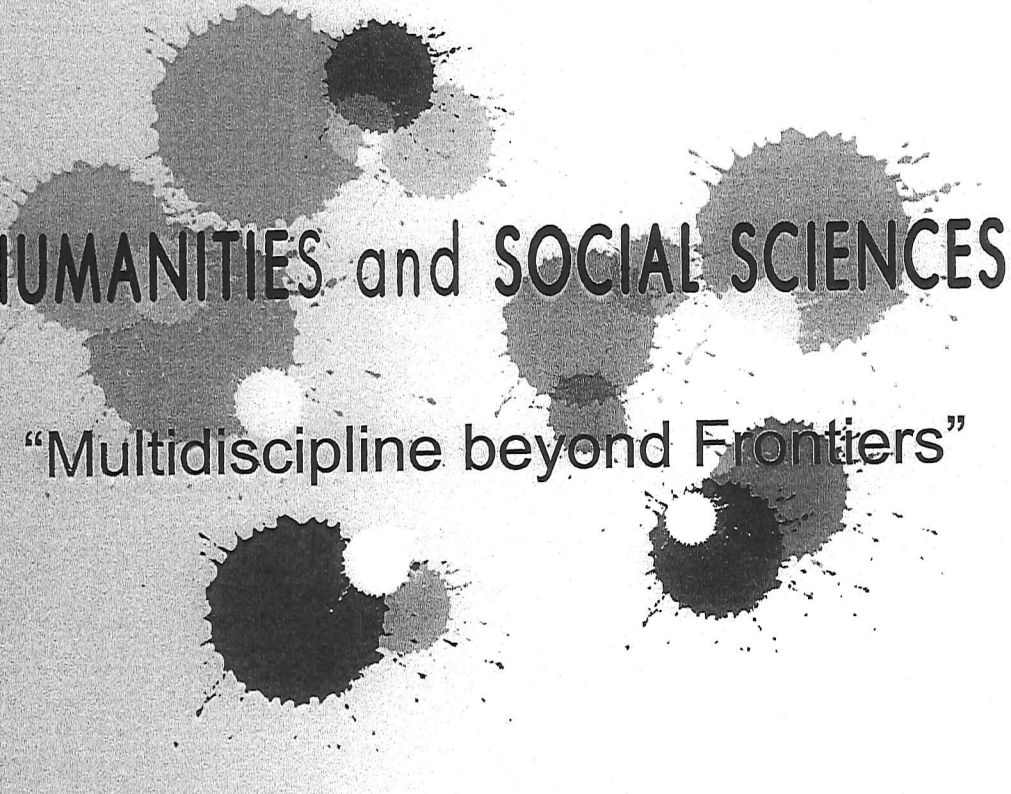


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เครือข่ายความร่วมมือทางวิชาการ-วิจัย
สาขามนุษยศาสตร์และสังคมศาสตร์



Brand name Fashion Product Advertisements in Thai Women's Magazines: The Discourse which Reflects the Ideologies of Femininity

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ABSTRACT

This paper aims to study the ideologies of femininity in brand name fashion product advertisements in Thai women's magazines by adopting critical discourse analysis (CDA) approach. It is found that these advertisements convey the ideologies of femininity which consist of four related concepts. 1) Women must recognized on beautiful dress. 2) Women must recognized on tasteful dress. 3) Women must recognized on modern dress. 4) Women must be self-confident on dress. Various linguistic strategies were manipulated for

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representing these ideological concepts including the use of lexical selection, modality, reference, metaphor, overstatement, rhetorical question, presupposition, and intertextuality creation. The producers tried to create the idea that these four ideologies are desirability for women through using these language strategies for the benefit of the producers themselves which demonstrate the role of language or discourse as a powerful tool to manipulate the thoughts and actions of people in society to some benefit to those who produce the language or discourse.

Keywords: discourse; ideology; femininity; advertisement; fashion

Introduction

In Thai society nowadays, there are many discourses which manipulate the opinions of many people and these people were not realized about the power of them, especially the discourse of femininity which constituted and represented in many societies, including Thai society as de Beauvoir (1972) said about "femininity" by the famous sentence "one is not born a woman; rather one becomes a woman" (1972: 295). From this sentence, it shows the concept of femininity that constructed by discourse and socio-cultural approach.

Media is important channel for creating and representing discourse in order to convey the ideological concepts of femininity in Thai society, especially Thai

women's magazines which women are the main targeted readers. It is therefore not surprising that the contents presented in these magazines are mostly targeted for a female audience including the brand name fashion product advertisements specifically aimed for women. In order to promote the sales of such products, the producers or copywriters manipulated the readers by using various linguistic strategies for represented the concept of femininity is "desirable woman" in order to manipulate the readers (women) to change or manage themselves in desirable ways which were designed by producers or copywriters.

This paper aims at studying the linguistic strategies which constituted and represented the ideological concepts of femininity in brand name fashion products advertisements in Thai women's magazines, from the approach of critical discourse analysis (CDA) in the three dimensional framework by focus on the first dimension is text. The methodology of this paper has 3 sections. Firstly, provide more details about the data and the approach used in this study. Next, present the overview of the text and previous studies. Finally, analyze the linguistic strategies in brand name fashion product advertisements in Thai women's magazines by consider constructing the concept of femininity and discuss in order to sum up all the findings. The findings of this study will represent the role of the language in the social construction of gender ideology in modern Thai society.

