

EXPLORING THE VEILED IDEOLOGY IN COSMETICS ADVERTS: A FEMINIST PERSPECTIVE

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ABSTRACT

This study examines ten (10) different beauty advertisements of cosmetics in fashion magazines in order to explore how these adverts manipulate their female customers and hoodwink them into thinking they are able to eliminate gender imbalance. It also explores how language and images are employed to make women realize their status in male chauvinistic society. Before analyzing the adverts, a detailed account of findings of previously done research has been presented in order to justify the importance of topic under discussion. A qualitative research has been conducted on beauty products adverts with respect to semiotics, extending the concept up-to multimodal social semiotic theory to illustrate the importance of use of multiple signs in social context. Discourse analysis has been done using the idea of Fairclough's concept of language, power and knowledge to analyze text used along with signs in cosmetics adverts. In adverts language and signs are used to manipulate the minds of women. It is the power of media that tempts women of all age groups to buy products even which they don't need. They live in a lifestyle which advertisers present. This study exposes how print media constructs certain ideologies regarding feminism in its advertisements.

Keywords: Adverts, media discourses, gender, feministic perspective, semiotics.

INTRODUCTION

The purpose of this research is to analyze the advertising strategies used by advertisers in order to change or construct the ideologies of people from the feminist perspective. Courtland L. Bovee and William F. Arens state in "Contemporary Advertising", a 'bundle of values' "that the consumer needs to be able to identify with. Whether couched in presentations that emphasize sex, humor, romance, science, masculinity, or femininity, the consumer must be able to believe in the product's representation" (Bovee and Arens 1989). "Positioning Statement", by Gerald E. Hills (1997) in "Marketing Option and Marketing" is "how a company's product (or service) is differentiated from those of key competitors." So, advertisers make use of positioning statement in convincing manners to promote their commodity. Adverts in fashion magazines are best examples of powerful print media which influence women on regular bases. Print media is frequently teamed with cosmetics products adverts. Most of the time, they tend to provide us testimonies by renowned models or those who use the products, or by giving us comparison of their product and others' on the basis of their price, quality and miraculous results. Meyers-Levy and Malaviya (1999) called these strategies used by advertisers as 'process of processing advertisement'. According to them, "People are likely to experience serendipitous sensations or feelings that might be generated from the process of processing the advertisement" (Levy and Malaviya 1999, p: 52).

Advertisers, in order to make sure that adverts must reach the target viewers, want to select the right medium and strategies. Mostly, the target viewers are girls and middle aged women

but women from old age group are also seemed to be interested in improving their outlook. So, print media, especially fashion magazines, has equal impact on women of all age groups. Sign, and language which they select for advertisements play an important role to attract women. As Stafford (1996) argues, "Goods and services require distinct advertising strategies" (p: 23). There are many linguistic devices which are used by advertisers to attract the viewers. Lexical choices are used to describe the effectiveness of bodily improved process. "The concept of 'ideal' women is portrayed through visual, textual and contextual aspects of the adverts. Advertisers select different visual and linguistic strategies to persuade and convince their audience. According to Jhally (1990), "it could be argued that advertising is the most influential institution of socialization in modern society: it structures mass media content [and] it seems to play a key role in the construction gender identity". Such kind of situation shows how people who are in the hands of media are exploited, which exercises its power and control to manipulate women's beliefs, thoughts and concepts of beauty. According to Ceulemans and Fauconnier (1979), advertisers consciously and deliberately present women images to project the ideologies regarding women image in the society. Thus, there is a need for studies to investigate the use of language and other semiotic polarities in beauty product advertisements.

REVIEW OF THE RELATED LITERATURE

While doing structural and cultural analysis of advertisement Judith Williamson (1978) used the word 'metastructure' for the process of advertising commodities, "where meaning is not just decoded within one structure, but transferred to create another". According to Bovee and Arens (1986), "most readers of advertisements look at the illustration, read the headline, and read the body copy, in that order." Visual images, hence help decoding messages in the advertisements. According to Jhally (1990), constitution of meanings occur at different stages and among those stages transformation of meaning from sign to sign is the most important one. Viewers not only perceive the meanings of sign but try to re-create according to their own understanding. They decode the message encoded by advertisers who while making their material, carefully shape it according to the cultural compatibility and the demand of audience. According to Messaris (1996), "The pictures in television commercials, magazine advertisements and other forms of advertising often convey meanings that cannot be expressed as well, or at all, through words or music". McQuarrie and Phillips (2005) says, "Indirect persuasion attempts are common in magazine advertisements" and while supporting their idea through experiment using response latency data, asserts if consumers are provided with an indirect metaphorical claim, they become more receptive to the idea of advertised brand. According to Macdonal (2003), Fairclough (1995) and Manjula Kalliat (2013) advertisement texts along with all other types of text are discursive construction of ideology. Dingena (1994), Schroeder (2002) and Manjula Kalliat (2013) asserted that the way of advertising any object has now suffered a shift. Now advertisers use large number of images and techniques to seek audience's attention. Adorno and Horkheimer considered advertising as a 'pure representation of social power' (1972: np). Unlike words, there are few methods to read images (Anstey & Bull 2000). Kress and van Leeuwen (1990 [1996]) presented their principle of social semiotic approach for reading visual imagery which provides an easy way to decode multiple meanings of the same image. Department of Communities (2012) says that, "media affects our ideas of who we are and what we could be. We create our identity in relation to the images we see around us, from a young age".

