

CELEBRITIES ENDORSEMENT IN CONFLATING BEAUTY ADVERTS: A FEMINISTIC PERSPECTIVE

Tazanfal Tehseem

Lecturer in English Linguistics
University of Sargodha
Sargodha- PAKISTAN

Arooj Hameed

Undergraduate student
Department of English
University of Sargodha
Sargodha- PAKISTAN

ABSTRACT

This research paper gives an in depth study of beauty product advertisements by applying methodological approaches of Critical Discourse Analysis to the selected adverts. It aims at exploring the language and linguistic strategies employed by advertisers to maneuver women and explain power relations between product-producer and product-consumers. It aims at unveiling the most pervasive type of discourse of 21st century; advertising discourse. This study fundamentally presents ideological concepts from feministic perspective by portraying celebrities as an effective tool for advertising. Fairclough's 3D model and Kress & Leeuwen's Grammar of Visual Design is used to analyze the data. Towards the end of the paper, final remarks conclude the entire discussion and reflect the effectiveness of celebrities and application of Critical Discourse Analysis in advertising.

Keywords: Critical discourse analysis, advertising discourse, celebrity endorsement, power and ideology.

INTRODUCTION

The term Advertising is so familiar to modern readers that in everyday life we do not often stop to think about its nature and as a discourse type. Although advertisements are all around us that one does not need to ask what an advertisement is rather it seems unusual to ask. The term "advertising" comes down from the Medieval Latin word "*advertere*" means "*to turn towards*" or "*to turn one's direction to*". Advertising therefore is a form of public announcement to direct people's attention towards the accessibility of specific commodities or services. The classification of advertisement text is a difficult task because it depends on the role they play in a particular context with a specific intention. When advertisement comes to visual discourse, "text" gets a multidimensional perspective including illustration, colors, verbal and non verbal behavior and artifacts.

"Central to our idea of an advert appears to be the factor of conscious attention behind the text with the aim of benefitting the originator materially or through some other tangible gain, such as enhancement of status or image." (Goddard 1998: p.7)

Advertising is of two types; commercial and non-commercial advertising (Vestergaard and Schroder 1985). The focus of this paper is on the commercial advertising which includes beauty products ads with celebrities' endorsement. The stiff competition of attracting people towards advertising has urged the advertisers to employ various strategies such as making up a problem that can only be solved by using particular product as in beauty product adverts (See section 4). One effective way to manipulate women is the use of celebrities in advertising. For more than fifty years, advertisers have been using celebrity endorsement. It helps not only in purchase intentions but also in credibility and likeability of advertisements. In order to analyze the complex nature of advertisement, an elected approach such as Critical

Discourse Analysis has been applied in this paper. “The Grammar of visual Design” has been applied for semiotic analysis.

Although advertisements are important and “the most influential institution of socialization of modern society” but not much studies have been conducted from a CDA perspective. This scenario has brought the view that there is indeed a need to analyze the advertisements from CDA perspective to analyze their complex nature. In this research paper, study has been conducted on celebrities endorsement in beauty product adverts with special focus on the following questions:

- 1- How beauty adverts tempt consumers towards certain products?
- 2- What semiotics portrays best implicit reality?
- 3- What language patterns help in seducing the consumers?
- 4- What socio cultural ideologies are disseminated through beauty products?

LITERATURE REVIEW

Advertising is referred as media discourse in the sense that it involves language and social processes that influence not only modality of lifestyle but also the act of communicative exchanges which takes place on routine daily basis. Beasley and Danesi (2002: p.1) pointed out that “*brand names, logos, trademarks, jingle, and slogans have become part and parcel of mental encyclopedia of virtually everyone who lives in a modern day society*”(See Wodak 2006: a, b &Wodak 2007).

Advertising has gone beyond the use of simple techniques of pronouncing the availability of products and services. It has made its way in domain of persuasion and temptation. It has become entrenched into social discourse and has diffused throughout society. It gives rise to inescapable conclusion that advertising is an emerging field since the first decade of 20th century. Although it has its rhetorical forces and with the arrival of industrialization in the 19th century, ads started to use effective language and structure to increase the persuasive efficacy. When the 19th century came to a close, American advertisers in particular were using more informal and colloquial language to tempt consumers (Dyer: 1982). By the early decades of the 20th century, this new form of persuasive advertising has become a component of social discourse covering the ways in which people interact with each other and perceive services and commodities. Onwards 1920, advertising emerged out in all over to build a rhetorical bridge between advertisers and consumers (Saussure & Schulz, 2005; Sayers, 2006).

Language of advertising has become the language of even those people who are critical of it as Twitchell (2001: p.1) said that “*language about product and services has pretty much replaced language about all other subjects*”. Illustrations and positioning were the dominant objects of persuasive advertising since 1920. In that era, advertising moved away from the description of ad’s text to image creation so that consumers can easily identify the products (Woodward & Denton, 1988: p.192). Ads were making the same kind of promises as once to which religion and social philosophies had strong grip: social advancement and better health. Beasley & Danesi (2002: p.15) rightly pointed out that most of the advertisers are attempting to make same regions of psychic experiences that were once made by philosophy, religion and social thinkers. Sells & Gonzalez (2002: p.166) pointed out that “*there is no doubt that advertising promotes a consumer culture and helps create and perpetuate the ideology that creates apparent need for the products it markets*”(Iten, 2005 ; Jazczolt , 2005 ; Ang et al 2007). Aitchison (1999: p.49) provides a quote from Gray Goldsmith of Lowe & Partners to

point the benefit of advertisement to a consumer that is *“I do not think you need to offer a rational benefit. I think you need to offer a benefit that a rational person can understand”*.

