

A Critical and Textual Discourse Analysis of Beauty Product Advertisements

Mahasin Abdulqadir Hasan

Department of English Language || Al-Nisour University College || Iraq

Abstract: This research analyses the discourse of advertisement in different websites on beauty products depending on a linguistic model and a multi-model analysis to go behind what lies after the advertisement. The data of this research are quoted from different websites and channels and they will be limited to some advertisements. The results of the analysis show that most of the beauty product advertisements depend on a limited number of words rather than sentences, using affective colors, and famous celebrities as a way for attracting the audience. Another result is those using women's pictures for showing not only the feministic features and tenderness, but women's strength and challenge were also revealed.

Keywords: Critical analysis; textual discourse; beauty products; advertisements; procedures of advertising.

تحليل الخطاب النقدي والنصي لإعلانات منتجات التجميل

محاسن عبد القادر حسن

قسم اللغة الإنكليزية || كلية النور الجامعة || العراق

المستخلص: يحلل هذا البحث خطاب الإعلان في مواقع إلكترونية مختلفة والذي يخص منتجات التجميل معتمداً على نموذج لغوي وتحليل متعدد النماذج لمعرفة ما يتضمنه الإعلان. أخذت بيانات هذا البحث من مواقع وقنوات مختلفة وركزت على بعض الإعلانات. أظهرت نتائج التحليل أن معظم إعلانات منتجات التجميل تعتمد على عدد محدود من الكلمات بدلاً من الجمل، باستخدام ألوان مؤثرة، وبالاستعانة بالمشاهير لجذب الجمهور، واستنتج البحث أيضاً أن صور النساء لا تستخدم فقط لإظهار سمات المرأة الأنثوية وحنانها، وإنما أيضاً تكشف عن قوتها وتحديها وتمكها.

الكلمات المفتاحية: التحليل النقدي؛ الخطاب النصي؛ منتجات التجميل؛ إعلانات؛ إجراءات الدعاية.

1. Introduction.

We live in a very modernized and globalized world due to the rapid development in technology and science. In our today's world, advertising is extremely common and developing issue. Taking care of beauty has been the most common issue in advertising especially after the scientific development in making human beauty products in a sense that women have been most addicted to using beauty products over the a long history. Such interest was essentially a motive and a reason for advertising the beauty products in different ways, means and channels. Advertising can be found everywhere. This paper concerned with critically and textually examining the nature of beauty product advertising depending on a mixed theoretical model namely: Fairclough (1998, 2001), Van Dijk (1995, 1998) and Halliday (1994). These models will take into account the selected data in the sense of analyzing them critical to show the

ideology found behind the texts and textually to show the linguistic devices that are employed for conveying the intended message.

Critical discourse analysis, in this case will help us to understand what determines the discourse of beauty product advertising, what motives, ideologies involved behind the language of the discourse of advertising and how people perceive their social views about them. Methodologically, the research will depend on naturally occurring data on certain websites, social media and TV channels. The data collection method will be authentic observational method.

1.1 Statement of the Problem:

I have noticed different products of beauty, but this was not the matter. The main issue was the way in which beauty products were advertised. There were interesting and questionable ways for displaying the beauty products such as the language and behavior of showing them.

1.2 Research Question

The proposed study aims to answer the following research questions:

- 1- How beauty products are advertised. This general question involves other minor questions:
 - a. What linguistic forms and structure are relevant advertising?
 - b. What are the most common features of beauty product advertising?
 - c. What are the reasons behind the way and procedure of advertising?

1.3 Purpose of the Study:

The present research aims to:

- a. Theoretically examine an unexplored area of research and will enrich the studies in these two fields Critical discourse and Textual Discourse. This will clear the way for other researchers to do similar studies such a domain.
- b. The current study will aim to show other reasons and motives for showing and advertising different discourse in different and domains.

2. Critical Discourse Analysis.

Critical Discourse Analysis is defined by Van Dijk (1989b) as the study of the relation between structures and power involved in that structure. He noted that:

"From a discourse analytical and sociopolitical point of view it is tempting to study the relations between discourse structures and power structures more or less directly. This will often be effective and adequate. For instance, we may assume that directive speech acts such as commands or orders may be used to enact power, and hence also to exercise and to reproduce dominance." (p.101).

He (ibid) adds that critical discourse analysis is concerned with the analysis of style and meaning of the text for the strategies that seek to reveal the social power for example understanding the reasons of powerful social factors that aim to convince the reader, the listener of certain issue. In its broader sense, critical discourse analysis might be used to examine the relation between the political and social contexts, as well as the employment of language in which it is used for (Paltridge, 2012).

