

# Notion of the Beauty in the Selected Pakistani Advertisements: A Multimodal Critical Discourse Analysis

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## ABSTRACT

Beauty advertisement is one of the most potent and successful tools for significantly influencing consumer purchasing behavior as it modifies individuals' views of beauty, social conventions, and gender roles. From a Multimodal Critical Discourse Analysis standpoint, this study looks at the beauty advertisements in a few chosen social media (Instagram) posts. The study's goal is to concentrate on how the idea of beauty is used in these Pakistani advertisements to control and influence consumers through both language as well as images. For this particular reason, four ads from different Instagram pages have been chosen via purposive sampling and they have undergone both linguistic and visual analysis. Fairclough's Three-Dimensional Model (1995) serves as the foundation for the linguistic examination while Kress and van Leeuwen's Grammar of Visual Design (2006) is applied for the visual analysis of these ads. The nature of this study is qualitative. The findings reveal that advertisers have employed a variety of discursive techniques like surreal representation, scientific evidence, celebrity endorsement, & self-representation etc., and linguistic devices, such as pronouns, catchy phrases, adjectives, repetitions, etc. in addition to visual tactics, e.g., modality, gaze, social distance, salience, and camera angles etc. to influence women by portraying an idealized version of beauty in the chosen advertisements. Additionally, it shows how advertisers—who are essentially powerful people with vested interests—marginalize and restrict the status of women in society to propagate the ideology of beauty just for boosting the sales of their products. Thus, the companies and creators of these commercials employ images and language as a means of controlling Pakistan's female consumer base by luring them to get on their items. It is anticipated that this study will increase awareness of the usefulness of multimodal critical discourse analysis and open the door for future researchers to investigate the language and pictures used in advertisements for a variety of other products.

## KEYWORDS:

Beauty, Discourse, Women, Advertisement, Multimodal, Language.

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## INTRODUCTION

In the field of language and applied language study, critical linguists are increasingly interested in the analysis of discourse from various points of view. According to (McCarthy, 2010), discourse expresses meaning in a broad sense, and there are many ways to evaluate and comprehend the meaning it expresses. Discourse, though used differently in different fields, generally refers to written and spoken exchanges of information. Discourse analysis is a study method used to look at spoken and written language with regard to its social environment. It aims to understand language use in commonplace situation. So, critical discourse analysis is multidisciplinary approach that views language as a form of social practice and is used to study discourse. Similarly, Multimodal Critical Discourse Analysis (MCDA) offers an orderly strategy for evaluating plenty of semiotic ways, such as visuals, in addition to the language in media content. Visual media analysis requires a multifaceted strategy because it combines the various forms of communication. Linguists including Paul J. Thibault, Bob Hodge, Kay O' Halloran, Baldry, and Kress and Leeuwen contributed to the development of this field. These scholars started examining how meaning is contributed by language, pictures, and other forms of communication. They believed that several linguistic analysis concepts that underpin both CDA and Halliday's theory could be equally relevant in visual communication. The works of Kress and Leeuwen are credited with founding multimodal critical discourse analysis. Thus, visual interaction both shapes and is molded by society in the light of multimodal critical discourse analysis. The power dynamics resulting from visually semiotic choices are topic of interest for multimodal CDA.

Images play a major role in media. Generally speaking, images are used to express ideas that words cannot, particularly in advertising. According to (Zawisza, 2019), advertisements consistently present an idealized image of the world, which may not always be happy and pleasant. Our close relationships, homes, hearts, and minds are filled with varying messages from commercial advertisements (Narasimhamurthy, 2014). Along with text, advertisements also include

symbols and pictures as well as context. People can better grasp the message and attitude of advertisers by critically analyzing the commercials.

This study focuses on how the concept of beauty is employed in beauty promotional materials to control and dictate its consumers through language as well as visuals. For the majority of women around the world, the biggest spending is on beauty supplies. Advertisers for beauty goods create images that sway women's perception of the products and entice them to purchase more. By encouraging women to feel self-conscious about their physical appearance, many advertisers attempt to sway this perspective. Advertisements for beauty products are displayed to consumers regularly in a variety of media formats, including print, online, and television. Beauty commercials also portray the bleak reality of society, where women are evaluated more based on their skin tones and physical attributes than on their abilities and knowledge (Delin, 2000). These commercials, therefore, put pressure on females to utilize the products to improve their appearance to fit in with society.

### Objectives of the Study

- To examine the idea of beauty through the use of words and images in the chosen advertisements.
- To investigate the discursive techniques and social elements depending on content of selected ads to influence the viewers.

### Research Questions

- How are persuasive linguistic and visual elements deployed to realize the conception of beauty in the selected advertisements?
- Which discursive strategies and social features are employed in the chosen beauty-related commercials to sway the target audience?

### Significance of the Study

The present study is significant because it provides a greater awareness of the practical implications of multimodal critical discourse analysis. Additionally, it will benefit people's understanding of the language and pictures deployed in the advertisements for beauty-related products. This study concentrates on the linguistics and visual facets of discourse surrounding aesthetic item ads in digital media. It outlines how the techniques adopted in commercials to tilt women's opinions are also explained. Additionally, it is very useful as it can assist students in comprehending how Fairclough and Wodak (1997) for CDA & and Kress and Leeuwen's Grammar of Visual Design (2006) can be used to explore advertisements for other merchandises.

### Delimitation of the Study

This research is limited to the examination and investigation of language and visuals in the selected beauty item advertisements of Pakistani products. A mere four ads are chosen from a social media platform (i.e., Instagram) to serve as a study sample. Moreover, this study utilizes Fairclough's 3-D model along with certain features of Kress and Van Leeuwen's theory to scrutinize ads for grooming products. Due to time constraints, this study's sole focus is on selected commercials for goods for beauty, especially those in which previous studies have not been conducted, and that are beauty items of Pakistani-based companies like Golden Pearl Cosmetics, Medicam, Stillman, & Hashmi