Cook (2001: p.1) points out that in an era of social restlessness, advertising can be seen as urging people to consume more even if it makes them inadequate. In *“The Discourse of Advertising”*, Cook defines advertisement as *“the promotion of goods or services through sale through impersonal media”* (2013, p.5). In his study of adverts, he asserts that advertisements represent a particular discourse where symbols and language function to tempt, persuade, inform, misinform, warn and amuse people (p.5). Cook points out that advertisements are rich of connotations and linguistic strategies to persuade viewer. He says that advertisements borrow features from other discourses hence practice *“parasite discourse”* and are in danger of having an identity of their own (2013). According to him advertisements are multimodal as they use music, pictures, language. O’Halloran (2011) states that in discourse studies multimodal discourse analysis is an emerging field which has extended the use of language in combination with other resources such as gestures, actions, music, sound, images and symbolism. He put emphasis not only on the text, but also on context of advertisement while analyzing them. To put it simply, to ask someone their opinion of ads is to spark and reveal an ideologically and an emotionally charged discussion and social position. Our attitudes towards advertisements shape our social and ideological positions and indicate our personality. Advertisements are form of media or social discourse and powerful tools to construct our identities (Musolff, 2005; Toncar, 2001; Van Mulken, 2005; Widdowson, 2004).

Linguistics and Discourse of Advertising

Discourse of advertising along with linguistics study remained infrequent till the Stauderman’s pioneering work of syntax of headlines. He coined the term *“Block language”*. Mardh’s analysis of language of headlines (1980) elaborates a more comprehensive use of nouns, nominal groups, modifiers and verbs. She also discussed the number and type of clauses, number and length of words. Study of advertising discourse reveals that there is much occasional works on genre analysis as ads are sub literary genre. Among this type of treatment, best is of Bhatia (1993). A more comprehensive pedagogical review of the subject was given by O’Donnell and Todd (1991). However, Leech’s (1996) study of linguistic devices used by British advertisers for display advertising (a kind of advertising) is still of great value. In relation with Stauderman’s study of syntax of headlines, Leech was interested in analyzing grammar of advertising. He noticed the disjunctive nature of language of ads and summarized some of its features which are: less usage of function words, a preference for nominalization over predication and nouns over verbs and adjectives. Leech described advertising as sub-literary genre, saying that as in literature, advertisers rely on unexpected strategies of novel and language exploitation by the use of particular linguistics patterns to attract, sustain and maintain reader’s attention. Bruthiaux (1996: p.26) argued that *“it (Leech’s study) is one of the first attempt to explicitly link in a full-length study the functional parameters of the advertising genre with its linguistics manifestations, or in other words, to apply the notion of a systematic register variation to the language of advertising.”*

Vestergaard and Schroder’s (1985) explicit ideological agenda of advertising is much closer to analysis of the language of journalism by Van Dijk (1988) and Fowler (1991). They aim to set out than to expose *“the individualized collective deceit of advertising”* (p.174) and to reveal *“the really insidious ideological processes which treat a phenomena as so-self-evident and natural as to exempt it completely from critical inspection and to render it inevitable”*

(p.145).Nair (1992, p.231) examined some ads drawn from Indian press to justify her claim that combination of form with ideology in classified advertising both on overt and covert grounds makes a particular association with literary forms, gender, genre, and grammar.

The semiotic approach to Advertising

The term semiotics (originally spelled as semeiotics) was derived from Greek word “*semeion*” which means *sign*. It was coined by Hippocrates, who was founder of western medical science. With this view medical science is basically semiotic science because a sign or symptom is a hint to an inner condition. The semiotics is a natural term in a way that human also produced their own signs such as gestures or symbols which are called as “conventional signs”. Conventional signs have two dimensions. One is physical which uses letters or sounds to make up a word. Second is the object or physical part that has been created. Saussure’s semiotics term the physical dimension as the “signifier” while Peirce’s semiotics terms it as “representation”. The second or conceptual dimension termed “object” or “signified”. The particular kind of meaning which produced by the association of signifier and signified in a social context is called “signification”. Conventional signs have been categorized in two forms: verbal and non-verbal. Verbal are the letters, words or linguistic structures while non-verbal are signs, drawings, gestures, illusions etc.

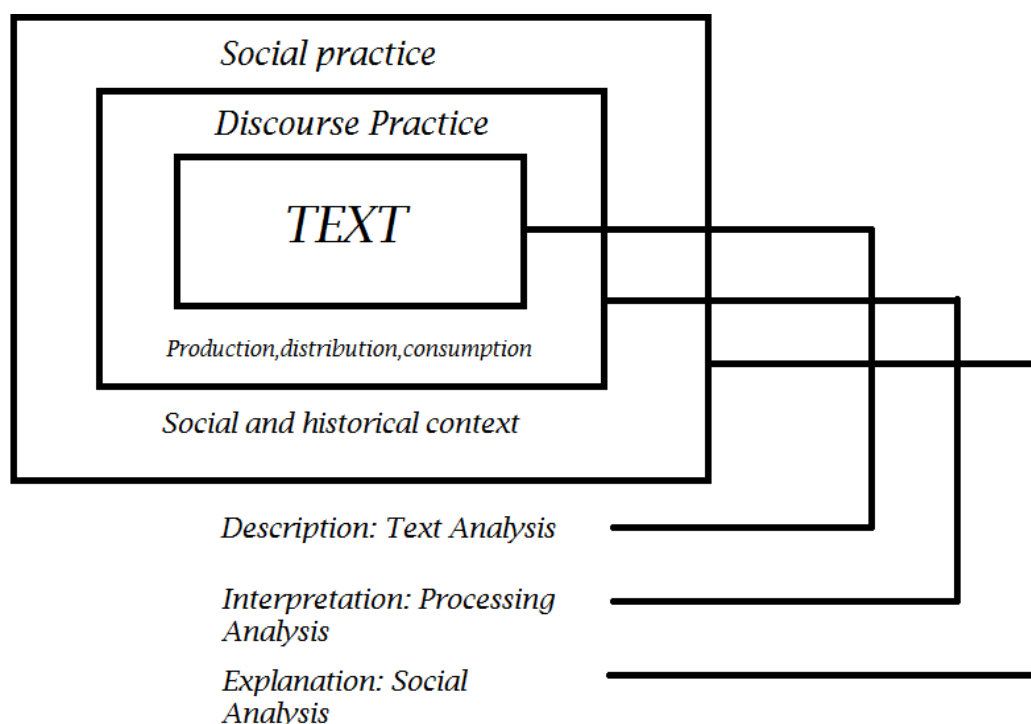
Sometimes it is difficult to interpret the meaning which different signs convey. In case of advertising it creates problem because range of interpretation varies from person to person. There is more than one meaning which can be extracted from a text i.e. denotative and connotative. Primary meaning of a sign is called denotation that is the meaning recognized between signifier and signified. When this denotative meaning is expended to other domains then it is called connotation. First semiotic analysis of advertising was done by a French semiotician *Ronald Barthes*. It is in this view that semiotic analysis of advertising became widespread and advertisers moved their focus from text to semiotics. Some worth noticed studies have been done by Harris, 1995; Goldman and Papson, 1996; Berger, 2000; Danesi & Perron, 2000.

