/
  North America:
  https://www.gillettevenus.com/en-us/ ; https://www.gillettevenus.ca/en-ca/
  South America:
  https://www.gillettevenus.com.br/pt-br/ ; https://www.gillettevenus.com.mx/es-mx/
  Asia:
  https://www.gillettevenus.jp/ja-jp
  Australia:
  https://www.gillettevenus.com.au/en-au/
  Northern Europe:
  https://www.gillettevenus.de/de-de/ ; https://www.gillettevenus.fr/fr-fr/ ;
  https://gillettevenus.co.uk/en-gb/ ;
  Southern Europe:
  https://www.gillettevenus.es/es-es ;
  Eastern Europe:
  https://www.gillettevenus.ru/ru-ru ; https://www.gillettevenus.pl/pl-pl ;
  https://www.gillettevenus.com.tr/tr-tr
  South Africa: https://www.gillettevenus.co.za/en-za/

- Olay brand website
  International: https://www.olay.com/
  North America: https://www.olay.com/ ; https://www.olay.ca/en-ca
  South America and Southern Europe: http://www.olay.mx/ ; https://olay.es/
  Western/ Northern Europe: https://olay.de/ ; https://olay.co.uk/
  Eastern Europe: https://www.olay.ru/
  Arabia: https://www.olayarabia.com/en ; https://www.olayarabia.com/ar-sa
  India: https://www.olay.in/en-in
  Asia: https://www.olay.com.cn/ ; https://www.olaytw.com/zh-tw ;
  https://olay.com.ph/en-ph; https://www.olay.co.th/th-th
  Oceania: https://www.olay.com.au/en-au/ ; http://www.olay.co.nz/en

Shiseido

International: https://www.shiseido.com/
North America: https://www.shiseido.com/us/ ; https://www.shiseido.com/ca/
South America: https://www.shiseido.com.br/
Southern Europe: https://www.shiseido.gr/ ; https://www.shiseido.it/ ;
 https://www.shiseido.pt/ ; https://www.shiseido.es/ '
Western/ Northern Europe: https://www.shiseido.fr/ ; https://www.shiseido.de/ ;
 http://www.shiseido.nl/ ; https://www.shiseido.co.uk/
 Eastern Europe: https://www.shiseido.ru/
Asia: https://www.shiseido.com.cn/ ; https://www.shiseido.com.hk/ ;
 https://brand.shiseido.co.jp/ ; https://www.shiseido.com.my/ ;
 https://www.shiseido.com.sg/ ; https://www.shiseido.co.kr/ ;
 https://www.global-shiseido.com.tw/ ; https://www.shiseido.co.th/ ;
 https://www.shiseido.com.vn/
 Oceania: https://www.shiseido.com.au/ ; https://www.shiseido.co.nz/

Unilever

- Dove
  International: https://www.dove.com/
  North America: https://www.dove.com/us/ ; https://www.dove.com/ca/
  South America: https://www.dove.com/ar/ ; https://www.dove.com/bo/ ;
  https://www.dove.com/br/ ; https://www.dove.com/cl/ ; https://www.dove.com/co/ ;
  https://www.dove.com/mx/ ; https://www.dove.com/py/ ; https://www.dove.com/pe/
  ; https://www.dove.com/pr/ ; https://www.dove.com/uy/
  Southern Europe: https://www.dove.com/es/ ; https://www.dove.com/pt/ ;
  https://www.dove.com/it/ ; https://www.dove.com/gr/
  Western/ Northern Europe: https://www.dove.com/dk/ ; https://www.dove.com/fi/ ;
  https://www.dove.com/fr/ ; https://www.dove.com/de/ ; https://www.dove.com/uk/ ;
  https://www.dove.com/nl/ ; https://www.dove.com/no/ ;
  Eastern Europe: https://www.dove.com/hr/ ; https://www.dove.com/bg/ ;
  https://www.dove.com/cz/ ; https://www.dove.com/ro/ ; https://www.dove.com/ru/ ;
  https://www.dove.com/rs/ ; https://www.dove.com/sk/ ; https://www.dove.com/hr/ ;
  https://www.dove.com/ua/
  Africa: https://www.dove.com/za/ ; https://www.dove.com/eg/
  Arabia: https://www.dove.com/arabia/en/ ; https://www.dove.com/ir/en/ ;
  India: https://www.dove.com/in/
  Asia: https://www.dove.com/hk/ ; https://www.dove.com/tw/ ;
  https://www.dove.com/id/ ; https://www.dove.com/jp/ ; https://www.dove.com/ph/ ;
  https://www.dove.com/sg/ ; https://www.dove.com/th/ ; https://www.dove.com/vn/ ;
  https://www.dove.com.cn/
  Oceania: https://www.dove.com/au/ ; https://www.dove.com/nz/