Ceulemans and Fauconnier (1979) says about women image, "Since women are perceived as the major consumers, advertising manipulates the female image in order to persuade women

to buy”. They further emphasized the idea that women in the adverts of beauty products are presented in a way that make other women to follow them ‘in order to attract men’. Sullivan and Connor (1988) found in their research done on advertisement that, in 60 per cent of advertisements women images are projected as decorative items and women’s role is to allure and seduce men. According to United Nations (1995), it has been noted in 4th Women Conference in September 1995 at Beijing that there is, “the continued projection of negative and degrading images of women in media communications”. Baudrillard (2005) asserts that women’s magazines are considered to be the source to influence women by pressurizing them in such a way that it becomes inevitable for women to buy products advertised in the magazines. According to Arpita Sharma (2012) visual imagery, as a socializing agent has strong influence and persuasive qualities which when employed in advertisement can change and affect our experiences and understanding. Furthermore, along with positive impact, it also portrays women as object that can be “bought and sold” (p: 1-7) Diane Ponterotto (2014) asserts that “the representation of the female subject in social discourse is filtered through a patriarchal lens”. According to Mansoor (2013), despite being approximately half of Pakistan’s population, women are not enjoying equal and unbiased representation and “traditionally male-dominated, media world has men defining media policies, priorities and agenda including how women are portrayed and presented”.

The present literature review has provided us sufficient insight into the research done on how advertisements function, how images they present play important role and portrayal of women in these adverts but this study has been done in slightly different perspective. Although there is done a lot of research on the advertisements but there is no significant work done on the portrayal of women in print media advertisements and the ideology they disseminate in cosmetics adverts. So, it is justified to carryout research on the topic under discussion and to highlight present issue.

RESEARCH METHODOLOGY

In order to analyze the cosmetics adverts, two approaches have been incorporated in order to analyze the data. Based on the foundations of semiotics, multimodal social semiotic approach inspired by Kress and van Leeuwen (1990 [1996]) has been adopted to study signs, in their social context. Here, the focus is only on two aspects of the theory, signs as individual entity to represent one particular ideology in society and the presentation of one particular ideology through multiple semiotic resources. In all types of adverts different social and (non)linguistic processes are involved. Therefore, semiotic analysis is done to construct a relation between such social practices and (non) linguistic properties of beauty adverts of cosmetics. Fairclough (1985 [1989] [1993]), uses CDA as an approach to study text. His discursive approach to analyze text has been employed to unveil the hidden ideology present in the language of cosmetics adverts. The above mentioned methodology, for this study, has been used to answer our following research questions:

1. How are (non) linguistic patterns employed by the advertisers of the print media cosmetics adverts to affect female readers?
2. How do advertisers portray women to disseminate gender bias ideology veiled in cosmetics adverts?

Adverts have been analyzed qualitatively because qualitative analysis is more suitable to investigate that how, by means of discourse in adverts, ideology and meanings are constructed among people. I have analyzed adverts of different beauty products. Sampling has been done purposely because this research investigates adverts of beauty products like

anti-aging creams, lipsticks, nail paints, mascara and eye liners etc. These adverts have been collected randomly from different print media fashion magazines available locally. The findings of this research efforts can contribute to the women's awareness of truth regarding the frequently printed adverts in fashion magazines and, can also be fruitful for gender-based studies. Last but not the least, a brief conclusion is drawn regarding the results of this research.

THE SEMIOTIC APPROACH

Signs are major part of the language, a language carries different kinds of signs in it for example, images, sounds and words, all come under the umbrella of sign. The main purpose of this study is also to identify these signs implied by cosmetics adverts to manipulate female viewers.