In late eighties, Gunther Kress started to gather up his ideas of social semiotics and later on, he teamed up with Theo Van Leeuwen to put their ideas a final contour. They came up with the publication of *Reading Images: Grammar of Visual Design*, in 1996. They presented the concept of “semiotic landscape” having its own boundaries, features, landmarks and history. They used the term “grammar” as a set of socially constructed elements rather than rules for the correct usage of language. They argued that visual images are readable like “text” and grammar can be applied to read these visual “texts”. Kress & Leeuwen presented two components for visual discourse which are “represented participants” and “interactive participants”. Represented participants represent people and things which are mapped on an image while interactive participants represent producers and viewers. These all participants have some particular relations among them. Represented participants have syntactic relation among them, the relation between represented and interactive participants is semantic relation and interactive participants have pragmatic relation:

“Interactive participants are real people who produce and make sense of images in the context of social institution which, to different degrees and in different ways, regulate what may be ‘said’ with images, and how it should be said and how it should be interpreted.”(Kress& Leeuwen; 1996, p.119)

Research Methodology

Fairclough's 3-D model of Discourse Analysis is applied to analyze the six selected beauty product adverts (mascara, lipstick and nail color adverts). Each advertisement has been analyzed on textual, discursive and socio-cultural level. Kress and Van Leeuwen's "Reading Images: Grammar of Visual Design" (1996) is applied for visual semiotics i.e. images were analyzed according to the syntax of visual images presented in Reading Images. A qualitative research design was adopted which seeks to investigate how discourse in advertisement involves people in constructing meaning. Data collection was done on six commercial advertisements and each advertisement was analyzed at text (micro level), discourse practice (meso level), socio-cultural practice (macro level).



Fairclough's 3D model (2001)

Data Analysis and Interpretation

Text analysis involves analysis at the syntax level, vocabulary and rhetorical devices used in advertisements. *Discourse practice* and *socio-cultural practice* relates to the ideologies disseminated through beauty product advertisements by means of celebrities' endorsement. Power relations are briefly discussed on basis of power in discourse or power behind discourse for every advertisement (See section 6). Semiotic approach relates to implicit reality portrayed by the advertisers through images and the psychological dominance of beauty product advertisements over women. The way the advertisements attract attention, arouse interest, stimulates desire, creates conviction and make the viewer to take an action (See Vestergaard & Schroder 1985). By applying grammar of visual design, various aspects of images are highlighted. A description of some important terminologies of Grammar of Visual Design is given in the first advertisement's semiotic analysis.

Advertisement: 1**Textual analysis**

With regards to advertisement structure, this GIORGIO ARMANI mascara advertisement comprises illustration, text or body copy and headline only. There are no standing details and signature line. GIORGIO ARMANI has updated “Megan Fox’s Eyes To Kill Excess” as an ultimate weapon in eye seduction. Vocabulary is the tool for advertisers to express ideological opinions and to manipulate women to buy certain products. Many adverts use expressions like be No. 1, try it etc. The very first line of text “be the first” to urge the viewer to get the product at first. The expression “Megan Fox’s Eyes To Kill Excess” directly captures attention and written in bold as headline. “Megan fox” is usually used for the overrated woman of society who tries to look exceptionally beautiful. It passes on a seducing effect on viewers that mascara gives seducing look to eyelashes that helps to capture attention. The type of adverbs, verbs, adjectives, lexicalization, nominalization and nouns, active and passive voices used in the advertisement play an important role in shaping opinions. Here the words “exceptionally, volumizing and seduction” in the text are adverb, verb and noun respectively.

Every advertisement has some positive and negative adjectives. Positive adjectives illustrate the qualities of the product while negative adjectives shows problems existed prior to using the product. In the same way the use of adjectival phrases construct a strong belief for the product. The phrases which are used are

Exceptionally volumizing mascara	Adjectival phrase	
Drop dead seduction	Adjectival phrase	
Participants and process type is:		
Actor	Process: material	Scope
Megan fox’s eyes	To kill	Excess

Indicative mood type is used. There is simple present tense, positive sentences and active voice. There is no use of pronouns. Cohesion is developed through cataphoric reference.

Discourse practice

In terms of discourse practice, advertisements are analyzed on the process of production and consumption in a particular context. Two types of context are discussed with regards to chosen advertisement.

Situational context: This context deals with the time and place of the production and has three elements: agency/ agent, scripiter and actor/ character.

Agency: Every advertisement has some agency for its production. In this advertisement agency is the GIORGIO ARMANI.

Scripter: Scripter is someone who design advertisement and who is Giorgio Armani ads agency in this advertisement.

Actor: Actor is someone who physically delivers the message and who is celebrity Megan Fox in this advertisement.

Time of production of product is 2013.

Inter-textual context: This context focus on relation between text and producer as well as consumers.

Product-producer relation: To trace out the relation between product and producer of Giorgio Armani mascara, one has the need to throw light on Giorgio Armani, producer of Giorgio Armani brands. He has been working as key person to uplift the brand since 1975. The product aimed at elevating the feminine beauty by representing implicit reality. The process of production we can say must have involved many stages from choosing the best agency, scripiter, and photographer to actor who is the celebrity in this case.