The data: Brand name fashion product advertisements in Thai women's magazines

The data used for this study was drawn from advertisements of brand name fashion products for women in the best-selling Thai women's magazines (the information from <http://www.thailandmagazinedirectory.com>) which published during the first fortnight of January 2013 until the last fortnight of December 2013, including:

Fortnightly magazines:

- | | |
|-------------------------------|--------------------------|
| 1. Praew (แพรว) | 2. Sudsapda (สุดสัปดาห์) |
| 3. Ploygampetch (พลอยแกมเพชร) | |
| 4. Dichan (ดิฉัน) | 5. Lips (ลิปส์) |

Monthly magazines:

- | | |
|--------------------|---------------------|
| 6. Image (อิมเมจ) | 7. Prieew (เปรี้ยว) |
| 8. Volume (วอลุ่ม) | |

Altogether 156 issues in 1,656 pieces of advertisements in brand name fashion products were gathered (1,321 instances of product advertisings and 335 instances of advertorials). These advertisements apparently aim at working age female readers (25-40 years old). Two main criteria were used for data collection. First, the presenter in the advertisements is female. Second, the terms, woman (phooying/satree/ suparpsatree/ sao) are mentioned in the advertisements.

Definition:**1. Desirable woman**

The definition of desirable woman in this paper is the “superb woman” which was constructed by various linguistic strategies in order to manipulate the readers (women) to change or manage themselves in desirable ways which were designed by the copywriters or producers (by wearing the brand name fashion products in the advertisements).

2. Brand name

Generally, brand name means a name by which a particular product is sold. But the definition in Thai context means the brand of high quality products or luxury products and import from other countries, especially the western countries such as England, France, Italy or the United States of America (Sornpasa, 2013, Online). These products were designed by the famous designers and recognized as high fashion (Imsukwiriyaikul, 2008, p. 10).

The approach: Critical discourse analysis (CDA)

Critical discourse analysis (CDA) is considered the most appropriate approach for this research since it aims at analyzing ideologies constituted by discourse, especially public discourse and media discourse, and at unmasking the relationship between discourse and manipulation. Critical discourse analysis is a type of discourse analytical research that focuses on the way social power abuse, dominance, and

inequality are enacted, reproduced, and resisted by text and talk in the social and political context. One of the ultimate goals of critical discourse analytical research is to expose and resist social inequality (van Dijk, 2003).

Despite the difference in terms of background of the critical discourse researchers, their main interest is on power, especially institutionally produced power. The purpose of CDA is to analyze the opaque as well as transparent relation between language and power in order to see the ways in which language/discourse is manipulated for producing and maintaining the power inequality (Blommaert, 2005). In so doing, CDA attempts to analyze how discourse is manipulated for constituting and representing ideology in favor of the power dominance (van Dijk, 2006).

Among various frameworks in CDA, Fairclough’s (1995) three dimensional framework has been widely adopted. According to Fairclough, language use is a communicative event consisting of three dimensions namely text, discourse practice, and socio-cultural practice. The first dimension, discourse as text, focuses on the linguistic features and organization of concrete instance of discourse such as speech, writing, image, or the combination of these. The second dimension, discourse as discourse practice, involves the production and the distribution and consumption of the text. In this dimension, discourse is viewed as something produced, circulated, distributed, and consumed in society. The last dimension, discourse as socio-cultural practice,

concerns about socio-cultural situations related to the production and distribution of the text as well as the influence upon the socio-cultural contexts that may cause by the text. It focuses on the roles of discourse in hegemonic process "how discourse is manipulated for controlling the minds of people in the society (Fairclough, 1995; van Dijk, 2006). All the three dimensions should be taken into account in order to reach a thorough analysis.

Previous studies

Research adopting critical discourse analysis as framework in Thai are done on different groups of data such as newspaper's front page and other columns (Hongladarom, 2006), the discourse of Thai identity in various advertisements in Thai (Anantsuchartkul, 2001), awarded children's books (Wongbiasaj, 2006), quizzes in magazines (Liwcharoenchai, 2004), cosmetics advertisements in women's magazines (Pongudom, 2005). The research topics are varied including identity of hill tribe ethnic minorities (Hongladarom, 2000), discourse of violence in the southern region of Thailand (Hongladarom and Hongladarom, 2006), ideology in the advertising discourse of cosmetic surgery (Panpothong, 2007), ideology of smart consumers in advertising discourse of health-claimed products and services (Phakdeephassook, 2007), discourse of femininity in health and beauty magazines in Thai (Phakdeephassook, 2009), Gender ideology in headlines of criminal news in Thai newspapers: a critical discourse

analysis (Klaisingto, 2010), the ideology of masculinity in men's advertising discourse in men's magazines (Kaewjungate, 2010), and the relationship between language and ideologies in the Thai language textbooks for the elementary school curriculum B.E. 2503-2544: a critical discourse analysis (Sukwisith, 2011).

All of works are aimed at analyzing the ideology which showed through the text and also discourse practice and socio-cultural practice of the three dimensions in the critical discourse analysis theory (Fairclough, 1995), only some works that analyze the specific details on "femininity" are Pongudom (2005) studied cosmetic advertising discourse in Thai in order to see the relationship between language and values on beauty in Thai society. It was found that advertising discourses on cosmetic functions in constructing, emphasizing, and expressing the values on beauty, Panpothong (2007) studied the ideologies represented in the advertising discourse of cosmetic surgery adopting the approach of Critical Discourse Analysis (CDA). The findings reveal that cosmetic surgery has been redefined as a necessity instead of an optional process. Also, aging characteristics as well as some features of the oriental face are represented as a required treatment for better appearances, Angsuviriyaya (2008) studied the femininity in *Satrisarn* magazine (1948-1996) according to three dimensions of Fairclough's Critical Discourse Analysis (CDA) framework. It was found the text demonstrates the fact that femininity is the result of the

objective of the producer, the relationship between the producer and consumer emerges as a part of a Discursive Practice, and Sociocultural Practice also indicates that within the prevailing social and economic condition during the forty-eight year period. And also found nine linguistic strategies which reflect three notions of femininity. Phakdeephassook (2010) studied the discourse of femininity in the advertisements of products and services for women published in Thai health and beauty magazines by adopting critical discourse analysis (CDA) approach. It was found that these advertisements convey an ideology of desirable women which consists of three related concepts are desirable features for women include slim and slender figure; youthful appearance; white, clear, and radiant skin; large, firm, and shapely bust; and odorless hidden spot. Some natural bodily conditions which are opposite to the desirable features are problems and enemies. And bodily management can be done effortlessly and effectively owing to the magic of the advertised products and services.