Semiotics includes three schools of thought. First conforms to the Russian formalists, Second deals with the de Saussure, Barthes and Peirce's perception of system of signs. Third, which is inspired by the ideas of Michael Halliday, is related to social semiotic approach that influenced various linguists to extend the idea into studies of literature i.e. by Threadgold, Thibault, visual semiotics i.e. by O'Toole, Kress and van Leeuwen, and music (van Leeuwen), and other semiotic modes i.e. by Hodge and Kress (Parsa: U/A). For Roland Barthes (1967) 'semiology' stands for 'the system of signs'. According to Barthes, "semiology aims to take in any system of signs, whatever their substance and limits; images, gestures, musical sounds, objects, and the complex associations of all of these, which form the content of ritual, convention or public entertainment: these constitute, if not languages, at least systems of signification" (Barthes 1967, p: 9). Umberto Eco has defined it as 'that is concerned with everything that can be taken as a sign'(Eco 1976, p:7). For Saussure, 'semiology' was 'a science which studies the role of signs as part of social life'. This approach, that the language is a system of signs is influenced by Ferdinand de Saussure's theory concerning the form, sign, signified and signifier. Signifier is the word or image of the object, signified is the object itself for example image of the tree is signifier and tree itself is signified (Saussure 1983 [1974]). Saussure observed 'the arbitrariness of the sign' and focused on the arbitrariness of the link between the signifier and the signified (Saussure 1983 [1974]). According to Saussure 'sign' results from the combination of the 'signifier and the signified' (Saussure 1983 [1974]). While doing analysis 'system of signs' should be considered as a 'united whole' through which it becomes possible 'to identify its constituent elements'. (Saussure 1983[1974]). This study includes the same concept of analysing 'system of signs' present in cosmetics adverts. Every cosmetic advert is studied and analysed as united whole and signs are separated one by one to convey the idea that how they are deliberately used by advertisers to convince their target viewers and to promote their products.

Semioticians generally argue that meanings are derived conventionally from signs. According to Peirce 'any material image' may represents what it looks like but, is 'largely conventional in its mode of representation' (Peirce 1931). C. S. Peirce categorized patterns of meaning in signs as iconic, symbolic and indexical. In 'iconic signs', there is a likeness between the signifier and the signified it represents. In 'indexical signs', there is inherent relationship between the signified and signifier. 'Symbolic signs' have arbitrary and conventional relation between signifier and signified (Parsa: np). Cosmetic adverts deliberately use certain conventional signs to instigate their viewers to buy the beauty product, for instance, white skin is considered to be the sign of beauty and soft skin is considered to the sign of young

age. But according to Saussure sign is not consists of fixed meaning. When describing social constructivism overall: it is ever changing and adapting to the time period wherein it is being used (Saussure, 1983 [1974]). Signs are both denotative and connotative. Signs are both conventionalized and contextualized (Chandler 2003). Signs combined syntagmatically and paradigmatically into codes. According to Rose, “Indexical, symbolic and connotative signs refer to wider systems of meaning. These wider systems can be characterized in a number of ways. They have been called ‘codes’ by Stuart Hall (1980), ‘referent systems’ by Judith Williamson (1978), and ‘mythologies’ by Roland Barthes (1973). Each of these terms means something rather different, and each has somewhat different methodological implications” (Rose 2001, p: 88).

Social codes are presented by variety of modes which are considered as semiotic resources to construct an ideology. Kress (1996) in ‘Reading Images’ asserts that semiotic modes are shaped by the features of the medium and by the necessity, context and cultures of the societies. Social semiotics, according to Kress (2010) is the study of signs and their importance in social context (p: 3). Use of multiple modes to construct a social reality by combing various signs itself becomes semiotic resource for constructing new ideologies. Kress (2013) explains, “In social semiotic multimodal theory it is assumed that sign-, meaning- and knowledge-making are the effects of communication in social environments, with their potentials and constraints. Sign-making is one aspect of interaction-as-communication, whether with a social other or with some aspect of the world. Without interaction-as communication there is no meaning-making, no learning, no (change to) knowledge” (Kress 2013). Semiotics has now become an academic discipline. Now semioticians study how meanings are made not only being concerned with communication but also to maintain reality.

THE DISCURSIVE APPROACH

The term discourse includes two senses of meanings: first, discourse as social action and interaction which is of great significance in linguistic studies; the other one is discourse as a social construction of reality as well as a form of knowledge, which is the main force in post-structuralist’s social theory studies. As mentioned previously that analysis of linguistic data is based on Fairclough’s approach of discourse analysis. The sole purpose is to investigate the link among language, power and ideology and to explore, how advertisers manipulate women to buy the products. So this research also focuses to analyse the linguistic strategies used by advertisers in adverts of beauty products. Therefore, discourse analysis can be viewed as a way to show systematic relationships between socio-cultural practices, intertextual analysis, texts including spoken and written, visual images and sound effects (Fairclough 1995, p: 17-18). The discursive approach is influenced by Michel Foucault. Foucault’s discourse approach is a bit wider than Saussure’s semiotic approach, in the sense that it also incorporates power or knowledge in correlation with history and historical events. Discourses appertain broadly to knowledge and knowledge construction. (Fairclough 1995, p: 56).