Tenorio (2011) argues that it is a problematic to set a distinctive and a universal definition of the critical discourse analysis due to the different definitions presented in the field of discourse analysis. In a new version of classification, Bloor and Bloor (2007:7) set six definitions for the term critical discourse analysis. They are as follows:-

1. "It is the highest unit of linguistic description; phonemes, morphemes, words, phrases, clauses, sentences and texts.
2. It is a sample of language usage, generally written to be spoken, that is, a speech;
3. It refers to the communication expected in one situation context, alongside one field and register, such as the discourse of law or medicine;
4. It is human interaction through any means, verbal and non-verbal;
5. It is spoken interaction only
6. It stands for the whole communicative event"

In addition, critical discourse analysts, Fairclough and Wodak (1997), deal with the critical discourse analysis from a social point of view. They refer to critical discourse analysis in terms of senses that "Language use in speech and writing, meaning-making in the social process, and a form of social action that is "socially constitutive" and "socially shaped"" (p.276).

The concept Fairclough settles on is a semiotics, to incorporate linguistic communication, for instance, visual correspondence, just as to sum up across the various implications of the term discourse. Semiotic has an influence in addressing the world, acting, cooperating and developing identity, and can be related to various "viewpoints of various groups of social actors" (Fairclough 2009: 164). Discourse can be appropriated or colonized, and set up as a regular occurrence by ordering, inculcating or emerging them. Conversely, texts are ""the semiotic dimension of events" (ibid.), where we can find the traces of differing discourses and ideologies (Weiss and Wodak 2003).

2.1 Fairclough's Model:

By critical discourse analyses, the assessment of ideologies in regards to gender orientation can be carried out (Fairclough, 2015b). It includes the investigation of philosophical handling, power relations, and dominance (Rahimi and Sahragard, 2007). Each community has different elements and views of various requirements and issues. At the same time, each community depends on philosophy. Critical discourse analysis is to address not only the necessities and issues of the social orders yet additionally it

gives a method for exhibiting and using the ideologies too. As Clark argues, the crucial reason for CDA is to feature the issue pertinent to identity, belief system, and gender.

Norman Fairclough sets up individually three-stage discourse analysis namely (a) description, (b) interpretation, and (c) explanation (Fairclough, 2015a). Each of the three aspects has various capacities as the description is applicable to the text investigation. In the text, the analysis of linguistic devices can be used; thus, the text is rich and compelling when one can greatly deal with semantic devices, where they are used to perform certain planned purpose. These are used by the situation and nature of the event. These ways also create a charming effect on the listeners. In this way, while using the basic critical discourse analysis of the text, it is the first activity to depict the in respect of linguistic characters or devices.

It covers the essential intention for which text is formed. Interpretation is done while examining discourse practices. It is used to pass judgment on the relationship between the methodology of discursive and productive, and the text. Here, the situational context turns out to be vital. Context is the spirit of all the text and discourse production. The discourse created without keeping perspective on the context will be haphazard and the inadvertent junction of words. Such text has neither worth nor any effect on the audience. Later the depiction of semantic devices and the specific situation, the clarification turns out to be more agreeable and more open. The clarification analyzes social practice. Its motivation is to inspect the discourse by showing the cultural aspects. It additionally decides the impacts produced by the discourse in the public arena (Dai, 2015). This large number of elements of talk refers to power and ideology inside the society.

2.2 Critical Discourse Analysis and Advertisements:

It was claimed that language whether written or spoken is the best means for advertising business and commercial products since it affect the audience and withdraws their attention to buy the advertised items. Thus, people who are responsible for creating and producing advertisements take into account the language style and its context. They believe that there should a logical relationship between the advertisement itself, the language and the society in which the advertisement occurs. In addition, there should not be a social or a cultural conflict between the content of the advertisement and its audience and society; therefore, morals, behaviors and ideas should be dealt with carefully (Emodi, 2011; Sinclair, 1987).

In terms of what is called promotion, we always remember that the business was created or introduced ought neither to be dishonest nor decadent. Nonetheless, numerous methods of promoting items are available including, not limited to TV channels and social media platforms. The organizations set a tremendous financial plan for the promotion of their items. By employing such kinds of advertisements, the businessmen or companies infiltrate their item elements and ideology in the personalities of the

audience. In this respect, it was shown by Norman Fairclough (2013), that the basic discourse analysis is a kind of society practice in which the power and philosophy influence each other. We live in a general public wherein we have everyday interaction with each other.