Product-consumer relation: Product-consumer relation can be viewed from a feminine perspective because beauty products always have more number of women as consumers than any other product. It also depends on to what extent women use this particular product in order to get attractive look. In terms of process of consumption, it is estimated that Giorgio Armani products attract 18 million viewers online via its website www.giorgioarmanibeauty-usa.com.

Socio cultural practice

Socio cultural practice refers to the organizations, cultural norms and societal bodies who play role in process of production of “text”. In this dimension, the social factors behind the chosen advertisement can be enlisted as:

Beauty product industry: GIORGIO ARMANI

The Brand: Giorgio Armani

Area served: World wide

The feminist “Eyes to Kill Excess” mascara

The socio-cultural role being played by the actor Megan Fox

The Giorgio Armani advertisement does not directly states the problem however by iconic image of the product and actor, and production and consumption previously discussed, it states the solution of the problem and constructs the meaning. In this way whatever producer says in the advertisement to promote it is just a tip of iceberg and what he left unsaid, an explanation of the problem, seems to give an extra layer to ideological position of the advertisement (Fairclough: 2003).

The semiotic approach or illustration

Representation and meaning making: According to the conceptual process, represented participant in the advertisement (See Advertisement 1) is not performing any action and has “attributive symbolic meaning” because image of the girl is given more prominence than the other participant i.e. product. Image is transactional because there are two represented participant; girl as an actor and product as a goal.

Representation and interaction

Position of viewer: Interpersonal meanings in visual images can be interpreted by the relation between viewer and image. This aspect includes a number of other factors as mood, modality, perspective, lighting, social distance, and color.

Mood: Gaze allows us to read the image in codes of offer and demand. Girl in the image is directly looking at the viewer, making a demand and direct relation.

Modality: The degree of credibility, naturalness, truthfulness in an image is called modality. Usually a photograph taken by using 35mm camera in natural sunlight is considered as good image. In this advertisement the modality is not high because of the excess use of shadows.

Perspective: In any image, if represented participants are depicted from a high angle then interactive participants would be in power. A low angle gives power to represented participants. If both participants are at eye level, no power involved and both are at equal point of view. In the given ad, the girl's eye level equates with that of the viewer, so having an equal power.

Social distance: Social distance gives varying degrees to the viewer to view the image. A shot of just head and face represents the "intimate distance". A shot of head and shoulder gives the "close personal distance". Image given from the waist up gives the "far personal distance" and a whole figure denotes the "close social distance". In the given ad, a shot is taken from intimate distance.

Lighting: Kress and Leeuwen gave the notion of three-point lighting; key light- directed onto the subject from 45 degrees above or from one side, fill light- it's the soft or bright light which fills up shadows created by key light and the back light- it shines from behind the subject to give a prominence to subject from the background. In the given ad, the light which is used is the key light because light is thrown from one side.

Color: Different colors indicate different moods and feelings. Colors are often described in terms of tone and saturation. In western cultures some colors have their particular features which are also associated with different moods. A list of some prominent colors along with their features is given in the appendix (See Appendix A). In the given ad, the combination of black colored background and blue colored eyes are giving a supernatural and potent look to image.

Representation and text design

Salience: Visual weight allocated to the elements depends on interaction of color, size, focus etc. When objects are placed on the top and left side, they become weighty. In given ad, image of the girl is placed on the left side thus having visual weight.

Compositional Axes: According to Kress and Leeuwen, every image has vertical and horizontal axes. The vertical axes have a structure of "given and new". The left side is called given and right side is called new. Elements of an image placed on left side are always known and understood to the viewer while on the right side are always yet to be known. The horizontal axis has a structure of upper and lower sections. Elements of an image placed on upper section are represented as ideal while elements placed on lower section are represented as real. Here ideal means "dream" or promise made by advertiser and real means practical part or product. In the given ad, the girl's image represents given and product image represents new and yet to be known.

Advertisement: 2



Textual analysis

This advertisement consists of all the five components i.e. headline, body copy, illustration, standing details and signature line. The use of positive adjectives such as “wide-eyed, dramatic, extravagant” and adjectival phrases is a useful way to create a captivating environment for the viewer. “Extravagantly big lashes” phrase is placed on the top as headline. Another strategy used in this advertisement is the disjunctive syntax that is the sentences without verb or subject and consists of one or two grammatical items. The phrase “Extravagant Lashes Mascara” is categorized as disjunctive syntax. Simple present tense and active voice is used. Indicative mood and positive sentences are used which are linked together by word level repetition and vocabulary chain.

Participant and process type is:

Circumstance of purpose	Process: material	Goal
For tips on how to get a dramatic wide eyed look	Visit	Boots.com
Circumstance of manner	Process: material	Goal
How to	Get	A dramatic wide-eyed look

Phrases used in the advertisement are:

Extravagantly big lashes	Noun phrase
Up to 7x more volume	Prepositional phrase
Extravagant lashes mascara	Noun phrase

The use of numeric figures or numbers is another strategy employed by advertisers in order to strengthen the quality or to double the benefit of the product. The use of “up to 7x more volume” indicates that the product has 7 times more volume than the preceding product.

Discourse practice

Situational context: This dimension has three elements as already discussed.

Agency: Producer of advertisement is Boots. UK

Scripter: Designer of advertisement is Boots & Boots

Actor: Keeley Hawes

Inter-textual context: It involves relationship between product, producer and consumer.

Product-producer relation: Boots was founded by John Boot in 1894 and ran the company as pharmaceuticals and beauty products. The present managing director is Simon Roberts who have alliance with subsidiaries and parent company. In terms of process of production, Boots.UK is private limited company who produced and designs their products within a limited area of England rather than world-wide distribution.

Product-consumer relation: This dimension refers to the extent to which consumer uses the product and have accessibility to buy the product. Advertisement is no short in providing information to consumer therefore there are more chances in consumption rate.