DATA ANALYSIS

Here, the selected beauty adverts have been analysed using the above mentioned concepts of semiotics, signs and discourse analysis to unveil hidden ideologies.



Ad. 1 L'Oreal Paris White Perfect

In this advert of beauty product of L'OREAL, advertisers capture the attentions of women by drawing a comparison between IPL (intense pulsed light) and L'OREAL day cream. They proved it through clinically proven results. IPL is an effective cosmetic procedure for whitening and spots reduction, but in this advert, they claim that L'OREAL PARIS introduces the revolutionary white perfect laser. They also say that it is a first whitening treatment that gives you 68% more radiance than IPL in order to make it more persuasive. Starting words of the advert are "Incredible Radiance" and are very attractive and convincing for women. These words make the women realize that they should use this product in order to obtain "Incredible Radiance". Font of these words are larger from the rest of words. Color of these words are white which seems to depict white complexion. They have also described another attribute of their product "White Perfect", "White" is again written in white color. At the left side, in bottom, there is a statement Spotless Radiance. No fear. No risk. Above this statement there has been displayed a beautiful face of a woman whose complexion is radiant and spotless. Her glowing face could be a solid appeal for women, to purchase and use this product in order to obtain glowing face like modal girl of the advert. They have also claimed that 100% women have agreed to delay their planned IPL session after using white perfect laser essence in day cream. Such type of advert convinces women to use product because they usually do not have good skin and complexion.



Ad. 2. L'Oreal Paris Volume Million Lashes

In this product of L'OREAL, advertisers select interesting word "Millionaire" in order to capture the attention of women. They present their product in such a manner that if we use their product, we can become a Lash Millionaire. They also have portrayed a modal with

dense and thick lashes so that women are compelled to use this product in order to gain thick lashes so that they can appear good looking. They launch their product and by means of advertisement they try to make it the need of women so that only by using this product, they can make their lashes thick which will improve their look.



Ad. 3. LAKME Vitamin Enriched Lipstick

This advert starts with interesting question asked by modal girl, “WHEN THEY CALL ME **SOFT SPOKEN**, ARE THEY REFERRING TO MY **LIPS**?” There may be different interpretations of this statement. It is obvious that girl who is taken as a modal is **SOFT** spoken but she wants to convey that actually she is not soft spoken but it is her **LIPS** which have made her speech soft and people are used to call her **SOFT** spoken. “WHEN” “SOFT” “LIPS” are written in larger font but the font of other words in this statement is small so that these words can be appeared more prominent and eye catching. These three words are also written with red color in order to make them more prominent, but other words are written in black color, which are less prominent. Color of **LIPS** and **ENRICHED** is same which depicts indirectly that lips are also enriched enough to cast spell on viewers. Color of the name of the product “LAKME” is green and color of case of product is also green. Slogan of product “on the top of the world” is again of the same color. This color scheme is interesting and eye catching and convinces other women to purchase this product. On the whole this statement is persuasive enough to tempt women that they can obtain **SOFT** lips like modal by wearing this lipstick. In advert, lips of modal are made intentionally glossy and **SOFT** because, she has used LAKME lipstick which is vitamin enriched. They have also written interesting speech which seems to be spoken by modal girl “WHEN I want whisper **SOFT LIPS**, I wear LAKME’s new lipstick..... make a statement without saying a word”. They have selected very interesting words for this speech which make it persuasive and attractive for women so that by wearing this lipstick, they can tempt men towards themselves because of sensuous impact of lipstick. This advert is promoting this ideology that soft lips and being soft spoken is only possible if you wear “LAKME” lipstick.



Ad. 4. L'Oréal Paris Aisha collection

In this advert of L'OREAL advertisers have selected a celebrity "Sonam Kapoor" instead of an anonymous modal girl. They have selected her name which previously was her name in movie "Aisha". They have chosen a celebrity and her name personally so that they can convince women that this celebrity is one who is using their product and because of these products she has got such a stunning looks. In the start of the advert there is an interesting statement "L'Oréal Paris proudly present." In this statement, there is alliteration which makes it interesting and eye catching. They have also written "the Aisha collection" that has different font size. Word "Aisha" is more prominent not only in these three words but also in the whole text of the advert. Beneath this statement there is a paragraph in which they have tried their best to convince women that they can create their own "Aisha" look with product from the L'Oréal Paris Collection. They have given an impression that women who will use these products, will really feel like a real star. Further, they have also given an attractive offer, "participate in the contest and you could win a golden opportunity to walk the red carpet with Sonam Kapoor". This offer will definitely attract women and while waking with a celebrity they will also consider themselves, a celebrity. At the left side of the advert they have portrayed the girls who have got opportunity to walk the red carpet with Sonam Kapoor. These pictures can also be a great inspiration for women.