## LITERATURE REVIEW

It has been argued that language, both spoken and written, is the most effective medium for promoting businesses and merchandises because it influences consumers and makes them less likely to purchase the advertised goods. As a result, those in charge of developing and manufacturing advertisements consider a language's style and its corresponding setting. They contend that there ought to be a logical connection between the language used in the advertisement, the society it is displayed in, and the advertisement itself. Furthermore, the advertisement's content should not cause societal or cultural discord among the viewers or society; as such, ethics, conduct, and concepts should be handled with caution Emodi (2011); ?. The notions of individual attention, personal grooming, and aesthetic value are brought up during business discourses. As (Kaur, Arumugam, and Yunus, 2013) point out, everything that is presented in the advertisements as beautiful is executed so in front of the target audience and for their acceptance that is all real and relevant to the outside world. The commercials' primary purpose is to promote the products and influence viewers to buy them. (Cook, 2001) notes that commercials have the power to enlighten, convince, and even alter attitude, feelings, and opinions. He argues that advertisements not only influence society and cause people to purchase unnecessary or unwanted goods, but they also sell commodities. He also believes that people are informed or warned about by commercials. Therefore, ads have the power to shape identities, and mindsets and raise awareness. The most alluring aspect of commercials is how well they capture the ideals and the preferences of their customers. There are numerous advertisements for beauty items in female

magazines as well as on online platforms that put women under pressure to preserve their beauty as it has become a religious requirement (Baudrillard, 2005). The ads' texts and images promote a stereotype of the perfect woman.

(Iram, Bukhari, and Abbas, 2023) have carried out their study about women's representation in Pakistani's advertising industry in which data has been explored using purposive sampling technique via semiotic analysis. Their research focuses on the ways in which media constructs objectified, rather than human, perceptions of beauty, desire, and leisure. This study also contends that women, particularly young girls, may suffer from the emotional strain of perfection and attractiveness fostered by the media. Their findings explore the moral dilemmas raised by marketers using women as objects of lust and also discuss some encouraging developments in Pakistan's advertising sector, in spite of these unfavorable trends. Furthermore, (Hartono, Prima, and Dewobroto, 2022) scrutinize the use of advertising by a global cosmetics firm to market eco-friendly beauty products in Indonesia. This study employs Multimodal Critical Discourse Analysis to assess how Garnier employed discursive techniques and linguistic traits to present themselves to their customers. Their findings show that Garnier has executed certain discourse strategies such as pronouns, positive adjectives, and words with scientific connotations in commercials. Similarly, (Iqbal, Danish, and Tahir, 2014) found through an analytical analysis of the beauty product Fair & Lovely advertisement, that the advertisers utilize a variety of language techniques, including headlines; direct addresses, and snappy slogans, as well as, beneficial terminologies, to cater the female audience. The most overt theme in the ads, they claimed, revolves around a perfect appearance for women. Their research revealed that women would appear more attractive if they had unwrinkled eyes and a mark-free face. Only Fair & Lovely is the ideal and sought-after product for all these reasons.

(Saeed and Khan, 2022) have accomplished their study in "Critical Discourse Analysis of Language and Visuals in Beauty Advertisements." Their findings have thrown light on the fact that the use of language in commercials is carefully calculated in order to shape ideology. Additionally, by creating more opportunities for audience excitement, the use of these language and artistic elements aid in a better comprehension of the content. The study conducted by (Shah and Saher, 2019) primarily examined the representation of gender and the rhetorical devices employed in Pakistani print media beauty product advertisements. The study's findings supported the notion that rhetorical devices fulfilled the advertisers' purpose in beauty product ads. Moreover, it was demonstrated that rhetorical strategies were employed to affect people's feelings. Hyperbole, alliteration, and analogy were three rhetorical devices that were increasingly used in the selected advertisements for beauty products. Additionally, (Barus, 2021) undertook the research regarding "Beauty Concept in Pond's Advertisement: A Critical Discourse Analysis." The study's finding showed that Pond's company utilized a variety of linguistic devices in their advertisements to pique the interest in viewers. The product name of Pond also included some persuasive words in their commercials that fostered customers to choose the brand.

(Wedayanti and Sulatri, 2023) have researched the content of the SK-2 advertisement named #change destiny to determine the advertiser's genuine goals. The study has concluded that SK-2 Change Destiny collection commercials address societal issues that negatively impact women and it builds up an image that it is a company that not only addresses skin issues but also societal facts to build brand loyalty. In a similar vein, (Yuman, 2023) in his research, "A Critical Discourse Analysis of the Language Used in Dove's Advertisements" covers the language used in Dove care brand's 'Real Beauty' promoting venture, which ran from 2006 to 2020, using the frameworks of (Woods, 2006) historical-discourse investigation and (Fairclough, 1995; Fairclough and Wodak, 1997) model of critical discourse analysis. Yuman's study concludes that even though Dove's evolving ad features may not be able to avoid acquisitions of endorsing commercialism, they did make an effort to give the power to define their standards of beauty and offer solutions that would bring women of diverse backgrounds together.

## Research Gap

Since the arena of beauty campaigns is not new, the studies pointed out above disclose that an immense amount of work has already been accomplished in the area of beauty commercials via critical discourse analysis in various scenarios. This research stands apart from prior studies because Multimodal Critical Discourse Analysis has not yet been used to explore selected local Pakistani beauty-related advertisements. So, the present study tries to bridge the gap by doing linguistic and visual assessments of these Pakistani local beauty ads utilizing the theoretical tenets of Fairclough (1995) as well as ? Grammar of Visual Design.

## RESEARCH METHODOLOGY

For this study, a qualitative research design is chosen to analyze and interpret the data. To better understand how people construct meanings from advertisements, a qualitative study is deemed appropriate for this particular investigation as it works better for a descriptive study. Due to the limited number of studies conducted on beauty products (e.g., lotion, hair color, soap, and toothpaste) ads of Pakistani set-up companies, purposeful sampling is used in this investigation. Data is assembled from Instagram accounts of the respective product pages i.e., Medicam, Golden Pearl, Stillman, and Hashmi and the selected beauty advertisements from Instagram posts of year (2023) are acquired through purposive sampling and examined using the lens of Fairclough's (1995) model and Kress and Leeuwen's Grammar of Visual Design (2006).