From these studies, it can be seen that femininity is an issue that researchers interested in studying by adopting critical discourse analysis approach but no researchers who are interested in studying about the data of brand name fashion product advertisements in Thai women's magazines which is the interesting information and influence on a lot of readers in Thailand today, so I am interested to study them for extending the scope of the CDA provides more

extensive. By study only the strategies of verbal language, because verbal language (words) affects the minds of readers rather than advertising illustrations which are only extra features as Lakoff (1980, p. 33-34) said about the important of words or verbal language in modern advertising.

In older advertising (say, until the 1930s, roughly speaking), there was a heavy preponderance of print, of words, and far fewer and less striking pictures. This was in part due to the state of reproductive techniques: photography was rather primitive, color reproduction ruinously expensive, and graphic techniques relatively unsophisticated so that, for the money, words were the most economical means of persuasion. But the words, if we examine them, were far more directly an appeal to the emotions than is wording-or, perhaps, even illustrations--in advertising today.

For the reason mentioned above, this paper aims to study only one of the three dimensions according to the critical discourse analysis (CDA) approach by Fairclough (1995), that is text analysis (1st dimension). From the study of text in brandname fashion product advertisements in Thai women's magazines, found the ideological concepts about women represented in the advertisements by means of linguistic strategies for constructing and representing the ideology such as lexical selection, modality, claiming,

metaphor, rhetorical question, overstatement, presupposition and intertextuality creation. In this section, the linguistic strategies used for constructing and representing each ideological concept will be presented.

1. Lexical Selection

In Halliday's linguistic theory, vocabulary or lexis is a major determinant of ideational structure. Quite simply, the vocabulary of a language, or of a variety of a language, amounts to a map of the objects, concepts, processes and relationships about which the culture needs to communicate. (Fowler, 1991, p. 80)

From the study of the ideologies of femininity in brand name fashion product advertisements in Thai women's magazines, it is found that these advertisements use lexical selection to convey the ideologies of femininity which consist of four related concepts include women must recognized on beautiful dress, women must recognized on tasteful dress, women must recognized on modern dress and women must be self-confident on dress.

1.1 Using positive words about dressing beautifully

In the study of brand name fashion product advertisements in Thai women's magazines found using positive words to convey the ideology about the beautiful women such as "สวย (beautiful)," "สะดุดตา (salient)," "โดดเด่น (prominent)," "สมบูรณ์ (complete)," or "สมบูรณ์แบบ (perfect)" for suggest to the women (customers) that dressing beautifully

by the fashion brandname products is the important or necessary thing for women and women must recognized on beautiful dress.

Extract 1:

กระเป๋ารุ่นอะเมซอน่ากายได้คู่สีสุดคลาสสิกที่
คอมพลีตด้วยดีไซน์รูปทรงสี่เหลี่ยมและ
สามารถมีกซ์แอนด์แมตซ์เข้ากับทุกลุค...สวย
ได้อย่างสมบูรณ์แบบ
(ลิปส์, ปักษ์แรก กรกฎาคม 2556: 119)

Translation:

The Amazona bag with the twin
classical colors which view
completes by the square design,
and it can mix and match in every
style...perfect beauty.
(Lips, 1st fortnight July 2013, p. 119)

Extract 2:

งานออกแบบสุดพิถีพิถันที่โดดเด่นด้วยโทนสี
ลูกกวาดแบบเรียบง่ายเป็นไอเท็มที่เสริมลุค
ให้สาว ๆ สวยสะดุดตาด้วยความสดใสและ
เจิดจรัสของโทนสี
(วอลลุ่ม, มิถุนายน 2556: 67)

Translation:

The most meticulous design which
prominent by simple candy colors
is the item that enhances the girls'

image to be the salient beautiful girls with the bright of colors.

(Volume, June 2013, p. 67)

In the above examples, the co-occurrence of these words and phrases leads to the interpretation that dressing (brand name products) beautifully can make the customer to be the desirable woman (being the prominent or perfect woman) who has been recognized by others.

1.2 Using positive words about dressing tastefully

Women must recognized on tasteful dress is another ideology that has shown in the brand name fashion product advertisements in Thai women's magazines, the producers used the co-occurrence of the positive words such as "ทรงค่า (precious)," "หรูหรา (luxurious)," or "เลิศ (fine)" with the words or phrases that has shown dressing the tasteful things (brand name products) can make the customer become the precious and lofty woman (desirable woman).

Extract 3:

บอกมือต้อนรับคักราชใหม่อย่างหรูเร็ดด้วย
เครื่องบอกเวลาอันทรงค่ากับคอลเล็กชั่น
Première Flying Tourbillon จาก
Chanel ครั้งแรกที่ได้รับรางวัล 'นาฬิกา
สำหรับสุภาพสตรี' ที่ยอดเยี่ยมที่สุดในงาน
Grand Prix d'Horlogerie de Genève
(วอลลุ่ม, มกราคม 2556: 290)

Translation:

Waving the New Year luxuriously with the precious watch in Première Flying Tourbillon Collection by Chanel. Awarded the best of 'woman watch' for the first time in the event of Grand Prix d'Horlogerie de Genève.