This advert is also shaping an ideology that celebrities are ideal personalities and one should must follow them if he or she wants to have personality like them.



Ad.5. L'Oreal Paris Revitalift

This is the advert of anti-aging cream of L'OREAL in which they claim that women can even stop the phenomenon of aging by using this product. Such type of adverts triggers a sort of inferiority complex in aged women who think that they can only look attractive if they appear as young lady.

In the start of this advert advertisers have made a statement "Give us 8 weeks you will see clinical results of DEEP Set Wrinkles". There is a personal address in this advert to its reader for practical purpose. The use of the second-person pronouns such as 'you' and 'yours' is to create more intimation with the readers. In the bottom there is also a slogan "stop living with your wrinkles... start seeing smoother, younger looking skin" again they directly address the reader and invokes a desire in them that they can attain good skin without wrinkles and can appear more young and beautiful. They have also claimed that their product is world's no.1 product. Such kind of claims also provokes readers to purchase the product. Besides giving one product, they have specified their product in day cream, night cream and eye cream differently.



Ad.6. Lancome Midnight Rose

In this advert advertisers cast spell on readers through a word “ROUGE”. Vocabulary is the powerful tool used by advertisers to manipulate readers. They have portrayed “ROUGE” in such a manner that a reader would find himself ensnared by the advert. They have portrayed strikingly beautiful modal who is also celebrity and wearing red lipstick. Modal is looking towards readers. She is also wearing red nail polish. In this advert, a heart is shown which is also of red color. In the heart, there is a slogan “ROUGE IN LOVE”, and beneath this statement product is presented in the white background. In this advert they have perfect combination of red and white which is also eye catching and attractive. Heart in the background is depicting that by using this lipstick women can attract the attention of men and they will surely fall in Love with them. There is a solid appeal for readers to be attracted towards this product because its impact is really very convincing and persuasive. They have also introduced another shade of lipstick and for this color they have used an interesting slogan “midnight Rose”. This shade of lipstick is pink but they don’t portray modal wearing this color of lipstick. But there is a strong appeal in its slogan. “mid-night Rose”, they are indirectly addressing readers that they can wear this color and can make their looks more beautiful, particularly in night to attract their partners. Color of casing of lipstick is silver and color of dress of modal is also silver. This silver, white, pink and red color scheme is very attractive and catches the attention of readers in the very first glance.



Ad. 7. LANCOME Replenishing Lipcolor

This is another advert of “LANCOME” in which they have taken the celebrity “Kate Winslet” as modal, and there is a strong appeal for readers in this advert. They won’t stop themselves to look at this advert. The slogan which they have written at the start and top of the advert is very persuasive and meaningful, “The new *sexy nude*”. They want to convey that this lipstick could enhance readers sexually. It is quite astonishing how they associate a cosmetic product with sex. Slogan “*sexy nude*”, is also written in italics in order to make it more prominent and the part of body which they have shown is also nude. Her lips are half opened and she is staring at readers. Beneath this slogan there is another statement “Replenishing lip color”. “*Indulgently light*”, both words “Replenish” and “Indulgently” again depict that audience can appear more beautiful and can appeal sexually. “*Indulgently light*” is also written in italics, these two words not only ascribing the qualities of lipstick but also tell us that users can make their lips “Indulgent” and “light” by wearing this lipstick. They have also mentioned other features like, “Replenishing and enhancing lip color and Bare-lip sensation Pro-Xylane”. Use of word “Bare-lip” is interesting, because lips are bare

always. They have also used terms like “beautifully replenished lips”, “shiny, translucent color”. All these words and terms are making this advert more persuasive and attractive. They have displayed three Matte shades of their product in beautiful casing. All attributes of product and appearance of modal is really convincing for a reader to purchase this product.



Ad. 8. L'OREAL Miss Candy

In this advert of L'OREAL modal which advertisers have chosen is in very tempting pose. Its one eye is closed and one is opened. Her pout, and shade of her glossy lips are very persuasive. On the other side, they have shown her lips and pout in zoom. There is also a slogan which is supposed to be made by modal, “MY LIPS? CANDYLICIOUS FOR HOURS!” Question mark before “MY LIPS?” is meaningful and asking readers to think about her lips. Company has made an interesting clipping “CANDYLICIOUS” this is again meaningful expression for lips because “Candy” is something to eat and model is saying that her lips remain Candylicious for hours. They want to say that we can appeal anybody because of having candylicious lips for hours. The color scheme which they have selected is pink and green. Shade of lipstick is pink and eye shade which they have applied is green and matches with the color of her eyes. Color of phrase, “SO SWEET” is green and color of “Miss Candy” is pink. These two colors of the shades are of eyes and lips of the modal. This color scheme, appearance of modal, and the selection of words like “Candy”, “SWEET” and “CANDYLICIOUS” are very convincing. Words, especially “SWEET” and “Candy” are seemed to be looked like eatables, but they use them for lips because they want to convey that women can attract anyone towards them because of their lips. They want to convey to the women that they can become “Miss Candy” and attract others like this modal. Slogan of L'OREAL “Because you're Worth it”, is also convincing and making the concept that it is all benefit of the customer who will purchase their product and it is such a good and worthy thing to use that it makes them valuable.