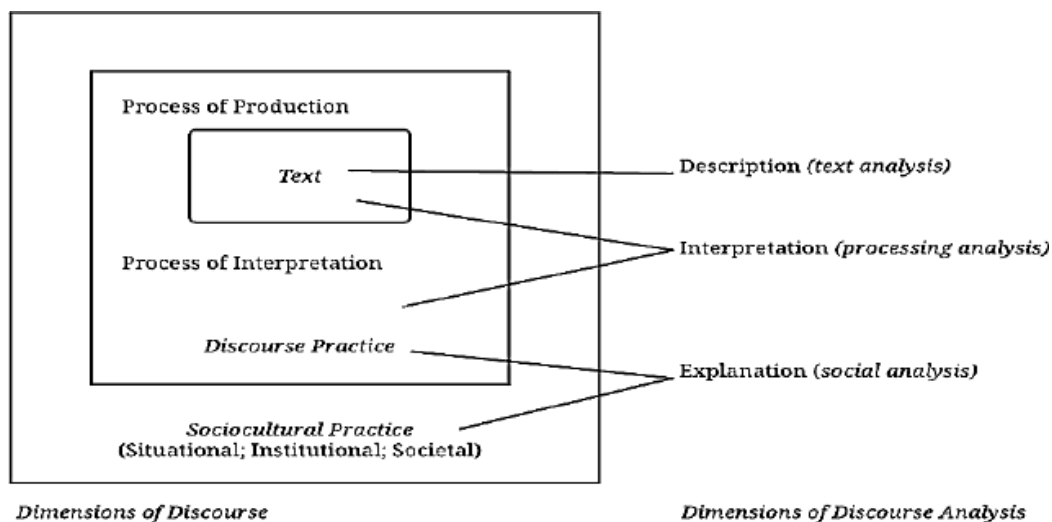
Thus, this study examines the visual and linguistic elements of beauty-related advertisements in the Pakistani context and demonstrates how visuals and language can be used to construct the ideology of beauty and to influence consumer's perceptions particularly females through the content of commercials and explore language, ideology, and visuals that are used to create the particular images.

## Theoretical Framework

The current study makes use of two theoretical frameworks; (Fairclough and Wodak, 1997) three-dimensional framework together with ? Grammar of Visual Design. Under the light of these theoretical foundations, the primary language and visual elements of chosen advertisements are scrutinized. Each ad is analyzed twice; the first, linguistic investigation is conducted using a 3-D model by Norman Fairclough; the second, visual evaluation is undertaken via grammar of visual design by Kress & Van Leeuwen.

### Fairclough's Three-Dimensional Model (1995)

The three-dimensional model that Fairclough Fairclough (1995) put forward is thought to be most important for critical discourse analysis. According to Fairclough, language is viewed as a social practice in his 3D model. This model makes it possible to analyze how discourse's text and talk are shaped by social and political dominance and how it is manifested in them.



**Figure 1:** Three-Dimensional CDA framework (Fairclough, 1995)

Fig 1 shows that Fairclough's model (1995) entails three anchored analytical procedures. Three interlinked discourse characteristics have a connection to these three types of operations. These are as under follow:

#### 3.2.1 Description (Text Analysis)

- First, linguistic analysis – which outlines language's structure and content – is the course subject of textual analysis (Titscher et al, 2000). Textual investigation pertains to linguistic texts, both written and spoken. One social practice that characterizes are particular reality is language. The text analysis will be restricted to the following usages: pronoun, parallelism, adjective, repetition, modality, conjunction, and modal lection.

#### 3.2.2 Interpretation (Processing Analysis)

- Second, sociocultural procedure and text are connected through discourse practice. Discursive practice serves to understand how texts are created, shared, and utilized. Analyzing the discourse dimension involves three steps; First, text production examines the parties related to the text manufacturing procedure to figure out who is generating the text. Second, text distribution studies the types and means of media used in the dissemination of texts including printed and digital media and many others. Third, the evaluation of text utilization focuses on the intended audience or consumers of the text. The creation, utilization, and enactment of power dynamics are all considered in this examination of advertising strategy.

### 3.2.3 Explanation (Social Analysis)

- Social practices or the power underlying discourses are terms used to explain the third component of this model. Given the socio-historical circumstances that shape these operations of making and adopting, they can be formed as social practices Janks (1997). Fairclough mentions that discourse should not be explained in every detail. It makes sense at a point where addressing the intended problem is necessary. Like, the repercussions of the commercials on society are explained at this particular stage of analysis. It addresses intertextual comprehension, which is the use of language to intense and persuade the clients to purchase or utilize goods.

### 3.2.4 Kress and Van Leeuwen's Visual Grammar (2006)

- The first thorough and organized framework for multimodal discourse analysis was presented by Kress and Van Leeuwen (1996) in their book, *Reading Images; Grammar of Visual Design*. Language was regarded by Visual Grammar as a social semiotic form. Halliday's theory of social semiotics (1978) forms the foundation of Kress & Van Leeuwen's visual social semiotic Meta functional theory. Kress and Van Leeuwen exert that while language and visual expressions use different forms, they both transmit essential cultural implications that are not universal. Additionally, they also point out that not all ideas can be articulated verbally, they can also be expressed visually, and conversely.
- The growing worth of images has shifted the way information is delivered. As a result, media texts, such as ads, require examination since they are intricate modes of communication evolving a variety of semiotic components that function collaboratively to mold the meaning that is conveyed in the texts Ledin and Machin (2020). Kress and Van Leeuwen (1996) claim that visual images which include typography, colors, and pictures along with other semiotic processes are similar to language and could be used to perform three (3) meta functions and these three distinct categories of Meta functions – Representational, Interactive, and Compositional are offered by Kress & Van Leeuwen in their groundbreaking work mentioned above.

### 3.2.5 Representational Meaning

- A narrative method and a conceptual method are separated for representational function. Actors – those taking part in an action, processes – actions, and circumstances – the location and apparatus are all included in the narrative procedure, which portrays action. The procedure can be further subdivided into various categories; speech (participants participating in the speech act), conversion (where participants work as a goal towards an actor and then turn into actors themselves, hence known as relay), and transactional (actor working towards the goal).
- The conceptual process is devoid of action and consists of three structures: Analytical – a carrier that contains characteristics; Symbolic that can be indicative or attributed; Classification - participants are arranged in a hierarchy; at times, the superordinate exists, at other moments, solely, subordinates occur, demonstrating an implicit taxonomy.

## Interactive Meaning

- The interactive meaning is obtained by interaction between creators and viewers of an image. To put it another way, images are the type of visual supplies that involve two distinct kinds of participants; interactive participants as well as represented participants.
- The gaze/contact (which asks viewers to do something, or provide information to them), camera angle (which can be low, high, or eye level, horizontally, and vertically frontal or simply oblique). Social distance and modality (which measures how natural the image is about giving social context) – all work together to attain the interactive function properly.