- Rexona/ Degree
  International: https://www.rexona.com/
  North America (brand name "degree"): https://www.degreedeodorant.com/ ;
  https://www.degreedeodorant.com/ca/
  South America: https://www.rexona.com/ar/ ; https://www.rexona.com/br/ ;
  https://www.rexona.com/mx/ ; https://www.rexona.com/co/ ;
  https://www.rexona.com/uy/ ; https://www.rexona.com/cl/
  Southern Europe: https://www.rexona.com/es/ ; https://www.rexona.com/pt/
  Western/ Northern Europe: https://www.rexona.com/dk/ ;
  https://www.rexona.com/de/ ; https://www.mavieencouleurs.fr/marques/rexona ;
  https://www.suredeodorant.co.uk/ ; https://www.rexona.com/nl/ ;
  https://www.rexona.com/at/ ; https://www.rexona.com/ch/ ;
  https://www.rexona.com/se/ ; https://www.rexona.com/fi/
  Eastern Europe: https://www.rexona.com/hu/ ; https://www.rexona.com/ru/ ;
  https://www.rexona.com/pl/ ;
  Africa: https://www.shield.co.za/ ; https://www.rexona.com/eg/
  India: https://www.rexona.com/in/
  Arabia: https://www.rexona.com/arabia/
  Asia: https://www.rexona.com/my/ ; https://www.rexona.com/ph/ ;
  https://www.rexona.com/th/
  Oceania: https://www.rexona.com/au/ ;

Yves Rocher

International: https://www.yves-rocher.com/

North America: https://www.yvesrocherusa.com/ ; https://www.yvesrocher.ca/
South America: https://www.yves-rocher.gp/ ; https://www.yves-rocher.gf/ ;
https://www.yves-rocher.mq/ ; https://www.yvesrocher.com.mx/
Southern Europe: https://www.directsales.yves-rocher.gr/ ;
https://www.yves-rocher.it/
https://www.yves-rocher.com/pt ; https://www.yves-rocher.es/
Western/ Northern Europe: https://www.yves-rocher.at/ ;
https://www.yves-rocher.be/fr/ ; https://www.yves-rocher.dk/ ;
http://www.yves-rocher.de/ ; http://www.yves-rocher.fi/control/main ;
http://www.yves-rocher.fr/ ; http://www.yves-rocher.be/control/main/ ;
https://www.yves-rocher.nl/control/main ; https://www.yves-rocher.no/control/main;
http://www.yves-rocher.ch/ ; http://www.yves-rocher.se/
Eastern Europe: https://www.y-r.by/ ; http://www.yves-rocher.com.hr/ ;
https://www.yves-rocher.cz/ ; https://www.yves-rocher.hu/ ; http://yves-rocher.mk/ ;
https://www.yves-rocher.pl/ ; https://www.yves-rocher.ro/ ;
https://www.yves-rocher.ru/ ; https://yves-rocher.sk/ ; http://www.yves-rocher.si/ ;
http://www.yves-rocher.co.rs/ ; http://www.yves-rocher.ua/control/main
Asia: https://yves-rocher.cn/ ; https://yves-rocher.hk/en/ ;
https://www.yvesrocher.co.il/ ; https://www.yves-rocher-kz.com/control/main/ ;
https://yvesrochertw.com/ ; http://www.yves-rocher.co.th/;
http://www.yvesrocher.vn/
Africa: https://www.yves-rocher.ci/ ; http://yves-rocher.co.ke/ ;
https://www.yves-rocher.ma/ ; https://www.yves-rocher.re/ ;
https://www.yvesrocher.tn/