Discourse regardless to its kinds and functions, involve a kind of philosophy. While with the business discourse, the philosophy of beauty and excellence, personal care, and individual consideration is introduced. As indicated by Kaur, Arumugam, and Yunus (2013), whatever is introduced in the ads in regards to beauty is deployed in front and for the audience so that they accept that everything is genuine and in light of the real world. The main role of the commercials is to advertise the items and persuade individuals to purchase the items. As indicated by Jhally (1987), commercials are an essential part of the society. These commercial items however are interrelated to their users and they reflect their power and ideology as well. These are also called as a social practice. The most attractive part in the advertisements is that of beauty that reflects the ideology and orientation of their users or the targeted audience .

3. Data Analysis and Results.

This section is concerned with the analysis of data represented by the advertisement of beauty products. We have chosen some advertisements of some famous beauty product for women. The model of analysis adopted in this study is a multi-discourse dimensional approach of analysis: Fairclough (1992). The data were taken by natural observational snapping from YouTube platform and some other social media such as Facebook. We have used different beauty products brands such as 'Fair & Lovely advanced multivitamin cream, ' and 'New Lifebuoy active silver formula, 'New Surf Excel.' MaxFactor beauty products. The method of analysis conducted in this study is observation. The second method of analysis is the content analysis. We have adopted the model of discourse analysis "social practice" of Fairclough as a way of showing and revealing the intended meaning and the ideology implicated in the discourse.

The data has been analyzed through observation, and content analysis has been made of the commercials taken as samples. The Norman Fairclough framework of critical discourse analysis has been adopted for the identification of ideology and persuasive words.

3.1.1 Product (1): MAC Makeup:

In figure (1), the advertisement has been done for MAC (Makeup-Art Cosmetics) for their spring 2013, which is called "Strength Collection" that has shown significantly in fashion magazines. In this advertisement, Jelena Abbou, who is a Serbian-American muscle-builder, in a long, bright, and black dress, is wearing MAC makeup. The collection is depicted as a combination of "elegant and wearable makeup". Thus, this a 0076dvertisement indicates both beauty and strength.



Figure (1) MAC Makeup

As it is shown above, it has a large number of various signs, such as Abbou's face and muscles, the status of her body, the white box surrounding her, and the written text below the advertisement. These signs work together to express the idea that attractiveness and beauty generate confidence as well as positive self-image. It also gives the viewer an impression that the women are both strong and beautiful. The extent of Abbou's muscular figure cannot be seen in the dress; her masculine physique. In this advertisement, the MAC challenges and breaks the traditional image of viewing the women as only beautiful, seducing and sexy. It gives additional image of women in terms of viewing them as strong, hard and challenging.

3.1.2 Product (2): Bestsellers Lipstick:

In figure (2), the advertisement includes a new style of speech that calls for using a new famous face represented by Lisa. There is a speech act of urging represented by the "for the love of Lisa" as an encouragement for using and buying such a beauty product. The colors in this advertisement contrast greatly with other contemporary cosmetics advertisements. The colors are very bright and symbolize femininity, love and even dating as opposed to the previous advertisement, which has much more powerful colors that stand for strength (MAC, "Strength"). The first such color in this advertisement is the purple background that refers to love and dating with somebody while the black color indicates power and strong personality and signifies power, which is associated with strength.