### 3.3.1 Compositional Function

- It describes how all the components are arranged to communicate the overall meaning of a picture. This is accomplished by using three techniques: Framing, detaching elements in the visual to highlight their distinctiveness; Information value, providing information in top, bottom, right, left, center, or margin, centered on its freshness, idealness, or significance; Saliency, creating an element in visual more stressed than others.
- These three elements can be applied to the inspection of a single picture as well as the text and the visual examination of large and complex images, like, large paintings, architectural plans, etc. Beyond their compositional meaning of the elements, the semiotic connections are addressed with each other. To sum up, a systematic and empirical study of Multimodal discussion is made possible by a visual grammar perspective.



Figure 2: Three-Dimensional CDA framework

## DATA ANALYSIS

This section offers a qualitative analysis of four chosen advertisements using the Grammar of Visual Design (2006) by Fairclough and Wodak (1997); Kress and Van Leeuwen (1996).

### Advertisement no. 01

#### 4.1.1 Analysis of Advertisement # 01 Using Fairclough’s (1995) Model

Employing Fairclough’s (1995) Fairclough and Wodak (1997) framework of CDA, the analysis is offered at text (micro), discursive strategy (meso), and social practice (micro level.) Fairclough (1995) states that the way something is described is the main focus of textual analysis. In this advertisement, the personal pronoun ‘we’ is used. Pronouns are used in advertisements to indicate the advertisers’ stance on how best to convey their message through the product to draw consumers in and impact them to use it. According to Fairclough (1995), pronoun usage has a relational worth that aids in establishing a cordial environment that charms the audience, e.g., ‘we and you’ are common personal pronouns in ads. According to Woods (2006), the use of personal pronouns (we and you) helps to achieve implicitness in the direction of the audience by personalizing the communication. In the chosen toothpaste advertisement, the use of the pronoun ‘we’ is seen as authoritative and denotes power. In addition, this advertisement persuades the viewers to buy Medicam toothpaste to get a bright smile. It has used declarative and imperative sentences in the following ways; “We create Smiles that never fade.” (Declarative) “Get a Brighter, Whiter Smile” (Imperative). Advertisers use vocabulary to convey their ideological viewpoints about individuals and events. This advertisement has employed a variety of positive adjectives such as Brighter, and Whiter to attract its audience to convince them of the usefulness of this product. This product’s positivity is demonstrated by how positive adjectives are employed. Parallelism and Repetition play a crucial role in the representation of reality. Phrases like teeth and protection are repeated to endorse the effectiveness of this product and to highlight the value of this item in beauty and oral hygiene. Moreover, parallelism is also used in this ad, like, ‘Get a Brighter, Whiter Smile.’ Another technique that replicates a conversational style is disjunctive syntax, which creates sentences devoid of a subject or verb e.g., TGP (Teeth Gum Protection).

The second level of analysis addresses the creation, dissemination, and utilization of text and provides concepts regarding the establishment of power relations in texts. This advertisement is for toothpaste, the manufacturer of this product is MEDICAM Company. They have employed a variety of tactics for presenting their merchandise including; scientific appeal: advanced formula with Fluoride, Cloves, Salt, Eucalyptus oil, Spearmint, and Dental Silica- all such ingredients having scientifically proven are deliberately incorporated by advertisers to grab the attention of the audience. Not only this but also surreal representation has been utilized to get consumers to buy the product. Surreal representation is made by the use of the following sentence: ‘We create Smiles that never fade.’ A beautiful smile augments the beauty of facial expressions of females so every female wants to look more beautiful, this could only be possible when teeth are bright and shiny. This company and advertiser present an unrealistic and difficult-to-achieve ideal of beauty with the aid of this ad. By employing surreal representation as a strategy, the advertisers encourage consumers especially female audience to delve into idealistic world so that they pay for the product. In this way, the creators of this ad instill in their



**Figure 3:** This is an advertisement of Medicam Toothpaste

target audience an unrealistic expectation. Thus, advertisers manufacture consent by outlining the advantages of their goods.

(Fairclough, 1995) claims that the third level of the CDA model addresses ideological norms. Usually, a toothpaste commercial promotes cleanliness as well as oral hygiene, two things that are fundamentally human needs. Toothpaste is used to eradicate bacteria as well as to clean teeth but in this advertisement, the toothpaste serves the role of aesthetic product that claims to give an ever-lasting smile due to translucent and radiant teeth. To endorse this item, the other toothpaste brands are presented negatively, as though they only whiten teeth but this one not only provides white but also shimmering teeth that contribute to a glowing smile, which implies power. Here, human body is taken as a commodity. The price of luminous smile is equated to price of this toothpaste. Thus, the advertiser of this toothpaste uses the fabrication of consent to wield power.

### Visual Analysis of Advertisement # 01 Using Kress & Van Leeuwen's (2006) Model

To analyze visually the selected ad, a few aspects of Kress and Leeuwen's framework are discussed below; Kress and Van Leeuwen (2006) assert that the represented participant (the person visible in the picture), and interactive participant (the individual who creates or observes the image) are engaged in visual interaction. A female model is a single represented participant in the selected toothpaste ad. She appears content and happy after utilizing the product. Her confident smile conveys the idea that she has power over the audience. The represented participant is shown with a single eye that is closed. According to Kress and Leeuwen (2006), in a visual, something is being offered when no one is looking directly at their audience. So, in this advertisement, the model is trying to offer the audience to utilize this product with the aid of her satisfactory smile and a single smiling eye as a tool to manipulate the consumers. By showcasing the lower portion of her face, the teeth in particular are highlighted. The teeth are displayed twice, once in the beaming smile enhanced by concealing the jawline and later in a comparison between the yellow and white teeth, supporting a claim made by advertisement of Medicam toothpaste that promises a whiter and more luminous smile.

Kress and Van Leeuwen (2006) claim that images give us an imaginary closeness to public personalities. A close shot is used in this advertisement; only the head and shoulder of the left side of the model's body are shown, this advertisement depicts that the female model and viewers are separated by an imagined personal distance. Fragmentation has also been done to highlight the claim made by this product. Kress and Leeuwen (2006) have suggested that close shots foster a personal relationship between interactive and represented participants, so this toothpaste has a tight bond with its audience. The viewer's attachment to the participant is depicted from the front angle (Kress and Van Leeuwen, 2006). So, this picture is taken from the front angle in order to show the involvement of the target audience.