Socio cultural practice

Societal bodies behind advertisement that govern process of production are:

Beauty product Industry: Private limited company

The Brand: Boots.UK

Area served: United Kingdom, Republic of Ireland

The feminist “Extravagant Lashes Mascara”

Social role being played by the actor Keeley Hawes

The Semiotic approach

As can be seen in the advertisement (See Advertisement 2) girl’s image has attributive symbolic form because her image is highlighted as compared to product’s image. Image is transactional. Gaze of the girl is indirectly addressing the viewer thus she is an item of information and making an “offer” to viewer. Because of naturalistic look of the girl, image has high modality. Girl is looking upward so viewer is positioned in power. Shot is taken from intimate distance. A combination of black and purple color is giving a dreamy and mystic look to the image. Product is shown in visual weight. A vector originates from girl’s side towards the product through her gaze. On vertical axis, product is “given” and girl’s image is “new” that look is yet to be achieved by the viewer. On horizontal axis, girl’s and product’s image are making contrast of ideal and real respectively.

Advertisement: 3



Textual analysis

The topmost text of the advertisement has used the word “wand” as noun, “concentrated” as an adjective and “spell” as verb. Tense used in this sentence is simple past. “New shine seduction” is headline having “seduction” as noun. The producer had used the imperative and indicative mood and persuasive technique by the expression “dazzling dose” as a positive adjective in the text which represents something highly bright and illuminating. The very next line of the text has the words “sculpting tip” and “captivating” as verb and adjective respectively. Both these sentences use simple present tense. At the end of the text the phrase “in 13 moistures-infused creams and shimmers” does not leave the viewer with a single blow of the advertisement in fact gives them more options to buy the shimmer of their choice. All lexical choices are ideologically contested. There is no use of pronouns. Cohesion is developed through sound parallelism, vocabulary chain and cataphoric reference. At the end, there is given the slogan- a very renowned slogan of all products of Maybelline-“Maybe she’s born with it. Maybe it’s Maybelline”. “Maybe” is very skillfully used in the slogan as a modal verb to create stability with brand name and gives a poetic affect to viewers. Participant and process type is:

Process: material	Circumstance of purpose
Click	For a dazzling dose of concentrated shine droplets

Participant: sarogate	Process: verbal	Participant: target	Circumstance of purpose
The new sculpting tip	Defines	Lips	For a captivating look
Circumstance of condition	Actor	Process: material	Scope
May be	She's	Born	With it
Circumstance of condition	Carrier	Process: relational	Attribute
May be	It	Is	Maybelline

Phrases which are used in this advertisements:

At the click of a wand	Noun phrase
Concentrated shine perfectly defined	Noun phrase
Fall under its spell	Noun phrase
Liquid glossy lip color	Noun phrase
In 13 moisture-infused creams and shimmers	Prepositional phrase

Discourse practice

Situational context: It includes agency, scripiter and actor.

Agency: Agency of advertisement is Maybelline New York

Scripter: French industry, L'Oreal

Actor: Deepika Padukone

Product was made in 2008.

Inter-textual context

Product-producer relation: Maybelline cosmetic industry was founded by Tom Lily Williams in 1915. It was owned by French cosmetics company L'Oreal in 1996 and till now they are running this brand with the help of key person David Greenberg and Jerome Bruhat. Agency hired Indian actress and international model as actor in the advertisement which indicates the access of the agency over other countries.

Product-consumer relation: It is obvious that advertisement is not deprived of provoking women and had proved already its credibility since the time of its origin. In beauty heaven Gloss cars 2008, this product is the winner of "Best New Lip gloss" and has bestselling rank among beauty products.

Socio cultural practice

Organizational bodies behind the advertisement are following:

Beauty product industry: Maybelline New York, L'Oreal Group

The Brand: New shine seduction

Area served: World wide

The feminist "Maybelline shine seduction lip gloss"

Socio-cultural role being played by Deepika Padukone

The well known celebrity Deepika Padukone played socio cultural role as an actor to build up an ideology that how women are more apt to buy the product when a well renowned celebrity gives them an approval of the product.

The Semiotic approach

In given advertisement (See Advertisement 3) there are two participants, image of the girl and product. Image is attributive because product is highlighted for the reason that its shiny droplets present a kind of consent in body copy. Girl’s gaze is in offering mood and her image is serving as an item of information. Image has high modality because of its high credibility. Girl’s open mouth is a vector pointing from girl to viewer. Girl is looking upward so viewer is positioned in power rather than girl. Shot is taken at “close personal” distance. Key light and fill light are main sources of illumination in the image. As the whole image has brown color: girl’s costume, lip gloss color, goggles color, its showing high credibility and stability of the image. According to visual weight girl is placed on the left side of image so her image has visual weight. Girl is presented as “given” and “ideal” while product is presented as “new” and “real”.

Advertisement: 4



Textual analysis

According to lexicalization, it uses the past participle of bite-“bitten, unique, softness” as adjectives, “flush” as a verb. The sentence “Have you ever been bitten” uses the pronoun ‘you’ to show an imposed question to make a friendly relation with viewer and to make viewer confident of personal engagement. Most common pronouns used in the advertisements are “you” “your” “I” and “we”. Women tend to accept the advice from a friend more easily so advertisement that seems to talk with friends make women more apt to act. Pronouns have vary effects on readers as the personal pronoun “we” used to show the authoritative position while the pronoun “you” regarded as personal engagement of the reader and seems to address the reader directly. The phrase “2-in-1 lip stain and balm” gives expression of double quantity of product. “Flush of color” and “kiss of softness” are euphemistic expressions. Sentences are in active voice. Past perfect and simple present tense is used. Interrogative and indicative mood is used. Cohesion is developed by the repetition of word “bitten”. Participant and process type is:

Goal	Process: material
Have you	Ever been bitten

Participant: carrier | Process: relational | Participant: attribute

Just bitten | Is | A unique lip stain and balm

Phrases which are used:

Just bitten	Verb phrase
Lip stain + balm	Noun phrase
A flush of color	Verb phrase
A kiss of softness	Adjectival phrase

Discourse practice

Situational context:

Agency: Revlon

Scripter: Revlon. Inc

Actor: Jessica Biel

Inter-textual context

Product-producer relation: Revlon was founded in 1932 by Charles and Joseph along with a chemist Charles Lachman who contributed “L” in Revlon. On Nov 1, 2013, Revlon named Lorenzo Delpani as President and CEO of the industry. Revlon is a big name in beauty product industry and it can be said that they remain successful in constructing their belief of beauty among women by their widely spread advertisements.