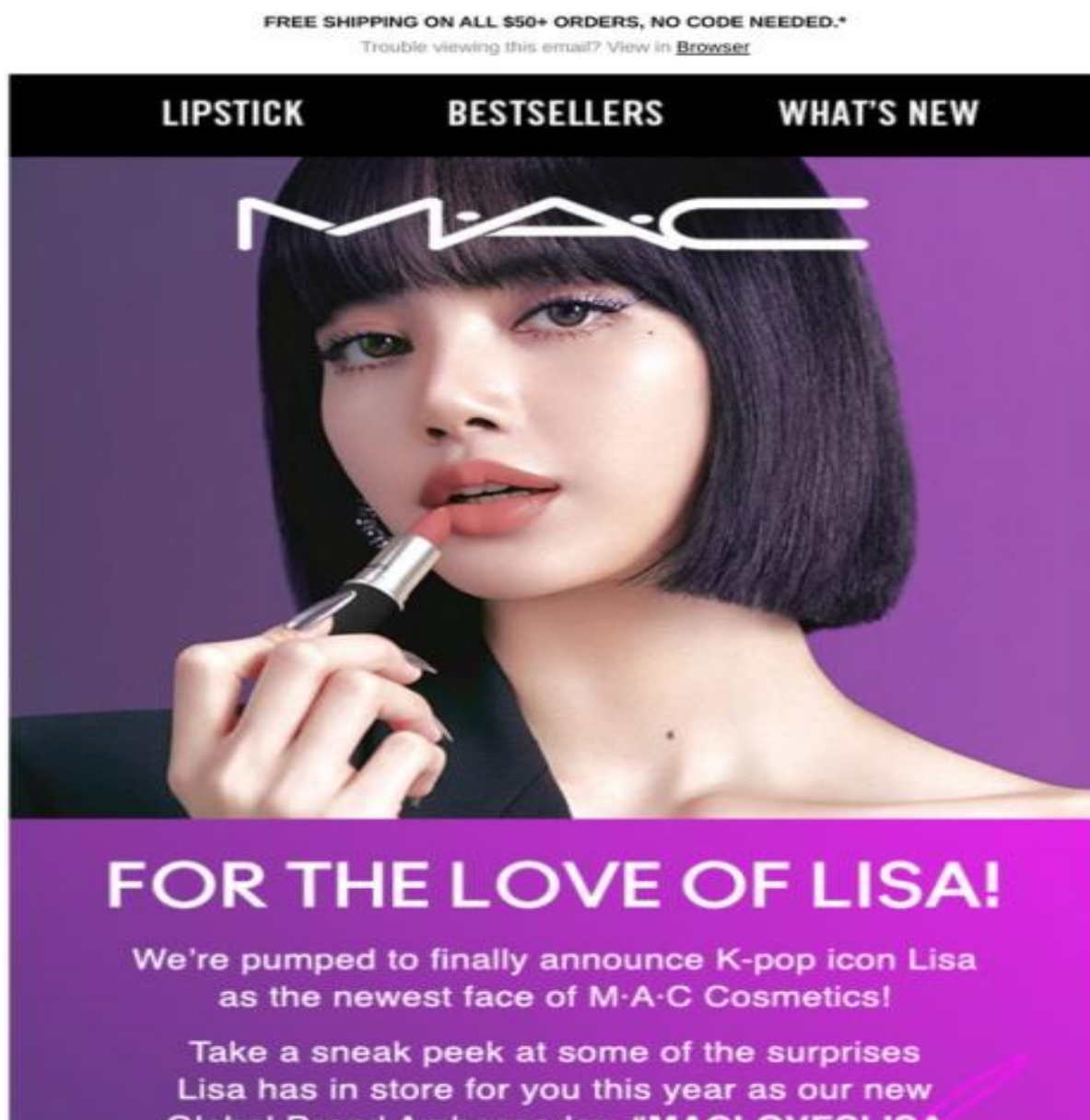


Figure (2) Bestsellers Lipstick

3.1.3 Product (3): MaxFactor Lipstick:

In figure (3), the commercial product has been produced by MaxFactor company. The pictures involve some indications about such a product. First the text [DON'T MAKE UP AND DRIVE] shows the attractive color and beauty of such product. In addition, the zigzag road direction of the car indicates the softness and speed of this lipstick from MaxFactor. The aim of this advertisement is to offer the new brand of this product with a different theme and orientation, especially when the shelves were vanished from this product when Kylie Jenner announced it was her favorite lipstick back in 2015. Finally, there is an implied meaning and a direction for women who put lipstick regarding it as most seducing and attractive so that men who see them could have some accidents while driving.



Figure (3) MaxFactor Lipstick

3.1.4 Product (4): Makeup Fixer Spray:

In figure (4), it is a beauty product that is only for women. In the beginning, the logo of the product showed with a woman and the tube of FIXER. This commercial stated that the FIXER is different from other FIXER for its content of advanced multivitamins and glycerin material, which are essential for glowing and healthy skin especially the face.

The water drops on the face give a strong indication on the best quality of such a makeup fixer. In addition, using the expression "24 hours" shows that it is an everlasting product that cannot be removed even by water. In the picture above, we can see an example of a mix of discourse modes: beauty, everlasting, shininess and quietness. While often one mode is predominated, more commonly this is the everlasting image of makeup beauty.