The image under investigation appears naturalistic and uses acceptable photographic color schemes. There is neither an overabundance of color nor an absence of it. Moreover, various colors are used: ruby red, sky blue, light pink, white, and purple-blue. The background and the color of the model's attire seem to complement each other. On the one hand, the left side of the model's lips is painted red to give teeth glittering look, on the other hand, fragmented lips are light in color to catch a striking difference between white and less white teeth. Advertiser claims that this company's products can solve women's issues with physical appearance. Kress and Van Leeuwen (2006) posit that an individual's salience and identity in an image are determined by the intensity of their color, shape, and size. In the given advertisement,

the words like SMILES and MEDICAM stand out differently from the rest of the text. They are used as salient features to endorse that this toothpaste can only pave the road to a beautiful smile. Thus, advertiser is trying to cash smile as a commodity through this advertisement.

## Advertisement no. 02

### 4.3.1 Analysis of Advertisement # 02 with the aid of model of Fairclough

This advertisement has minimal text; the company name and the logo are displaced at the top left: Golden Pearl Cosmetics. According to (Delin, 2000), adjectives are crucial in advertisements because they can either have a positive or a negative emotive meaning. This cleansing lotion advertisement uses positive adjectives i.e., Soothing, Triple, and Freshness to pinpoint certain qualities associated with it to capture the attention of its audience. Pronouns are not utilized in this advertisement and an alternative approach to mimicking conversational style is the use of disjunctive syntax which results in sentences lacking a verb or a subject e.g., 'Triple Action Cleansing Milk'; 'Extra Care.' (Kaur et al., 2013) argue that the use of disjunctive syntax serves a more straightforward goal: it takes up less space while still conveying the meaning and seizing the audience's attention. By employing the technique of disjunctive syntax, the advertiser tempts the viewer's towards the efficiency of this lotion which is threefold more effective than ordinary cleansing milk. This advertisement has distinctively employed the punctuation mark, like, Cleanse with care! Here, an exclamatory mark is very significant as it conveys the advertisers' emotional commitment towards its audience. The sentences employed in this ad are imperative type. The repetition of the term 'care' instills a particular ideology in the audience's minds to compel them to think that this cleansing milk is highly useful for pristine and velvety skin.

The product being advertised is cleansing milk and Golden Pearl Cosmetics is the company that makes it. The following techniques are employed in this ad to draw in the female audience: celebrity endorsement, the famous Pakistani female actor and model (Sana Javed) has been taken to engage women through her fresh and soft look. According to (Mastin, Andsager, Choi, and Lee, 2007), ads that feature models who have similar social identity traits to the intended audience and customers are more inclined to draw in viewers and compel them for careful consideration to the information they are presenting. Thus, this company features well-known celebrity, celebrating how this product has contributed to her beauty to coax the female consumers. In capitalist view, the body of this renowned actor has exchange value as she is evaluating her body in terms of money offered to her through this advertisement. Moreover, the advertiser of this item has used language that promotes positive representation to deliver facts about this beauty article, manipulating women in this process. By using words that are so full of verifiable proof, this company promotes the positivity of its good and demonstrates a professional attitude. This ad claims that the product contains milk and cucumber and both are catalysts for healthy skin. In this way, people are tempted to believe in the goodness of this item by utilizing their desires as a vehicle to achieve the marketing goals of manufacturing companies.

The broad currents in society that impact the chosen advertisement are explained in this third level of analysis. We live in a materialistic age where people constantly want to prove that they are ahead of others and nowadays everything is evaluated in the weight of beauty. This cleansing milk advertisement reinforces the importance of clean and smooth skin which is the dream of women of all ages. Every female has a desire to have smooth, velvet, and spotless skin to look more charming and young. The advertiser materializes this desire of females using this advertisement as a tool. Furthermore, by showcasing the attractive female figure, the advertiser is arousing women's feeling of power regarding what constitutes beauty in society as every woman aspires to look as stunning and captivating as the female celebrity. So, by promoting the notion of self-care under the disguise of marketing through this advertisement, the company has exercised its control over viewers to advertise the product it offers and this lotion's trio cleansing action put it on the top of other similar companies which signifies power and also showcases its privilege in term of effectiveness it proposes.

### 4.3.2 Analysis of Advertisement # 02 with the aid of Visual Grammar of Kress and Van Leeuwen

Using (Kress and Van Leeuwen, 2006) foundation, the following is the visual examination of the cleansing milk commercial. The female celebrity (Sana Javed), who is the represented participant in this ad, is staring directly into the viewer's eyes. This act displays the represented participant's direct address to the viewers, who are the interactive participants. In any visual, something is being demanded, according to Kress and Van Leeuwen (2006), when an individual is looking directly at the viewers. Therefore, it means that the person who is represented has the power. It is presumed that the actor (Sana Javed) is pressuring the viewers to utilize this product to achieve smooth and immaculate skin just like her. Her content expression and smile demonstrate how well the product cleanses her skin and helps her to obtain a relaxing effect. It goes well with the advertisement's wording. In the chosen commercial, only the head, shoulders, and slightly lifted arms of the actor (Sana Javed) are visible to the spectators. This is a close shot. This concept is further endorsed by (Ledin and Machin, 2020) as they assert that close-up shots are a technique used by directors to help the audience with the participant's emotions and sensations. The close-up shot pinpoints the high involvement of the actor with her target audience. So, the viewers (especially females) and represented participant (Sana Javed) undergo division



**Figure 4:** This is the advertisement of Golden Pearl's Cleaning Milk (lotion)

by a supposed personal distance in this advertisement. Moreover, the female actor is touching the skin of her right arm with the fingers of her left hand to ensure the delicacy and softness offered by the application of this item. By utilizing the front camera angle, this cleansing milk advertisement has included the viewer's perspective that is particularly females to convince them to get benefit from the product in order to bring their vision of clean and silky skin to reality. The short is captured via an eye angle that demonstrates the equality of each participant that is represented. Modality is distinguished based on abstract, technological, sensory, and naturalistic coding by (Kress and Van Leeuwen, 2006). The image under examination has a realistic appearance and makes use of appropriate color combinations. The colors are present but in moderation; neither in excess nor in lack. This ad has employed the contrast of light and dark colors; the grey color of the background and represented participant's shirt is in contrast with the teal green color of the company's logo, bottle's lid, and tagline of this commercial in an effort by the creators to make it look sensory so that the ad may resonate with the female's desire for seamless skin. Moreover, the white color of the milk and the green color of the cucumber seem to reinforce the contribution of chosen beauty product toward clean and milky skin. The background is not as focused as the foreground. So, the advertiser is trying to play with female consumers by employing colors that have the veracity of emotion.