Product-consumer relation: No doubt Revlon is well known name in beauty product industry that started with a single product of nail color. It is at climax of selling rates. It has net income of US\$ 821.2 million onwards 2009 and has total assets of US\$ 794.20 million.

Socio-cultural practice

Following organizational bodies are working behind this advertisement:

Beauty product Industry: Revlon

The Brand: Just Bitten

Area served: Trade as NYSE: REV

The feminist “Just Bitten lip stain and balm”

Socio-cultural role being played by Jessica Biel

The Semiotic approach

However there are three presented participants are shown in the image (See Advertisement 4) but image is transactional and attributive type because girl’s image is highlighted than product. The two opposite images of the celebrity in the advertisement, one is smiling and other one without smile is giving a contrast between the consumers who use the products and who do not use the products. Girl is directly addressing the viewer with an equal gaze so her image is in demanding mood. Image has high visual modality because of its naturalistic look. Both viewer and girl are at equal eye level and have equal power. Source of illumination in the image is key light and fill light. However opposite side image of the girl have no use of any light to intentionally make it dull. Girl image is on the left side and visual weight. Pink color of lip balm is giving a soft hue to the lips and creating a touch of softness. Girl is presented as “given” and “ideal” while product as “new” and “real”.

Advertisement: 5**Textual analysis**

Salon is a very notable word with women of modern society and used by the producer to mesmerize by using phrase “NAIL THE SALON LOOK” as headline. Moreover advertiser has used the term “Lycra” which is a typical type of fiber used in close fitting clothes of sports and categorized as noun. Other words such as “chip, precision, maxi” are also noun. It clearly shows how vocabulary plays a vital role in giving shape to ideological opinions. “Up to 10 days chip-resistant color” giving the expression that normal wear and tear does not affect the nail color while other nail colors can hardly stand for three to four days and they are not chip-resistant. “Hot shades fresh from the catwalk” is directly pointing to high class women of society as catwalk is well known word and used for models. Is it possible that this advertisement does not evoke desire in women to buy the product and do not construct image of ideal beauty in their minds. “Maxi brush” is used as noun and very adeptly used to show the length of brush as long as maxi. There is less use of adjectives, mostly nouns are used. This advertisement comprises a mixture of formal and informal words like salon, Lycra, hot shades, maxi. It has indicative mood. Simple present tense, positive sentences and active voice is used. Cohesion is developed through repetition and cataphoric reference. Process and participants type is:

Process: material	Goal
Nail	The salon look
Process: material	Goal
Get	The London look
Phrases which are used:	
New salon pro nail color with lycra	Noun phrase
Hot shades fresh from the catwalk	Noun phrase
Up to 10 days chip resistant	Prepositional phrase
Precision maxi brush for salon perfection	Noun phrase

At the end the used slogans “GET THE LONDON LOOK” indicates a command and the location of advertisement and producer might be considered in London. Moreover, very few advertisements have price display to make sure of reasonable price of the product as it has “Nailed down at \$X.XX”. How any woman can help not buy the product when she is given such reasonable price if she is willing to give her nails a SALON LOOK!

Discourse practice

Situational context:

Agency: Rimmel London

Scripter: Rimmel

Actor: Kate Moss

Inter-textual context

Product-producer relation: The house of “Rimmel” was founded by Eugene Rimmel in 1834. It is commonly known as Rimmel London. The one of the fresh faces in Rimmel is Kate Moss. Berned Beetz is the CEO of Rimmel who, by his whole network of industry, trying at best to spread out the up-to-date items.

Product-consumer relation: Rimmel’s motto is “Get the London Look” that producer used as tagline in the advertisement. Taglines always remain a favorite site with women and most advertisers use this strategy to make women believe their assent given in the slogan. Provided prices for the product is more likely to increase the purchase rate.

Socio cultural practice

Societal bodies behind the advertisement are:

Beauty product Industry: Coty, Inc

The Brand: “New Salon Pro Nail Color”

Area served: London, England

The feminist “Salon Pro Nail Color”

Socio-cultural role being played by Kate Moss

Socio-cultural practice as has been already discussed for every product involves societal bodies working behind the product. It also includes all the factors that affect the product whether in positive way or negative way like illustration, quality of product. Some ads of Rimmel were banned because they used filthy material. So, for a producer relative effectiveness of celebrity matters more than everything because a single actor is the presenter of whole network of industry.

The Semiotic approach

Nail colors are always remain in fashion regardless of the old times or modern times. With recent advancement in the industry of the beauty products, nail color and nail art has become so much advanced that like all other producers of different beauty products, they also started to cast celebrities in making their product familiar with the consumers. As can be seen in the advertisement (See Advertisement 5) well known celebrity is the primary focus of the viewer and is highlighted as compared to the image of product, so image is transactional and attributive type. Girl’s mood is “demanding” as she is directly persuading the viewer to buy the product. Image has high credibility. As of equal level of gaze between girl and viewer, they are sharing equal level of power. Shot is taken at “close personal” distance. Main source of light is the key light thrown at 45 degree above. Black colored costume of celebrity is making a contrast with the red colored Salon Pro nail color on her nails by making it more prominent. Black color is giving a powerful look while red color is showing warmth and excitement. Image of girl is on left side and shown in visual weight. Product is presented as “new” and “real” while girl is portrayed as “given” and “ideal” that look is yet to be achieved by the viewer.

Advertisement: 6



Textual analysis

Among all the six analyzed advertisement this is the only one which used the scientific and technical vocabulary to attract readers. The use of technical vocabulary itself is a unique strategy with the producers because it lays down a different way to persuade readers other than typical jingles and slogans. They try to impose the impression on the reader that they are up-to-date- with the latest technology of the age. The very first line or headline of the advertisement “FLAUNT YOUR STRENGTH” has the impression to make others envy of your strength. For a minute think what type of strength can nail color give you or your hands? Obviously the strength or confident to look more attractive than others who are not having the product that you have. The name of the product “New Revlon Brilliant Strength” itself shows to what extent this nail color can sustain its look.