Ad. 9. LUSCIOUS Mineral Foundation

In this advert, there is a whole range of cosmetics of “Luscious”. Model which they have taken is wearing all these products which they have introduced. They have introduced the model and tell the readers in a very interesting manner, the kind of make-up she is wearing. Model is looking very attractive and beautiful, they have made the impression that model is looking beautiful because she has applied the cosmetics of “Luscious”. They have introduced the model Mahira in the start by writing, “**Mahira** is wearing...” They have given the viewers an impression that what Mahira is wearing is also in their access and they can look as beautiful as Mahira is looking. They have given the details of cosmetics which she is wearing. With each product, they have selected interesting things instead of colors and these things are depicting the color of product which she is wearing. With the single use of foundation, consumers would appear fairer than before. So, they have introduced their foundation with an interesting statement, “**HD Mineral Foundation** in Ivory 0”. They have replaced the white color with Ivory. For eyes, they have given a statement “**Glamoreyes Palette** in Metallic”. They have replaced the make-up kit with Palette and her eye shade with Metallic because color of her eyes shade is Golden Metallic. Then they introduced their blush with a statement “**Blush** in Champagne”, so they have compared the color of her cheeks with French vine Champagne which is of red color. For mascara they have given a statement “**Incredible Lash Mascara**”, means your Lashes would be Incredible if you apply this Mascara. Then they have given the last statement about lipstick, “**Signature Lipstick** in Raspberry” in which they have compared the color of lipstick with a fruit “Raspberry” that makes our lips like Raspberry if we apply this lipstick. The names of all make-up products are written in larger font like “**HD Mineral Foundation**”, “**Glamoreye Palette**”, “**Blush**”, “**Incredible Lash**”, “**Signature Lipstick**”, rest of the statement is written in small font.



Ad. 10. L'OREAL PARIS GlamShine

In this advert of L'OREAL Paris, Cheryl Cole, a British model and television personality, has been selected by advertisers to advertise lip-gloss. Selection of the Cheryl Cole as model has been authentic to the use of their product. **GLAM** used in the caption of the advert is the short form of glamor. Only glam instead of glamor is written to show informality between advertisers and audience. Name of the product is also **GLAM SHINE**, which represents that advertisers understand the audience and their bent of mind. There is applied light make-up on the model's face but lips are glossed with pink color in dark shade to make lips prominent

among other features of the face. Advertisers have deliberately done this to make audience realize that only their product can make them glamorous. They have also written caption in pink color in pink color to further enhance the idea of necessity of their product. The caption 'Let your glam shine through new GLAM SHINE' represents another ideology. Advertisers are suggesting that if women want to liberate themselves from the shackles of sub-ordination, it is inevitable to use their product. Indirectly, they are suggesting women to gain confidence by applying their product. Advertisers have placed the model in the spotlight. Everything else is blurred except model's face, the product and the captions regarding the product. It means that only important things are face, and the product. Caption is made clear to divert audience's attention towards the qualities possessed by the product. Name of the product is written in larger font to separate it from other words for the identification purpose. Face of the model is also visible in the glass of the table and eyes are directed towards the audience. It means that by using this product, women can be so confident about their looks and beauty that they can face anyone at any time and can also enjoy the idea of being beautiful wherever they find chance to look at themselves. Brand's specific slogan 'because you worth it' has been used to remind audience that they will use the product having good reputation and promising qualities.

Advertising strategy and linguistic devices used by advertisers

Sr. no.	Advertising strategies/ linguistic devices	Examples
1.	Use of Positive Words in Adverts:-	Incredible Radiance", "powerful", "White Perfect", "Spotless Radiance", "Worth", "Effective", "Revolutionary", "More Radiance", "Lash Millionaire", "Thicker lashes", "Million lashes", "Soft Spoken", "Vitamin enriched", "Luscious", "Top", "Star", "Golden Opportunity", "Red carpet", "Smoothing", "Younger-looking", "Clinical Results", "Midnight Rose", "Rouge", "Replenishing lip color", "Indulgently light", "Beautifully", "Shiny", "Translucent", "Sweat", "Creamy", "Candylicious", "Candy", "Ivory", "Raspberry", "Metallic", "Glossy", "Glitter", "Stunning", "Amazing", "Simply Gorgeous", "Feel Good".
2.	Use of Negative Words in Adverts:	"Fear", "Risk", "Proudly", "Deep set wrinkles", "Sexy", "Nude", "Bare", "Champagne", "Wrinkles", "White-perfect", "Soft-spoken", "Deep-set", "Anti-aging", "Anti-wrinkles", "Younger-looking", "Bare-lip", "Light-reflecting".
3.	Use of Pronouns	<ol style="list-style-type: none"> 1. Enhance your natural lip tone. 2. My lips? Candylicious for hours! 3. Because you are worth. 4. For a more beautiful you. 5. When they call me soft spoken, are they referring to my lips? 6. Create your own "Aisha" look. 7. Stop living with your wrinkles.
4.	Slogans made by different brands	<ol style="list-style-type: none"> 1. Because you're worth it (L'OREAL). 2. Top of the world (LAKME). 3. For a more beautiful you (MEDORA). 4. You can feel good (MEDORA). 5. Barbie-like eyes (LANCOME).