## Advertisement no. 03

### 4.4.1 Analysis of Advertisement # 03 via Fairclough's (1995) Framework

There is a little text in this commercial. Only one imperative sentence shows up in the text i.e., 'Glam up your makeup with a Natural touch!' This punctuation mark has been deployed uniquely in this ad and is of paramount importance because it reflects the advertiser's attachment to his client base. Watcher's attention has been pulled via this commercial by the positive adjective 'Natural.' Moreover, the term 'Natural' highlights the supreme quality of this article. 'Your' is utilized as a pronoun to elevate the target group (specifically females) by assuring them that this specific product is tailored just for them so that the target audience may associate themselves with the advertising article easily.

Hashmi is the company that produces the Surma (kohl) that is being offered for sale. Positive representation is a technique that has been applied to the way this product is presented. Here, surma's advertiser employs positive self-representation when he asserts the positive aspect of his item. As this surma (kohl) provides a 'natural' appearance, the company seems to claim that its product is incomparable to others in terms of its efficiency. In this way, the company

is easily gaining viewers' consent for its branding by showcasing the beneficial features of Hashmi surma (kohl). Only an idea has been underscored in this commercial which is to apply this kohl to achieve a natural makeup look. We know that beauty products are always a topic of interest for females and such products are of great importance that ensure its customers an organic look and to augment their facial expressions. It is possible to look at this piece of advertising from the vantage point of Pakistani society and figure out that it appears to stress women to display their facial features while keeping them natural. By encouraging the target group (females) to bring in this surma kohl in their makeup procedure to achieve a natural-looking finish, the company is seeking to suggest control over the spectators. This company is also adhering to its capitalist ideology while disguising itself as natural.

#### 4.4.2 Visual Analysis of Advertisement # 03 via framework of (Kress and Van Leeuwen, 2006)

In the chosen Kohl's advertisement, there is only one participant who is a female model. She directs her gaze into the interactive participant's sight and proposes to deploy this product to get as natural look as possible. The model's head and single left shoulder are the only parts observable in this close-up. (Kress and Van Leeuwen, 2006) stipulates that the use of a front angle discloses the target group's engagement. She's facing swiftly at her target group with her eyes and shoulders fixed. Through the integration of front angle, the advertiser hopes to get more intention of female public to influence them to put on this surma (kohl) to achieve the model's stunning natural beauty.

This advertisement is devoid of color diversity and low modality is achieved by incorporating black as a major color. The black background acts to highlight the aesthetic appeal of the model's black eyes and pairs nicely with the color of kohl in order to cajole the female spectators. The spotlight is more in the foreground compared to the background, additionally, the yellow kohl container correlates with the advertisement's central theme to spotlight the utility of this item for genuine beauty.



Figure 5: It is an advertisement of Surma (Kohl)

### Advertisement no. 04

#### 4.5.1 Analysis of Advertisement # 04 with the lens of (Fairclough, 1995) theoretical tenets

The second person pronouns (your & yours) are employed in the above advertisement e.g., 'Your Hair' and 'Confident You.' The readers are drawn into conversation because of the usage of second-person pronouns, which conceal the real actor. It creates a strong bond between the readers and the creators of the text, as the advertisement's makers create a discourse within the society that no one observes (O'Halloran, 2004)(Smith, 2004). In the chosen hair color ad, pronouns like 'your' and 'you' are used to speak intimately and personally to the target audience (women) to give them importance and to demonstrate their involvement so that they may purchase this product without any second thought. Moreover,

it appears from the utilization of second-person pronouns that the company is genuinely and honestly promising things. This hair color advertisement's text makes use of imperative sentences: 'Say goodbye to dull, lifeless & tresses'; 'Try it today & experience the difference.'

This advertisement's producer's intention to exert authority is evident through the incorporation of imperative sentences. Such sentences also demonstrate the reader's faith in the author and readiness to heed any advice or direction provided by the text's creator. The advertiser of this hair color company articulates the ideological stance on individuals or occurrences through language. Moreover, adjectives possessing both positive and negative meanings are found in this ad. Both adjectives are crucial to the heart and mind of intended audience especially positive adjectives ingrain in the mind of the spectators. (Cook, 2001) expressed the opinion that the adjective terms allude to a "fusion" that will endow the bland product with appealing attributes (p. 108). Some positive adjectives like 'stunning' and 'confident' are piled into the attributes of the consumers (females) after utilizing this product in order to draw attention to specific traits and standards of impeccable women to encourage them to get this product, while negative adjectives e.g, 'dull' & 'lifeless' have also been employed to shed light on the issues that reside either because of not applying that item or before utilizing it. In this way, the advertiser is trying to tempt the female consumers by advancing them to the solution with the aid of this product. This advertisement's meaning is reinforced via synonyms or nearly similar words like 'Repair', 'Nourish' and 'Revitalize' to inculcate into the viewer's mind the nutritional value of this product, and to guarantee that female spectators understand the product's core idea and information, which asserts that sparkling hair can enhance a woman's beauty and attractiveness, thus reducing the value of females as ornamental objects just for article's promotion purpose. The viewer's favorable perception of this product is shaped by the repetition of the phrases, leading them to make a purchase. The hair color product that is being marketed is made by Stillman's Color Plus. This company has incorporated scientific proof as a presentation strategy to sell its products like 'Enrich with collagen protein.' Negative adjectives have already been utilized to incite feelings of inadequacy to make women conscious of the variety of hair challenges that can pop up and the necessity to overcome them to maintain good looks and social standing. Thus, by employing these tactics, the manufacturer of this item has given the consumers' (females) the false impression that this product is a cure-all for all their hair-related challenges and it is the one that can help them achieve their goal of glossy locks.