Producer had very quickly used the word “Nail Enamel” as a noun here. Typically, other advertisements use the words nail color, nail paint or nail polish. “Enamel” is a semi-transparent and opaque glossy type coating which is applied to metals or ornaments for protection. It’s now understood that why producer has used the word “Enamel” rather than color or paint. In “Pack a powerful punch of color”, “punch” is again used as near synonym to “strength”. The phrase “Strengthening formula combats breaking and brittleness” has not a single word out of technical and scientific vocabulary. “Formula” is a well-known word to everyone and “Combat” is often used in case of diseases or in fights. But against what nail colors have to combat? Producer has given the answer to readers that against the breaking and brittleness. “Brittleness” is an adjective and it’s a quality of metals. Metals are brittle in a way that they tend to fracture when apply some force on them. In term of the nail enamel “Brilliant Strength” producer tried to give expression that it would help to sustain your nail color and will not cause creaking of nail color. Moreover it gives “harder, stronger and knockout nails”. To mention the variety of available colors is always a favorite strategy with the producers of nail color products as given “24 brilliant shades”. Indicative mood is used. Simple present tense, positive sentences and active voice is used. Cohesion is developed by synonymous repetition. Process and participant type is:

Process: material	Goal	
Pack	A powerful punch of color	
Actor	Process: material	Goal
This strengthening formula	Combats	Breaking and brittleness

Process: material	Goal	Circumstance of purpose
Features	A built-in protective base and top coat	For stronger, harder, knock out nails

Phrases which are used:

New Revlon brilliant nail enamel	Noun phrase
This strengthening formula	Noun phrase
Combats	Verb phrase
Breaking and brittleness	Noun phrase
For stronger, harder, knock out nails	Prepositional phrase

Discourse practice

Situational context:

Agency: Revlon. Inc

Scripter: Revlon

Actor: Emma Stone

Inter-textual context:

Product-producer relation: Revlon was founded in 1932 by Charles and Joseph along with a chemist Charles Lachman who contributed “L” in Revlon. On Nov 1, 2013, Revlon named Lorenzo Delpani as President and CEO of the industry. Revlon is doing its best in production of their products since 1932 and earned a well-known name in beauty product industry.

Product-consumer relation: Revlon is a well-known name in beauty product industry and their successful exploitation of advertisements has urged the consumers to buy their products. They are getting excess profits per year since the time of their origin. With 6800 employees, it has different division working under the main headquarters of the industry and 794.20 US\$ income rate by the year 2009.

Socio-cultural practice

Factors working behind production of product are following:

Beauty product Industry: Revlon

The Brand: Brilliant Strength

Area served: Trade as NYSE: REV

The feminist “Brilliant Strength Nail Enamel”

Socio-cultural role being played by Emma Stone

Advertisers not only promote their products by advertising but also outline the social practices and feminine concepts of beauty by their particular products. Every above analyzed advertisement presents the ideology that is disseminated by means of beauty product adverts.

The Semiotic approach

As there are two participants in the advertisement (See Advertisement 6) so image is transactional and attributive type because girl is highlighted as compared to product. Girl is in demanding mood. Because of less naturalistic look of the girl, image has low visual modality. Both the girl and the viewer are at equal level of gaze so they are sharing equal power. Shot is taken at “far personal” distance. Main source of illumination is the key light thrown from one side of the camera. Girl is on the left side so her image is having visual weight. Blue colored eyes and costume of the girl is giving a tranquil look outside with inner power inside. Other colors are used to show the variety of product in which it is available to consumers. Orange

colored nail enamel which she is having on nails is showing a broad appeal to viewer. Girl is portrayed as “given” and “ideal” while product is “new” and “real”.

FINDINGS AND DISCUSSION

The ideology and the feministic perspective presented in the beauty products advertisements

The critical analysis of chosen advertisements from a CDA perspective reveals that it is not only information of products and services that are conveyed to consumers but also the stereotypical concepts of women are highlighted through advertisements. In other words, these advertisements construct and represent ideology or set of ideological opinions which are desirable one with the women. The ideology represented in these advertisements comprises some related concepts which are:

- Attractive features for women are striking eyes, long lashes, glossy- shine lips, eye-catching and stunning nail colors. These features are the ones which every woman desires in order to look pretty.
- Some natural bodily problems which are not directly highlighted in advertisements are real enemies of feminine beauty. Such women are seen in the society as having trouble with their appearance and lack of confidence. Particular products give them solution of their problems.
- Celebrity endorsements play a vital role in adverts. According to MEC Media Lab report 32% consumers say that celebrity endorsement affect their decision to buy the product. It is believed that 75% products being promoted by celebrity endorsements in India. Recent study proved that 35% consumers agreed that celebrities help them to trust a particular product. With the above analyzed adverts, this concept of feminine ideology is strongly supported all adverts have well renowned celebrities.

It can be said that the ideology presented in beauty product adverts to become “desirable one” creates an anxiety for ordinary woman of the society whether Western or Eastern and urge them to purchase the product. This ideology “To be an idyllic woman, one must have good looks” is an ultimate way for advertisers and manufacturers to increase their purchase rate and profit. All above analyzed adverts create ideological concepts about women by certain linguistic strategies. Linguistic analysis of all adverts reveals that how the lexical selection, use of positive adjectives, nouns and nominalization, mood and modality, active and passive voice, overstatement, repetition and near synonyms, and technical and scientific vocabulary in some adverts, constructs ideology.

Power relations of product-producer and product-consumer

“Critical Discourse Analysis seeks to discern connection between language and other elements in social life which are often opaque.” (Fair Clough 1989:29)

To analyze the opaque power relations, advertising discourse always remained an apt choice. As advertisements are “one-sided” and distant forms of communication where participants do not interact face-to-face, still they are well structured in conveying their implicit and explicit message. Advertisers always use an ideal content and draw an ideal relationship with the targeted viewer to create ideology and to control discourse as powerfully as possible. In above analyzed adverts, advertisements in which power is exercised by organizational bodies are categorized as *power behind discourse* i.e. power is with institutional and societal agents. Advertisements in which power is exercised by the use of rhetoric and linguistic expressions are categorized as *power in discourse* i.e. power is with situational agents.