(Volume, January 2013, p. 290)

Extract 4:

เพื่อเป็นการตอกย้ำถึงสไตล์เฉพาะตัวตาม
แบบฉบับของ Joseph คอลเล็กชั่นล่าสุดจึง
ยังคงรักษาดีกรีของการเป็นเสื้อผ้าชั้นเลิศ
ของสาวในเมืองใหญ่ไว้อย่างครบถ้วน แม้จะ
นำแรงบันดาลใจส่วนใหญ่มามากจากเสื้อผ้าที่
คำนึงถึงการใช้งานได้จริง แต่ก็ยังสอดแทรก
สไตล์ของสาวกรีนจ์สุดหรูเอาไว้ได้กลมกล่อม
(แพรว, 10 กันยายน 2556: 92)

Translation:

To emphasize the exclusive style of Joseph, the latest collection is still retain being the fine clothing of the big city woman completely. Although most inspirations come from the useful clothing but they were inserted the luxurious grunge woman style harmoniously.

(Praew, 10 September 2013, p. 92)

From the examples, the producer used the words fine (เลิศ), precious (ทรงค่า) with the word luxurious (หรูหรา) for presented the idea about the women that women who dress tastefully (by the brand name products) would be the precious or fine women, and especially in extract 4 the writer compared the women who dress the luxurious things would be like the women in the big city (who is rich and classy).

1.3 Using positive words about dressing modernly

Modernity is often associated with fashion. In the brand name fashion product advertisements in Thai women's magazines, the producer always used the positive words which convey the ideology about the desirable woman who dresses the modern outfits.

Extract 5:

เปิดฟ้าใหม่ในหน้าร้อนด้วยความทันสมัยที่ลงตัวในรันเวย์แฟชั่นชั้นนำ โดยการผสมความโมเดิร์นลงในรายละเอียดที่สร้างความแปลกใหม่ที่ไม่ซ้ำจำเจให้คุณเห็นแตกต่างอย่างผู้ล้ำนำเทรนด์

(ดิฉัน, 15 มีนาคม 2556: 122)

Translation:

Open new horizons in the summer with a modern style in the runway fashion. By blending the modern details to create a new routine,

not repeatedly. A sharp difference in the leading edge trends.

(Dichan, 15 March 2013, p. 122)

Extract 6:

'อเล็กซานเดอร์ แวง' คอลเลคชั่นประจำฤดูใบไม้ผลิ 2013 นำสีขาว ดำและเงิน ผสานกับลวดลายของเส้นสายสไตล์โลเนียร์ที่เต็มไปด้วยแฟชั่นแบบมินิมัล โดยทำเทคนิค 'เส้น' มาออกแบบให้เกิดการลอยตัว โดยดึงเอาตาข่ายแบบโปร่งแสงมาใช้ พร้อมเพิ่มดีเทลด้วยการปัก คอลเลคชั่นนี้จึงดูเป็นผู้หญิงยุคใหม่ล้ำสมัย

(พลอยแกมเพชร, 15 มีนาคม 2556: 247)

Translation:

'Alexander Wang' Collection' for Spring 2013 is white, black and silver, combined with a pattern of connections with linear-filled fashion minimalism by doing tricks' line. 'Come to the floating design. The pull-out transparent mesh used. With increasing with lacing detail collection, this collection is seen as an ultrafashionable woman.
(Ploygampetch, 15 March 2013, p. 247)

From the examples, the producer used the word modern (ทันสมัย) with the phrase leading edge trends (ล้ำนำเทรนด์) (extract 5) and ultrafashionable woman (ผู้หญิงยุคใหม่ล้ำสมัย) (extract 6) to illustrate the concept that modernity makes women become leaders of other women (desirable women), and also used the negative word such as not (ไม่) with the word repeatedly (ซ้ำซากจำเจ) for represented the idea that repetition is undesirable feature but difference (ความแตกต่าง) is the desirable feature.

1.4 Using positive words about dressing confidently

Confident in the dress is a desirable one which the brand name fashion advertisement producer created for women with such features. By using the positive words which convey the ideology about the desirable woman who dresses the outfits confidently.

Extract 7:

เพียงแค่หยิบไอเทมที่มีรายละเอียดอันประกอบไปด้วยเส้นสายคมชัดและพื้นผิวมันวาวราวโลหะมาเติมเต็มลุคประจำวันให้ส่องประกายโดดเด่นยิ่งขึ้น คุณก็สามารถแปลงโฉมเป็นหญิงแกร่งผู้สามารถยืนหยัดในสไตล์ของตัวเองได้อย่างไม่เกรงกลัวใครได้แล้ว

(ลิปส์, ปีกษ์หลัง มกราคม 2556: 55)

Translation:

Just pick up the items that are fully equipped with sharp lines

and glossy surface as metal fill for an outstanding shine look bolder. You can transform into a strong woman who can stand in her own style without fear of it already.
(Lips, 2nd fortnight January 2013, p. 55)

Extract 8:

ใครจะว่าลายตานาที่นี่ไม่ต้องสน หากคุณเป็นแฟชั่นนิสต์ตัวจริง ต้องมีแพชั่นลายทางตรงและลายขวางในตัว นำขบวนด้วยสีเบสิกอย่างขาวตัดดำ ไปจนถึงหลากสีตัดสลับ ขอบอกว่าหากกรูมมิ่งด้วยลายเส้นทั้งตัว เรียกความเพี้ยวฟ้าจวนต้องชอกดไลค์หลายครั้ง

(แพรว, 25 มกราคม 2556: 114)

Translation:

Who says you have to be dazzled in minutes, do not care. If you are a real fashionista. You must have vertical and horizontal stripes in the closet. Led by the white-black and varicolored. And if it were grooming with stripes, the whole piece. Run cool to be click Like several times.

(Praew, 25 January 2013, p. 114)

From the examples, the producer used the words which convey about confident such as strong woman (หญิงแกร่ง), without fear (ไม่เกรงกลัวใคร) or do not care (ไม่ต้องสน) with the positive words like outstanding shine (ส่องประกายโดดเด่น), cool (เพียวฟ้า) to illustrate the idea that the women who wear the (brand name fashion) products would be the confident and strong women and also be outstanding shine and cool at the same time.