**Figure 6:** This is an advertisement of Stillman's hair color

Because of the third level of (Fairclough, 1995) model, this advertisement is examined from a social stance. Two aspects are emphasized in this hair color ad: first, it bids adieu to all hair issues by reinvigorating the visually appealing tresses; second, it sets the consumer's unique from other people due to bright and stimulating hair. In Pakistani society, women wish to stand tall from the rest of the people in terms of their appearance and hair is one of the constituents that contribute to female personality. This advertisement's use of the term 'stunning' evokes feelings of dream and attraction

in the female viewers. Women desire to look gorgeous at any cost. The phrase 'stunning' in this commercial has been used to instill a sense of elevated status in the women based on beauty and this product can be taken in terms of capitalist's sign exchange value as the creator has tried to associate the ownership of the product with a better societal position. From a capitalist standpoint, it can be seen that the company who has created this item and intends to market it has an interest in seeing a certain kind of female representation i.e., female as an object of beautification. Though, it is true that everyone will eventually experience issues with their hair as they age, women have historically felt pressure to look their best when they are young and have glossy hair. So, it is evident that this product's manufacturer has played on women's desires by conveying their implicit ideologies to look beautiful via sleek and lustrous locks.

#### 4.5.2 Visual Analysis of Advertisement # 04 with the lens of (Kress and Van Leeuwen, 2006) theoretical tenets

(Kress and Van Leeuwen, 2006) define an actor as the one who undertakes the action. The female model is the actor in this hair color advertisement. She is grinning with assurance, giving the impression that she has a position of influence over those watching her. When the represented participant looks at the audience, (Ledin and Machin, 2020) claim that the viewers are being asked to do something, which they can choose to accept or reject. Here, the represented participant (female model) is asking the viewers to do something by gazing straight into the interactive participants' (consumers') eyes. Thus, the model is implying control over the target audience by demanding that they resort to this product for their gorgeous and glistening locks. According to (Kress and Van Leeuwen, 1996), visuals allow us to feel a sense of imagined intimacy with public figures. Through a close-up shot, the female figure in this ad appears to be building a rapport with the consumers to induce them to purchase this Stilman's hair color. The front angle of this picture is employed to engage the target group with a female actor. Her eyes, shoulders, and head are all fixed on her audience. By using this angle, the message is conveyed that she is encouraging all of the women in her target market to apply this hair product as she does and to see the transformations for them.

(Kress and Van Leeuwen, 2006) assert that the information's position determines its value. They explain that more significant information will be presented at the top and less significant information at the bottom. The text in this ad demonstrates the top information is "The Ultimate Hair Color Revolution." It signifies the company is claiming that this product is a turning point in the history of hair color. The bottom information "Try it Today & Experience the Difference", addresses the female viewers' desire to stand out by instructing them on what they need to do through this commercial. (Ledin and Machin, 2020) propose that distinct fonts can be utilized to represent concepts and establish hierarchies. For this reason, the word "REVOLUTION" is underscored in a bold font to validate the central motive of this ad. This advertisement has employed different colors: white, skinny yellow, dark brown, and red (majorly). Being a strong color, Red signifies an attractive appearance and elevated self-esteem, in this way, the advertiser has deliberately utilized this color to strengthen the message that this product would contribute to self-worth. Moreover, the shiny brown hair is coordinated with the glistening dark brown eyeballs of the female actor to reinforce the ideology of confidence via the utilization of this product.

## DISCUSSION & FINDINGS

The following section discusses the study's findings in light of an examination of five specifically taken advertisements for beauty products.

The aforementioned analysis demonstrates the significance of advertisements as a marketing tool for grooming goods. The effective promotion of these goods (toothpaste, cleansing milk, kohl, and hair color) is aided by the advertisers' purposeful use of a variety of linguistic devices and visuals. Under the light of (Fairclough, 1995) model, the advertisers of selected companies (Medicam, Hashmi, Stillman's Color Plus, and Golden Pearl) have employed various linguistic attributes, such as the use of pronouns, to establish a convivial atmosphere with the attention of persuading the female viewers (Kaur et al., 2013); use of both positive adjectives (e.g., Stunning, Confident, Soothing, Brighter) and negative adjectives (e.g., Dull, Lifeless) to bring attention to the benefits offered by these items as well as the issues that arose before utilizing them; use of catchy phrases (e.g., Cleanse with care! & The Ultimate Hair Revolution, etc.) to convey their information in an engaging way and use of imperative sentences to consider purchases by target consumers and make decisions to get these products readily. These linguistic elements have a powerful effect on female audiences, shaping their ideal identities to grab their attention for sale endorsement. These selected advertisements set beauty as having specific traits like brilliant and white teeth (Fig 3), soft (Fig 4), vibrant and energetic hair (Fig 6), and a natural look (Fig 5). Moreover, in these chosen advertisements, advertisers have also used many discursive tactics such as celebrity endorsement, which involves using models or celebrities (as Sana Javed in Fig 4) to seduce women to portray an ideology of power over them; scientific evidence or clinical test proof to demonstrate the safety and reduced harm of the products; unrealistic representation, wherein models are hired as companies ambassadors and their appearance is claimed to have been achieved through the utilization of these products which is contrary to reality; and self-representation, which enhances the visual

appeal of the commercials and piques viewers' interest in compelling them to purchase the goods being advertised. So, these chosen Instagram beauty-related posts portray how one is supposed to look to conform to the enchanted image of a woman. All advertisers possess the ability to propagate idealized aesthetic criteria via these discourse strategies which are not more than a mirage. These advertisers provoke customers' discontentment with themselves. They feature prominent figures, savoring their beauty as a result of utilizing their products. Advertisers entice women to invest in their beauty goods by showcasing fair, supple skin and attractive appearance as prerequisites to a life of fulfillment. The language of these ads is used to indoctrinate female consumers' minds by the chosen companies and advertisers, who hold the power. By using the most alluring representation of beauty, they advertise the notion of beauty in a heavenly way. Consequently, these discursive strategies have deliberately been incorporated by selected companies to create a power dynamic and to expand the output, distribution, and utilization of their product within Pakistani society. According to (Fairclough, 1995), advertisements are social texts that both replicate and propagate ideologies. The choice to feature attractive young women by the selected advertisers in commercials is a reflection of societal views surrounding beauty. Upon analyzing social features, this study confirms that all advertisers have employed terms, strategies, and expressions that hold societal significance for females and have the potential to impact women's perception regarding their products. The beauty ideals that these advertisements create and propagate marginalize what it means to be desirable in Pakistani society. These advertisements showcase women as an emblem of aesthetic appeal. The findings of previous research (such as (Hartono et al., 2022)) show that femvertising is an advertising approach that "counter stereotyping, centers themes on pro-woman messaging, and highlights women's talents (Varghese and Kumar, 2022) and this is contrary to current research, illustrating women as ornamental items and consumable goods that are demeaning and harmful to their identities. These advertisements aim to portray women as glamorous and beautiful just to endorse their products. By endorsing these cosmetic goods that could help to achieve ideal skin, the advertisers encourage women to pay attention to their looks and wield power over them. According to Fill (2002), advertisements have the potential to induce people to buy a product that did not previously utilize. The general female audience is influenced by these beauty ads after repeatedly seeing or hearing them, as evidenced by the belief that the products featured in these advertisements will improve their appearance & outward look. Furthermore, the analysis portion has shown that the selected five beauty advertisements qualify as tickle advertising. This is in contrast with the results of earlier research (Hartono et al., 2022; Kaur et al., 2013), which suggest that reason advertisements are the most used cosmetic advertising. This discrepancy may be attributed to the distinctive characteristics of the chosen commercials. (Simpson, 2001) asserts that while tickle advertising typically draws attention to emotion, imagination, or desire, reason advertising caters to reasons for purchase. The use of emotive words, self-representation, and celebrity endorsement suggests that the chosen commercials accentuate emotional appeals over rational ones. Consequently, tickle advertising is an appropriate term for selected beauty ads.