CONCLUSION

On the basis of six analyzed beauty product adverts it can be concluded that advertisers use various types of strategies and linguistic patterns such as persuasion techniques, technical vocabulary and slogans to catch attention of women. These adverts have ideologically contested vocabulary which portrays what an ideal woman is. Use of pronouns such as “you” is utmost strategy in the adverts which is used to directly involve the viewer. Inter-textuality is also seen in the adverts as advertisers use the words of other fields like science. Technical words in the adverts show that advertisers have up-to-date knowledge of the recent technologies. Positive self-representation of beauty products adverts make women believe of their standard and consciously or subconsciously urge women to buy products.

Globalization has deep impact on our lives so as beauty of daily life. Time has suppressed the notion that “beauty is skin deep” and focuses on outer looks in present society. It’s an undeniable fact that physical appearance of women plays important role in her social and personal life. Haliza (2006) points out that “physical appearance for women is heavily subjected to social judgment”. However some people do not consider advertisements of worth value but it must be kept in mind that adverts “create ultimate standard of worth, so that women are judges against this standard whether we like it or not”. When advertisements shown up regularly, an ideal image of the adverts become normalized. Language is a powerful tool to communicate by which advertisers facilitate women to buy a way of ideal life as Fairclough states that it’s the complexity of media discourse through which different ideologies are disseminated. In short, advertisement can never be eradicated from society. Every advertisement is an object of aesthetics itself and has become a part of daily life in which people engage themselves so giving rise to a “sub-literary genre”.

Future Research Considerations

The current study analyzed only three types of adverts named mascara, lip color and nail color. Future researches can be conducted on other beauty products from other sources such as magazines and multimodal commercials. Moreover, an in-depth study of advertisements from semiotic perspective is also needed in future.

REFERENCES

- Atchison, J: 1999. *Cutting Edge Advertising*
- Beasley, R & Danesi, M: 2002. *Persuasive Signs*, Berlin: New York
- Belinda, D: 2010. *Discourse connectives in genres of financial disclosure: Journal of Pragmatics*.
- Berger: 2000. *Ads Fads and consumer culture*
- Bhatia, V: 1993. *Language use in professional settings*, London: Longman
- Bruthiaux, P: 1996. *The Discourse of Classified Advertising*, Oxford University Press
- Cook, G: 2001. *The Discourse of Advertising*, London & New York
- Dyer, G: 1982. *Advertising as communication*: London
- Fowler, R: 1991. *Language in the News: Discourse and Ideology in the Press*, London

- Geis, M: 1982. *The language of Television Advertising*: Academic Press, New York
- Goleman, J: 1983. *Syntax & Semantics*: Academic Press, New York
- Grice, P: 1975. *Logic and Conversation*: Academic Press, New York
- Halliday, M & Hassan, R: 1976. *Cohesion in English*: Longman, London
- Iten, C: 2005. *Linguistic meaning, truth conditions and relevance*
- Jazcolt, K.M: 2005. *Default Semantics*, Oxford University Press
- Kress, G & Leeuwen: 1996. *Grammar of Visual Design*
- Leech, G: 1996. *English in Advertising*: Longman, London
- Mardh, I: 1980. *On the Grammar of English Front Page Headlines*, Sweden
- Musolff, A.: 2006. *Metaphors scenarios in Public Discourse*
- Nair, B: 1992. *Gender and Generative Grammar*: London
- O'Donnell, W & Todd, L: 1991. *Variety in Contemporary English*, London
- Saussure, L & Schulz, P: 2005. *Manipulation and ideologies in the twentieth century: Discourse, Language, Mind*
- Sayer, A.: 2006. *Language and Significance, or the importance of import: Implications for Critical Discourse Analysis*, Journal of language and politics
- Sells, P & Gonzalez, S: 2002. *The Language of Advertising*, [http: www. Stanford](http://www.Stanford)
- Stauderman, B: 1985. *Do you say what you mean? Advertising/ marketing review*
- Twitchell, J: 2000. *Twenty ads that shock the world*, New York
- Van Dijk, T: 1988. *News as Discourse*
- Vestergaard, T & Schroder, K: 1985. *The Language of Advertising*, Oxford: Blackwell
- Widdowson, G: 2004. *Text, Context & Pretext, critical issues in discourse analysis*: Oxford, Blackwell
- Wodak, R: 2006a. *Mediation between discourse and society: assessing cognitive approaches in CDA*. 2007: Pragmatics and critical discourse analysis

Appendix: A

Green	<ul style="list-style-type: none"> • calm, soothing, reassurance, peaceful, health, growth, life, healing, money
Blue	<ul style="list-style-type: none"> • credible, reliable, professional, trust, strength, peace, confidence, integrity
Purple	<ul style="list-style-type: none"> • curative, protective, thoughtful, wise, imaginative, royal, luxury, dignity
Yellow	<ul style="list-style-type: none"> • enlightening, abundance, caution, clarity, warmth, optimism, cheerful, friendly
Orange	<ul style="list-style-type: none"> • energizing, desire, warmth, cheerful, confident
Red	<ul style="list-style-type: none"> • demanding, passionate, exciting, youthful, danger, daring, urgency
Gray	<ul style="list-style-type: none"> • balance, neutral, calm, stability, security, strong, character, authority, maturity
Black	<ul style="list-style-type: none"> • sophistication, power, formality, mystery
White	<ul style="list-style-type: none"> • freshness, hope, goodness, light, purity, cleanliness, simplicity, coolness
Pink	<ul style="list-style-type: none"> • romance, compassion, faithfulness, beauty, love, sensitivity
Gold	<ul style="list-style-type: none"> • wealth, success, status, generous, living, wisdom, charisma, optimistic
Brown	<ul style="list-style-type: none"> • stable, reliable, approachable, genuine, organic