In this study, it is found using positive words to ratify features to be construed desirable and using negative words to negate undesirable features, and also found the co-occurrence of the positive words or phrases which support the idea of desirable women in four concepts.

2. Using Modality

Modality is a cover term for devices which allow speakers to express varying degrees of commitment to, or belief in, a proposition. (Saeed, 2003, p. 135-138) The use of modality is often used as an adjective or adverb such as ascertain/certainly (แน่นอน/อย่างแน่นอน), probable (น่าจะเป็น), likely (ท่าทาง), possible (อาจจะ) or using the word about the attitude that needs to show proof. (propositional attitude) such as know that... (รู้ว่า), believe that... (เชื่อว่า), think that... (คิดว่า), wondering that... (สงสัยว่า) and also using the word to express a desire to do such as should (ควร), should not (ไม่ควร) or must (ต้อง). (Angsuviriyā, 2008, p. 157)

In the study of using modality in the brand name fashion product advertisements in Thai women's magazines, it is found that using modality such as offer the desirable woman which has elegance and attractive attribute, as shown in the following extracts.

Extract 9:

อาจเลือกซีทรูตลอดเรียวยาวแขนอย่างแซร์
ลอยด์ ไชว์หน้าท้องแบนราบอย่างฟลอเรนซ์
เวลช์ และเผยผิวข้างลำตัวตามสตีล โดแอน
ครูเกอร์ ทั้งหมดต้องไม่ลืมเลือกซีทรูแต่น้อย
ให้ดูเซ็กซี่มีคาลล์

(แพรว, 25 พฤษภาคม 2556: 125)

Translation:

May choose the see-through clothes
whole the arm like Florence Welch
and reveal the lateral surface in
the style of Diane Kruger. Do not
forget to choose a little see-through
which is sexy and classy.

(Praew, 25 May 2013, p. 125)

Extract 10:

ไอเท็มสไตล์ย้อนยุคที่ยังคงวนเวียนเข้าสู่
แฟชั่นกระแสหลักอยู่เรื่อยๆ ไม่เคยหายไปไหน
ลองหาไอเท็มเหล่านี้มาประดับตู้ไว้สักชิ้น
รับรองไม่มีคำว่าตกยุค

(วอลลุ่ม, พฤศจิกายน 2556: 67)

Translation:

Items retro style that still lingers into mainstream fashion is ever never lost. Try to find a piece of these items to decorate a wardrobe, that's guaranteed it's never out of date.

(Volume, November 2013, p. 67)

Extract 11:

ถ้าเป็นสาวมันเต็มร้อยต้องไม่พลาดเทคนิค
"คัลเลอร์บล็อก" จับคู่แฟชั่นนีออนล่องลิ
(แพรว, 25 มกราคม 2556: 110)

Translation:

If you are young and confident girl. Do not miss the technique "Color Blocks" paired neon fashion colors.

(Praew, 25 January 2013, p. 110)

From the examples, it is found that the writers (producers) used the word to express a desire to do such as should (ควร), do not (อย่า/ไม่) or must (ต้อง) with the words about action to guide the women selecting the (brand name fashion) products for making themselves become the desirable women. Besides, it is found using the words which show confirmation such as never (ไม่...อย่างแน่นอน) or guarantee (รับรอง/รับประกัน) to persuade the readers (customers) reliable

and conformable to what the writers (producers) has already presented.

3. Using Claiming

Claiming is another linguistic strategy which the producers used to convey their ideas about femininity in the brand name fashion product advertisements in Thai women's magazines by taking some information that is reliable references accompanying the presentation of advertisements for the purpose of persuading the reader to agree with the ideas of the presentation. In the study of brand name fashion product advertisements in Thai women's magazines appeared to allude to the ideals of femininity three different strategies: claims to the trends of fashion, claims to the most women and claims to the famous person.

3.1 Claims to the trends of fashion

Extract 12:

ซัมเมอร์นี้สีขาวมาแรงสุด ๆ รับประกันได้เลย
ว่าเกือบทุกวันเวย์ต้องมีนางแบบเด็ดฉายใน
ชุดสีขาวสุดมัน...บอกได้เลยว่าร้อนนี้ถ้าคุณ
ไม่มี items หลักเป็นสีขาวลึกลับล่องชั้น
คุณไม่อินเทรนด์ซะเลยค่ะ
(เปรี้ยว, มีนาคม 2556: 156)

Translation:

This summer, the white hot light
of guarantee that almost all

models on the runway must be drenched in a white dress with it...I could tell that this summer, if you don't have one or two white main items. You are not trendy.

(Priew, March 2013, p. 156)

3.2 Claims to the most women

Extract 13:

ตอนนี้ไม่ว่าจะหันซ้ายแลขวา เช็คสตรีทเทรนด์จากบล็อกดั่งๆ ทั่วโลก เป็นได้เห็นสาวแต่งตัวดีมีสไตล์และสไตล์ที่วู่วากระเป่าเป้ทรงสามเหลี่ยมปะยี่ห้อซาแนลไบฮิตของซีซั่นนี้กันทั้งนั้น

(แพรว, 25 มกราคม 2556: 130)

Translation:

Now, whether to turn left and right, checking street trend from famous blog around the world is seeing a well-dressed, affluent and stylish girls carrying bag triangle of Chanel, a hit of this season.