5.	Numbers	<ol style="list-style-type: none"> 1. <u>6 HRS</u> of luscious creamy shades (LOREAL). 2. Rouge in love <u>6 hour</u> high potency lip color (LANCOME). 3. <u>68%</u> more powerful than IPL (LOREAL). 4. <u>3X</u> thicker lashes with volume. 5. Give us <u>8 weeks</u>, you'll see clinical results on deep-set wrinkles. The world's no. 1 anti-wrinkles brand (LOREAL). 6. The first ultra-caring lipstick (LANCOME).
6.	Manufacturing consents through implications	<ol style="list-style-type: none"> 1. L'OREAL PARIS introducing the revolutionary white perfect laser the first whitening treatment that gives you 68% more radiance than IPL. 2. While its vitamin and moisturizer keep my lips soft long after I take it off. 3. The first ultra-caring lipstick with Pro-Xylane in new infinitely light texture. 4. The first micro-vibrating mineral foundation
7.	Invoking inadequacies	Spots, deep-set wrinkles, phenomenon of aging, smudge messy, dry hair, dull hair, split ends.
8.	Unreal representation	<ol style="list-style-type: none"> 1. Spotless radiance, no fear, no risk (LOREAL). 2. Become a Lash Millionaire (LOREAL). 3. When they call me soft spoken are they referring to my lips (LAKME). 4. Stop living with your wrinkles... start seeing smoother, younger looking skin (LOREAL). 5. The new sexy nude. Replenishing lip color. Indulgently light (LANCOME). 6. My lips? Candilicious for hours. 7. I put it on. I take years off (LOREAL).
9.	Celebrity Endorsement	<ol style="list-style-type: none"> 1. Mahira is wearing (LUSCIOUS). 2. Want to meet Katrina Kaif? (OLAY). 3. 5 problems only 1 solution- Aishwarya Rai (L'OREAL). 4. The Aisha collection- Sonam Kapoor (L'OREAL).
10.	Emotive words	Younger-looking skin, Replenishing, translucent, ultra-caring shiny, Luscious, Luminous, Effortless Precision, Glossy, glitter, Fun and Flash, miss pop, incredible radiance, white perfect, spotless radiance, Lash Millionaire, soft spoken, Glam shine.

Table: 1

Table. 1 presents the examples of linguistic tools and strategies used by advertisers in the cosmetics adverts under analysis. It is found that there is an interesting combination of informal and formal adjectives\words. They also ideologically express the grammaticality of text, statements and slogans which they have used in adverts. They have used different tenses, active voice, passive voice, direct and indirect speeches, parallelisms, foregrounding, pronouns and nominalization. These linguistic tools intensify the meaning of text. E.g. use of "Incredible radiance", "Spotless radiance", "White perfect" in order to intensify the meaning. There can be parallelism, repetition and certain other devices used in adverts. Most of the sentences used in the adverts are declarative simple and present. But in suggestion and recommendations of future sentences are also used. Most sentences are active but passive sentences are also used e.g., 1. "For a more beautiful you", 2. "The first ultra-caring lipstick with Pro-Xylane in a new infinitely light texture". Pronouns are also used to make the impression more informal and friendly in order to convince the viewer. Viewer would consider that advertiser is like a friend who is giving solution of his\her problems. It brings viewer more closely to advertiser. Pronouns that "you", "your", "I". "You" and "your" like pronouns are more promising and refer to personal experience of person used to advertise the

product and it seems more truthful and sincere. “You” depicts your benefit, “I” depicts personal experience, and “we” shows effort of whole team work.