The incorporated ads have manifested that the chosen companies and advertisers have enforced their ideology and authority over the female groups, not only through linguistic entities but also through visual representation and resources. Under the light of Multimodal Analysis by (Kress and Van Leeuwen, 2006), it has been found that the represented participants, usually women who are reasonably young, natural-looking, and beautiful have starred in each of these five advertisements to promote the beauty-related articles successfully. Through smiling and establishing a personal connection with the female audience, the represented participants (female models) in the selected beauty advertisements accomplish the interactive function. Utilizing camera angles, these models appear to be creating an imaginary personal distance towards the female audience by establishing a personal connection through close-ups so that the viewers are likely to pay attention to them and take action on suggestions they are giving. Only one advertisement features a renowned celebrity (Sana Javed); in the other advertisements, local female models take the lead roles. In this way, these commercials seek to establish an intimate connection between viewer and female models and reduce social distance. The female spectators are engaged with the female models through the use of the frontal angle in these advertisements as their head, body, and eyes are all directed at the target audience (females) to engage them to utilize these products. According to (Norris, 2004), the term "modality" in visual evaluation refers to the extent to which a particular image indicates devices such as – color, depth, represented detail, tone, etc. – is used. The highest modality is typically used in all advertisements except one to create a naturalistic feel so that target spectators can identify with them. (Jewitt and Henriksen, 2016) assert that color is an essential criterion for identifying the energy of an image, with higher contrast and saturation levels being linked to more energy. Light and bright colors are used extensively in these chosen advertisements to grab the attention of the potential female audiences. Not only this but also color harmony exists in each commercial, balancing the products' color with the background colors to reinforce the advertisers' selling ideology. Concerning the main themes of these commercials, the female viewers can specifically associate the vibrant colors with optimism and confidence regarding beauty, so colors are also utilized as a tool to persuade and sway female customers.

Thus, the chosen companies and advertisers have executed language, visual perception, and color schemes that mimic the appealing qualities of women to hook them to purchase goods. They have typically used linguistic and non-linguistic (including visual etc.) tactics that have an impact on society to operate their power. These ads demonstrate how marketers use language, discourse patterns, and visual devices to conjure up false identities to arouse women's emotions on the name of beauty as a vehicle for their sale enhancement. In short, feminine forms, glowing skin, language, colors,

display, and image placement, all play a vital function in magnetizing the target group (females) and serving as a tool for accomplishments of advertisers' goal of sale increments under the veil of beauty.

## CONCLUSION

The purpose of this research is to assess the concept of beauty via the use of language and visuals in the chosen beauty product advertisements, as well as to delve into the discursive tactics and societal components incorporated into these ads to appeal to the audience under the framework of Fairclough (1995) along with Visual Grammar (2006) of (Kress and Van Leeuwen, 2006). The data analysis of the chosen advertisements leads to the conclusion that advertisers of different companies (Medicam, Golden Pearl, Hashmi, and Stillman's) have adopted a variety of linguistic features (positive adjectives, direct address, catchy terminologies and imperative sentences etc.) alongside visual tricks (gaze, camera angles, salience, modality and social distance etc.) to persuade and tempt target female audience to procure their items. Furthermore, (Iqbal et al., 2014) research advocates the present study by suggesting that a pleasing look or appearance for females is the most prevalent motive in these beauty advertisements. To convince women to shell out money for their products, advertisers have relied on a variety of tactics (self-representation, celebrity endorsement, scientific evidences and many others). With gaze and camera angle, the female models in each of the opted advertisements engage the target female audience and successfully convey messages to purchase the product. The notion of beauty is manipulated by the selected companies to describe their products. By camouflaging women under beauty's ideals, they are stereotyped as decorative possessions and useful products, which is belittling and destructive to their sense of self. To sum up, with the aid of these beauty advertisements, companies not only convey their ideology of sales expansion but also present contemporary cultural norms, expectations for beauty, and the way of living. Pakistani women's perception of beauty has been somewhat molded by such social practices.

## FUTURE IMPLICATIONS

Further studies on various social media sites, such as Twitter, Facebook and so on, can also be carried out using multimodal critical discourse analysis. It is even possible to carry out more research on the language and images used in advertisements for various other items (e.g., clothing, electronic devices, food, drinks and other accessories etc.). Moreover, the investigation of English magazine beauty advertisements can be done using the same models (Fairclough, 1995; Kress and Van Leeuwen, 1996) as that of Pakistani Urdu magazine beauty advertisements. Only, a few beauty items – such as cleansing milk, toothpaste, surma (kohl) and hair color are featured in the advertisements examined in this study. So, some more beauty related articles and larger sample might be included in the upcoming studies.

## CREDIT AUTHOR STATEMENT

**Nabeeha Qayyum:** Conceptualization, Methodology, Software Data curation, Writing- writing—original draft preparation. **Muhammad Jawad Ali:** Visualization, Investigation. ,Validation., Writing- Reviewing and Editing.

## COMPLIANCE WITH ETHICAL STANDARDS

It is declare that all authors don't have any conflict of interest. Furthermore, informed consent was obtained from all individual participants included in the study.

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