(Praew, 25 January 2013, p. 130)

3.3 Claims to the famous person

Extract 14:

จากสตรีทสไตล์สู่รันเวย์แฟชั่นชั้นสูงทั้งนิวยอร์ก ลอนดอน และปารีสที่ต่างตอบรับกระแสของเทรนด์ที่สร้างอารมณ์สนุก ซาบซ่า

มีชีวิต และเป็นแบบฉบับของตัวเองอย่างมีสไตล์ ไม่ว่าจะกระแสจากบล็อกเกอร์ชั้นนำที่อิมโบล หรือเหล่าเซเลบริตี้ฟรอนท์โร่ต่างลงความเห็นว่ายาลก็อต, ผ้าสักหลาด, ยีนส์ขาด, แจ็คเก็ตหนังไบเกอร์ และรองเท้าบูทดีออกเตอร์มาร์ติน คือสไตล์ที่ฉันอยากจะมีและอินสุด

(ดิฉัน, 31 ตุลาคม 2556: 99)

Translation:

From street style to high fashion runways of New York, London and Paris, which were a response to the current trend to create a fun mood, confident, look alive and has its own approach and style. Whether the trend from the leading fashion bloggers, top models or celebrities front-row who commented that Scottish pattern, frieze, torn jeans, biker leather jacket and Dr.Martin's boots are the styles which they want to wear and trendy.

(Dichan, 31 October 2013, p. 99)

In the study of claiming in brand name fashion product advertisements in Thai women's magazines, it is found three forms of claiming are: claims to the trends

of fashion which refer trends or seasons at that time, claim to the most women, that is reference the popularity in fashion from the most of people (women) in fashion circles or in the world. Both reference forms to convince women want to be part of the mainstream of the majority. And another claiming is the reference to the famous person such as leading fashion bloggers, top models or celebrities front-row, for the readers who are women has a motive and credibility to buy the (brand name fashion) products.

4. Using Metaphor

In linguistics, the metaphor is comparison the similarities of two things. These two things must be members of the same group. But two things must be like to be dominant, which can be linked or compared with each other. And the reader can know the meaning immediately without inference or interpretation. The metaphor has two forms are metaphorical expression and conceptual metaphor. (Panpothong, 2013: 99-102), in the study of brand name fashion product advertisements in Thai women's magazines found that the producers used these two forms of metaphor to convey the ideals of femininity, as an example

4.1 Using Metaphorical Expression

Goatly (1997, p.1) said about metaphorical expression, that is viewed as an anomaly, an unusual way of using language, a minority interest, or something you do in literature class, as shown in the following extracts.

Extract 15:

สาวสวยสุดร้อนแรงคงไม่ต่างอะไรกับเปลวไฟ
ที่พร้อมจะเผาไหม้ใครก็ตามที่เฉียดกรายเข้า
มาใกล้ในรัศมีอันแรงกล้าของเธอ ฟอล/
วินเทอร์นี้ซัดโหนวยะเยือกด้วยลวดร้อนฉ่ำ
ที่มีความล่ง่าอยู่ในที่ ไม่ว่าจะเป็นสีแดง
ลการ์เล็ตอันเจิดจ้า เนื้อผ้ากำมะหยี่ดูหรูหรา
ลร้อยไข่มุกเสริมความคลาสสิก เต็มประกาย
ด้วยความวาวระยับจากคริสตัล และหมุด
โลหะที่ดูเหมือนว่าจะยังอินไม่เลิก

(ลิปส์, ปักษ์แรก พฤศจิกายน 2556: 77)

Translation:

Beautiful hot girl is not different
from a flame that will burn anyone
who narrowly came close to the
intensity of her glory. Fall/Winter
is rooting ice cold with a sizzling
look elegant in it. Whether it's a
bright red Scarlett. Luxurious velvet
fabrics, enhance the classic pearl
necklace. Sparkle with a glossy
shimmer of crystal, and rivets which
seem to be the trendy.

(Lips, 1st fortnight November 2013, p. 77)

Extract 16:

ลีชาวบริสุทธิ นับเป็นสีหลักที่ไม่เคยขาด
หายไปจากทุกซีซั่น และสำหรับคราวนี้ก็

เช่นกัน เลือกแมทซ์ชุดโดยเลือกให้คุมสีแบบ
โมโนโทนหรือแทรกด้วยเครื่องประดับมุกหรือ
เครื่องประดับสีทองอร่ามเพียงเล็กน้อยก็
สามารถเพิ่มความโก้หรูดังราชินีหิมะแสนสง่า
งาม

(ดิฉัน, 15 พฤศจิกายน 2556: 104)

Translation:

Pure white color is the main color
which never missing from every
season. And also this time, match
your outfit by selecting a color
guard monotone or inserted with a
little pearls or golden jewelry, it
can add luxury like the elegant
Snow Queen.

(Dichan, 15 November 2013, p. 104)

4.2 Using Conceptual Metaphor

Conceptual metaphor, is pervasive in everyday
life, not just in language but in thought and action. Our
ordinary conceptual system in terms of which we both think
and act, is fundamentally metaphorical in nature. (Lakoff and
Johnson, 1980: 3), as an example of the conceptual metaphor;
fashion is a journey.

Extract 17:

ออกเริ่มต้นการเดินทางสู่ฤดูกาลใหม่ด้วย
แฟชั่นลายทางที่มีสไตล์เพื่อสร้างสีสันให้

สาว ๆ ที่มั่นใจ รักอิสระ เป็นตัวของตัวเอง
ไลฟ์สไตล์ชิลล์เล่นแสนช่น มีชีวิตชีวา ได้
สนุกสนานกับการแต่งตัวรับลมร้อนกันอย่าง
เต็มที่

(วอลุ่ม, มกราคม 2556: 70)

Translation:

Start off the new season with a
trip to the stripe with style fashion
to create a colorful for confident
girls who love the freedom, be
herself, have the playful naughty
lifestyle and lively, she is fun to
dress up the hot air fully.

(Volume, January 2013, p. 70)

Extract 18:

เมื่อผู้ดำรงตำแหน่งผู้อำนวยการศิลปะอย่าง
Raf Simons แห่ง Dior ทำหน้าที่เป็นผู้
เสาะแสวงหาโลกเสรีแห่งใหม่ในงานออกแบบ
โอต์กูตูร์จากมุมมองส่วนตัวในเรื่องการ
สร้างสรรค์เชื่อมโยงเข้ากับเอกลักษณ์ทาง
วัฒนธรรมและตัวตนของดีไซเนอร์

(เปรี๊ยะ, ตุลาคม 2556: 130)

Translation:

When the Dior's director of arts,
Raf Simons who seeks the new free
world in the design of Haute Couture
from the personal perspective of

the creativity associated with cultural identity and the identity of the designer.