We can also see that in different adverts, advertisers have given “scientific proven results” to ensure their viewer that the product in their hand is scientifically proved. They have also used words loaded with scientific terms in order to convince viewers. They have manipulated their viewers that their product is technology based e.g. 1) New vitamin enriched lipstick. 2) The first ultra-caring lipstick with Pro-Xylane. 3) IPL (intense pulsed light), now Loreal introduces the revolutionary White Perfect laser, the first whitening treatment that gives you 60% more radiance than IPL. 4), the first micro-vibrating mineral formation. (L’OREAL lipstick). Poetic devices have also been used, for instance, “so sweet” as Alliteration. In adverts, significance of numbers can also be seen which are used widely. By means of numbers advertisers want to throw light on findings and results of products.

DISCUSSION

Examples and analysis have proved that all adverts provoke women to gain the beauty explained and depicted in adverts. They would like to have all these qualities and attributes for themselves e.g. “My lips? Candilicious for hours!”, “incredible radiance” and “Become a Lash Millionaire”, by means of such slogans and attractive attributes, advertisers lure women to the way they want and mislead them. Advertisements shape woman’s ideology and influence and even change their lives. The viewers which are supposed to be attracted towards adverts are women. They lure women by telling them solid reasons about their beauty products. In fact, the language used by advertisers depicts power over beauty to reduce ugliness. They convince women that their product is better than others. They create an environment of “us” and “them” by drawing different comparisons. Jonathan Culler gives an example of a brand of a car as status symbol which is considered to be the sign of wealth. While giving the example he says, “In one sense a Rolls-Royce is an index of wealth in that one must be wealthy in order to purchase one, but it has been made a conventional sign of wealth by social usage” (Culler 1975, 17).

Female images in women’s magazines are in trend. It is considered to be the most important place to sell products by influencing the readers of these magazines. Advertisers have used various linguistics devices along with signs such as direct address, positive vocabulary, headlines, and catchy slogans to attract women. In addition, the vocabulary used in the beauty product advertisements are ideologically contested. Such vocabulary carried certain ideology of what constitutes beauty such as having anti-wrinkles or “deep set wrinkles repaired” no wrinkles on the face, lips that are “soft spoken”, “so sweet”, “replenished lips”, eye lashes that are “Lash Millionaire” and are double in length or become thicker, “Barbie-like Eyes”. These advertisements portrayed beautiful women, as with certain features such as thick lashes, glossy lips and so on. Models who appeared in adverts show how one should look in order to be acceptable and ideal woman. Use of direct address or pronoun “you” carry certain message that the viewers are of utmost importance. Thus, consumers can be influenced directly by the product. Intertextuality also occurs in advertising. One advertiser uses words from other discourses to attract readers such as words from science. Hence, another way to attract viewers, is the use of technical and scientific words. The use of scientific information in the beauty product advertisements reflects authority. The scientific information or words can be a way to convey expertise, which in other words reflect power.

In this study, researchers highlighted that how advertisers presented their products as solutions to women's problems. For instance, by using anti-wrinkle cream it can help them to stop the phenomenon of aging problem by using this product. Moreover, the use of modals or well-known celebrities is also another technique used to manipulate women. These celebrities seemed to reflect power over others and are successful. The ideology of power is depicted by these celebrities in the advertisements and audience can enjoy the same power in their lives, especially in male dominated society. Every woman would like to look beautiful and attractive as reflected in the images in adverts. It can be summarized that the most obvious theme in the advertisements is the ideal appearance or look for woman. The findings indicate that women will look more beautiful with wrinkle free face, thick and long eye lashes, plumped shiny lips and so on. Advertisers used various strategies to manipulate women to purchase their product. Advertisers have the means to promote ideal standards of beauty. Women, the main consumers of beauty products consciously or subconsciously are coaxed into buying the products advertised. They shaped ideas of what it means to be a woman in our society. They urged women to care for their appearance by recommending products that could help achieve a perfect complexion. Advertisers through women images in print media not only take print media as vehicle for selling their commodity but they also encode messages of women's status in particular society through it. It cannot be denied that appearance can affect a women's social or career success in life. When constantly shown these type of images such as a slim body, perfect flawless skin and so on, it becomes normalized. Language is a powerful tool which can shape people. People communicate through language. Adverts just like other media have a great impact on readers, as Fairclough (1995) aptly states that this is due to complexity of the media discourse which presents different ideological processes. In short, advertisers manipulate women into buying a way of life.

CONCLUSION

This study aimed to unveil the hidden ideologies disseminated through the cosmetics adverts in the feministic perspective. The present research has proved that in beauty products adverts, advertisers use different linguistic items in such a way that they beguile female audience, forcing them to buy these products. These beauty adverts along with doing the work of advertising the products, portray women ideally. As the ideal beauty presented in the adverts is unattainable in reality, adverts make female audience realize that they can never be powerful, beautiful, and independent women and they have to remain subservient to men. It is hoped that this study would be a helpful resource for other researchers, as this area is still not explored completely. Though topic about women images and strategies used by advertisers is discussed in general but it can also be useful for providing directions to explore this and other associated issues in Pakistan's perspective.

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