Figure (4) Makeup Fixer Spray

3.1.5 Product (5): Zenx Garlic:

The context of the advertisement was that a woman was viewed who catching her hair tightly and beside her a beauty product. This stunning picture is straightly connected to the psychology of almost all the women because most of them want to have fairness and beauty in her hair and skin.



Figure (5) Zenx Garlic

In this image the lady is delightful and happy with her care for using a shampoo. The watchers are drawn in by the attractive manner she acts which is a source of circuitous contact with the audience. The lady is additionally positioned at the top to make her unmistakable in light of the fact that she is the delegate of the product. Therefore, social distance of the member with the watchers is made more grounded through closeness of the member. This picture regards the excellence product as the setting which implies that magnificence needs this beauty product. The brilliance and the shampoo that is full of vitamins is also connected with the item. This association of environment with the product is an instance of attitude.

3.1.6 Product (6): NYX Eyeshadow:

The advertisement has included this superstar purposely to make the item more viable and well known. The presence of such a famous face recommends that she additionally utilizes the item and it places a solid impact on the personalities of the viewers. In the long run, they will likewise involve this item to follow their cherished superstar. In our general public individuals will more often than not follow the big names deliberately or unwittingly. In this picture the women's brilliant face is introduced and she has a wonderful looks. Clearly this image with notable and well known entertainer will get the likes of viewers. Also, the midway outlined picture with the accompanying text, articulated by the superstar herself, shows how they have a place together. Be dare, be bold, be Glamorous. These sentences suggest that she is in charge of her beauty. It is her own decision how wonderful she jumps at the chance to show up and most certainly the mystery of her excellence is, in all honesty. Furthermore, different modes can likewise be seen which add to the adequacy of the item. The advertisement has used completely different

colors Black and white. The background is black and the text is white make the advertisement more prominent and affective.

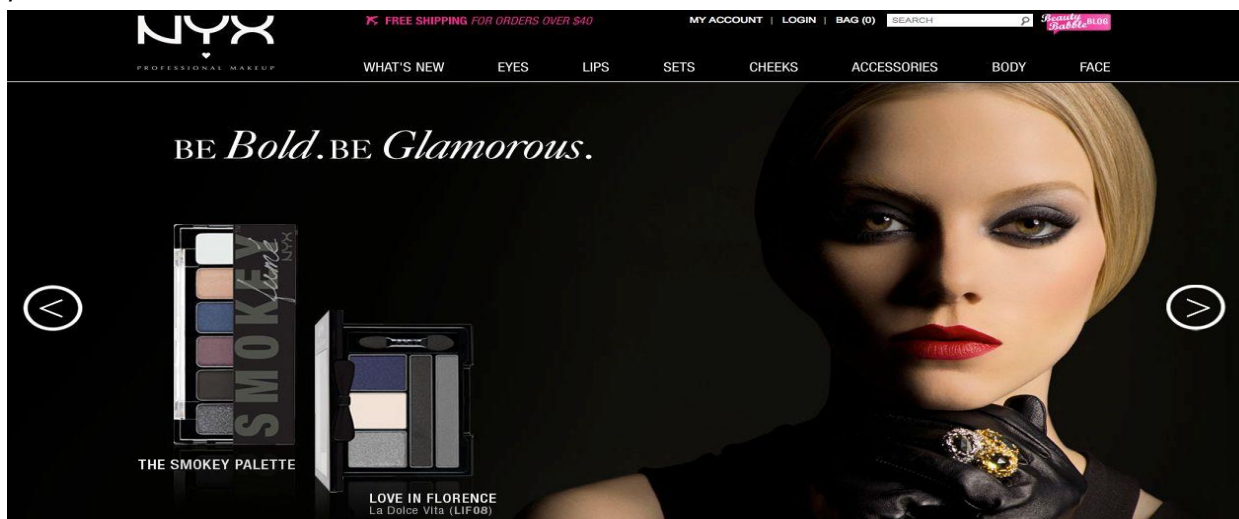


Figure (6) NYX Eyeshadow

3.1.7 Product (7): MaxFactor Correction Cream

In figure (7), the aim behind such an advertisement was to introduce the MaxFactor, ' which would assist with saving the family from smudges on garments. The philosophy of this advertisement was 'Home Care.' It was a cream item that was explicit for not any orientation but rather for home. This advertisement has been decorated with an assertive sentence "I am perfect" indicating the perfection and originality of the MaxFactor Color correcting Cream.