(Priew, October 2013, p. 130)

Extract 19:

คอลเล็กชันเครื่องประดับต้อนรับลมหนาวของ Lanvin ว่าด้วยเรื่องของสาว ๆ ผู้ใช้ชีวิตสลับไป-มาระหว่างเส้นทางที่ดำเนินไปอย่างช้า ๆ ราบรื่นและจังหวะที่เร่งรัดฉับไว

(วอลลุ่ม, มิถุนายน 2556: 59)

Translation:

The jewelry collection of Lanvinth is winter with the girls who live switching between the path that progresses slowly smooth and fast courses.

(Volume, June 2013, p. 59)

5. Using Rhetorical Question

Rhetorical question is a question that does not need an answer such that Fowler (1991: 40) said rhetorical questions can be directed at the reader's mind. The reader must conjure the writer asked. In fact, such questions do not need answers. The writer of the question has an answer in his mind already. But the language strategies the writer uses to influence the mind of the reader to agree with the writer. In the study of brand name fashion product advertisements

in Thai women's magazines found that the writers or producers used rhetorical questions to convey certain ideals of femininity, as the following examples.

Extract 20:

ภายใต้ขนาดใหม่ของกระเป๋า รุ่น 'Mini' เพื่อความคล่องตัวครั้งใหม่ที่หลุดจากกรอบเดิม ๆ ...แล้วคุณจะมีติดกับกรอบเดิม ๆ อยู่อีกหรือ

(เปรี้ยว, มีนาคม 2556: 153)

Translation:

Under the new size of the bag 'Mini' to streamline new detached from the original ... Then you are identified with the same or the other?

(Priew, March 2013, p. 153)

Extract 21:

มาถึงปัจจุบันที่แบรนด์ไหน ๆ ก็มีลิตเติ้ลแบล็กเดรสขาย โดยมีเอกลักษณ์และความเป็นผู้หญิงในฉบับของแต่ละแบรนด์ อย่าง Alexander Wang ก็ดูจะมั่นใจ ซิงซัง Dior ลุยหวาน คลาสสิก Dolce & Gabbana เช็กชี หรุหร่า หรือ Balenciaga ในลุดลุดเทรนด์ดี ล้าสมัย วันนี้คุณมีลิตเติ้ลแบล็กเดรสไว้ในครอบครองหรือยัง

(แพรว, มกราคม 2556: 143)

Translation:

To the present, all brands have the Little Black Dress for sale which has the identity and the issue of femininity in each brand. For example, Alexander Wang seems to be pretty confident and bold, Dior is sweet and classic, Dolce & Gabbana is sexy and luxurious or Balenciaga in trendy modern look. Now you have a Little Black Dress in possession or not?

(Praew, January 2013, p. 143)

From above examples, found using the rhetorical questions at the ends of the advertisements after presenting the concepts of desirable women to emphasize that these concepts are the right things to do.

6. Using Overstatement

Overstatement is a language strategy used in order to emphasize the sense of the definition is that it is great to feel the intense emotion and exaggeration. The writer is not intended to mislead the reader but the strategy has resulted in a beautiful language to convey emotions and feelings of the writer. In the study of brand name fashion product advertisements in Thai women's magazines found that the overstatement is one of the writer's linguistic

strategies which the producer used to convey some ideals of femininity, as the following examples.

Extract 22:

ขอยกดีกรีความเร่ดให้กับกระเป๋าหิ้ว
Mirror Mirror ที่เหมือนจะเป็นตัวบอกใบ้
เล็ก ๆ ว่าคุณนั่นแหละคือคนที่งามเลิศในปฐพี
(เปรียว, กันยายน 2556: 155)

Translation:

I raised the degree of excellence to the clutch bag Mirror Mirror seems to be a little hint that you are the most beautiful woman on earth.

(Priew, September 2013, p.155)

Extract 23:

ตั้งแต่ปี 1995 ที่กระเป๋าเลดี้ดีออร์ถูกเนรมิต
ขึ้นโดยทีมออกแบบของคริสเตียน ดีออร์
เพื่อให้ลุภาพสตรีหมายเลขหนึ่งของประเทศ
ฝรั่งเศสกลายเป็นของกำนัลแด่เจ้าหญิงไดอาน่า
(แพรว, 10 กันยายน 2556: 178)

Translation:

Since 1995, the Lady Dior handbag was invented from the magic by a team of Christian Dior for the First Lady of France to give as a gift for the Princess Diana.

(Praew, 10 September 2013, p. 178)

Overstatements were used in the advertisements above. In extract 22 the writer used the sentence you are the most beautiful woman on earth. (คุณนั่นแหละคือคนที่งามเลิศในปฐพี) to emphasize that the (brand name fashion) products can make the readers become the desirable women (the most beautiful woman on earth), in extract 23 the writer used the words was invented from the magic (ถูกเนรมิต) instead of using ordinary words like made or created to emphasized the higher value of the product which deserved the classy and tasteful woman like Princess Diana, that means if the women want to be the classy and tasteful woman like Princess Diana, they should have this product.

7. Using Presupposition

Presupposition is a prior assumption about the world or background belief or knowledge implicating by an utterance. Presupposition manipulation can be used as a strategy to implicate some implicit knowledge or concepts without apparently mentioning implicate that some features are undesirable (Phakdeephassook, 2009, p. 17). In the study of brand name fashion product advertisements in Thai women's magazines found that the presupposition is another author's linguistic strategy which the producer used to convey some ideals of femininity, the following illustrations demonstrate the point.

Extract 24:

ความทันสมัยทำให้บรรดาสาวๆ ไม่จำเป็นต้อง
ทำตัวอ่อนแอน่ารักเสมอไป ความมดมั่น
และสยด้วยความคิดและสมองนั้น ก็ทำให้
ผู้หญิงดูเซ็กซี่ได้ไม่แพ้กัน

(แพรว, 10 กันยายน 2556: 110)

Translation:

Modernization lead the girls do not have to act weak and always cute, the confident and beautiful thoughts and brain can make a woman look sexy as well.

(Praew, 10 September 2013, p. 110)

Extract 25:

ผู้หญิงน้อยคนที่จะไม่ให้ความสำคัญเกี่ยวกับ
เรื่องการแต่งตัว

(พลอยแกมเพชร, 30 มิถุนายน 2556: 129)

Translation:

There are few women who do not focus on the dress.

(Ploygampetch, 30 June 2013, p.129)

From examples, it is found two forms of using presupposition, in extract 24 the writer used the sentence the girls do not have to act weak and always cute (สาวๆ ไม่จำเป็นต้องทำตัวอ่อนแอน่ารักเสมอไป) presuppose that "act weak" and "cute" is general characteristics of girls (so if the girls want to prominent than others they should be differences by

be strong and self-confident). In extract 25, the sentence there are few women who do not focus on the dress (ผู้หญิงน้อยคนที่จะไม่ให้ความสำคัญเกี่ยวกับเรื่องการแต่งตัว) presupposing that most of women focus on the dress (that means dressing beautifully is important for the women).

8. Using Intertextuality Creation

Fairclough (1992: 84) said intertextuality is basically the property texts have of being full of snatches of other texts, which may be explicitly demarcated or merged in, and which the text may assimilate, contradict, ironically echo, and so forth. In terms of production, an intertextual perspective stresses the historicity of texts. An intertextual perspective is helpful in exploring relatively stable networks which texts move along, undergoing predictable transformations as they shift from one text type to another. According to Fairclough's, a form of intertextuality is interdiscursivity which occurs when different discourses and genres are articulated together in a communicative event. In brandname fashion product advertisements in Thai women's magazines found using intertextuality creation to convey some ideals of femininity, as the following examples.

Extract 26:

ในอดีตเบอร์เบอร์รี่ไม่ได้เป็นเพียงชื่อของแบรนด์เสื้อผ้าที่ตั้งโดยโรมัล เบอร์เบอร์รี่ และสื่อเรื่องว่าเป็น “ผู้คิดค้นนวัตกรรมการดีไซน์มีอิมมิ่ง” หากแต่ยังใช้เรียกเสื้อกันฝนผ้ากาเบอร์ดิน (อีกหนึ่งสิ่งประดิษฐ์ของโรมัล)

อย่างที่กษัตริย์เอ็ดเวิร์ดที่ 7 ตรัสกับคนสนิทว่า “หยิบเบอร์เบอร์รี่ของฉันมา” เมื่อทรงต้องการใช้เสื้อกันฝนเช่นเดียวกับคนอื่น
(แพรว, 10 กันยายน 2556: 184)

Translation:

In the past, Burberry is not just the name of the clothing brand founded by Thomas Burberry was rumored to be “the inventor who innovated the versatility innovative design”, it also called raincoat Gabardine fabric (another artifact of Thomas), as King Edward 7th said to the henchman that “grab my Burberry” when he wanted a raincoat as well as others.

(Praew, 10 September 2013, p. 184)

Extract 27:

เมื่อครั้งโบราณมนุษย์รู้สึกได้ว่าวีรบุรุษหรือวีรสตรีคือตัวแทนแห่งสวรรค์ กระทั่งเมื่อเวลาผ่านไปจนถึงยุคดิจิทัลตัวแทนแห่งสวรรค์คือเหล่าผู้ที่เป็นซูเปอร์สตาร์ และ ‘Diva’ ด้วยเพราะความงาม สง่า เลอค่า เป็นที่ใฝ่ฝันของใครหลายต่อหลายคน และพวกเขาเหล่านั้นก็ถึงพร้อมในความเป็นตัวแทนแห่งยุคสมัย

(ลิปส์, ปีกษ์แรก พฤศจิกายน 2556: 150)

Translation:

In ancient times, people feel that the hero or heroine is a representation of heaven. Until over time to the digital age, the representatives of heaven are those who are Superstar and 'Diva' by the grace of the one most precious is a dream of many people. And they were all filled with the representative of the era.

(Lips, 1st fortnight November 2013, p. 150)

From examples, it is found intertextuality creation by the insertion of other texts such as, in extract 26 it is found the historical narrative about King Edward 7th who was the one of customers of this (brand name fashion) product, for persuading the readers to confidence in classy and tasteful of the product. In extract 27, it is found intertextuality creation by referring to ancient belief of the people about hero and heroine then linked those features to the women who are Superstar or Diva (and also be the presenters or users of the brand name fashion products) to create a beautiful and tasteful image and persuading to the reader incentive to purchase the products.

Conclusion

This study has shown that the brand name fashion product advertisements in Thai women's magazines can convey the ideology of femininity by a form of manipulation through the various linguistic strategies including lexical selection, modality, claiming, metaphor, rhetorical question, overstatement, presupposition and intertextuality creation. By creating the ideal of desirable woman with the four concepts are the beautiful, tasteful, modern and self-confident then linked the four desirable concepts to the brand name fashion products as if these products can make the women look desirable and to be accepted by others in society. In other words, these ideological concepts define the features of desirable women, create anxiety to the ordinary women and encourage these women to change themselves by using the brand name fashion products in order to become the desirable women.

From the above study may reflect that, the producers make use of their access to media in order to construct a set of ideas about desirable women in order to eventually benefit the producers themselves. The ideology represented in the advertisements and distributed in the magazines can be considered an attempt to pervasively influence the cognition of the consumers and persuade them to change or manage themselves in desirable ways which were designed by the producers.

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