Figure (7): MaxFactor Correction Cream

4. Conclusion and Recommendations.

The way manner in which advertisers in building picture their item which presents the data of the item, gives the justifications for why they should utilize and promises to the audience the advantage of utilizing the item. Also parallelism investigation, it's utilized to show straightforwardness, viability, and engaging quality. So it makes the audience catch the advertisements' aim without any problem. For the employment of disposition, it is observed that the two commercials use definitive, syntactic inquiry and basic is to decide the position member (the power connections among members). They utilize straightforward current state in introducing the truth (data) of the item. They face the audience straightforwardly and fabricate a discussion utilizing linguistic inquiry. Then, at that point, they convince individuals (audience members) to utilize or purchase their items utilizing basic. This shows the power of advertisers over their audience.

These advertisements are made by the elements of the items, necessities of the general public, business prerequisites, and the cases for the item. Every advertisement of the selected beauty products has some motto that legitimizes its belief system. In addition, the audience of the item is likewise remembered while making that ad. The words choice, colors, and style of show are additionally the primary elements of the advertisements. The selected advertisements are one of the most compelling multinationals as far as business in the world. It generally takes eminent media characters, best creation, and predominant media channels for the advancement of its items. It fabricates practically every one of the natural items that are expected to have a sound existence.

Moreover, beauty product advertisements pointed toward inciting people to change the beauty generalization of design models to the real ladies beauty with a more extensive scope of skin types and body shape. The language style in these advertisements is a sort of publicity where the advertisers need to influence on the clients or the watchers' demeanor to the matter of changing the view of beauty concept. The message behind these advertisements is that beauty products in general aims at achieving about the genuine ladies beauty by producing exciting ad, surly building projects and message that embrace all meaning of excellence.

References.

- Bloor, Meriel and Bloor, T. (2007). *The Practice of Critical Discourse Analysis. An Introduction* . London: Hodder Arnold.
- Dai, G. (2015). Constituting gender roles through the transitivity choice in commodity advertising-A critical discourse approach. *Asian Social Science* 11.28: 58.
- Emodi, L. N. (2011). A semantic analysis of the language of advertising. *African Research Review*, 5(4).
- Fairclough, N. (1992). *Critical language awareness*. London, UK: Longman.

- Fairclough, N. (2003). *Analysing discourse and text: Textual analysis for social research*. London: Routledge.
- Fairclough, N. (2009) *A Dialectical-Relational Approach to Critical Discourse Analysis*. Ruth Wodak and Michael Meyer, eds. *Methods of Critical Discourse Analysis*. London: Sage. 162-86.
- Fairclough, N. and Wodak R.. (1997) "Critical Discourse Analysis." Teun A. van Dijk, ed. *Discourse as Social Interaction*. Vol 2. London: Sage. 258-84.
- Fairclough, N., and Fairclough, I. (2015) *Textual analysis*. *Routledge handbook of interpretive political science*. Routledge. 198-210.
- Foucault, M. (2002) *The Archaeology of Knowledge*. London: Routledge.
- Halliday, M. A. K. (1994). *Introduction to functional grammar* (2nd ed.). London, UK: Edward Arnold.
- Jhally, S. (1987) *The Codes of Advertising*. New York: St. Martin's Press.
- Kaur, K., Arumugam, N. and Yunus, N. M. (2013). *Beauty product advertisements: A critical discourse analysis*. *Asian social science* 9.3: 61.
- Paltridge, B. (2012). *Discourse analysis: An introduction*. Bloomsbury Publishing.
- Rahimi, A. and Sahragard, R. (2007). *Critical discourse analysis*. Tehran: Jungle Publications.
- Sinclair, J. (1987) *Image Incorporated: Advertising as Industry and Ideology*. Croom Helm, New York.
- Tenorio, H. (2011) *Critical Discourse Analysis, An overview*. *Nordic Journal of English Studies*, 10 (1), 183-210. DOI: 10.35360/njes.247.
- Van Dijk, T. A. (1997) *Discourse as structure and process* (Vol. 1). Sage.
- Van Dijk, T. A. (1999). *Critical discourse analysis and conversation analysis*. *Discourse & Society* 10(4), 459-460.
- Van Dijk, Teun A. (1989). *Structures of discourse and structures of power*. *Annals of the International Communication Association* 12.1: 18-59.
- Weiss, Gilbert and Wodak, R. (2003) "Introduction: Theory, Interdisciplinarity and Critical Discourse Analysis." Gilbert Weiss and Ruth Wodak, eds. *Critical Discourse Analysis. Theory and Interdisciplinarity*. London and N.Y.: Palgrave Macmillan. 1-32.