CHAPTER ONE

INTRODUCTION

This chapter consists of general background of the study, statement of the problem, significance of the study, objectives of the study, research questions, delimitations of the study and operational definitions of the key terms.

1.1 Background of the Study

Discourse is the social practice of language use which symbolizes social reality. Truth, knowledge and power are the three key elements which reside within every discourse (Foucault, 1975).   In this sense, discourses work as forms to create power in the society. Such power of language can be analyzed in terms of the discourse and contexts in which it is exercised. The analysis of language in context falls within the domain of discourse analysis (DA). McCarthy (2010, p.5) argues discourse analysis is concerned with the study of the relationship between language and the contexts in which it is used. Discourses can also be used in any form of communication including the advertisements of the products in the market (Kumar, 2002). Such advertisements use language and images, print or electro-media. An analysis of the language and images critically is the domain of critical discourse analysis (CDA).

 CDA is an approach to discourse analysis that focuses on the socio-political interpretation of a discourse. CDA keeps relationship between language,power and society at the center of analysis. CDA seeks to explore how power is invested through language (Fairclough, 1989). Critical analysis of language focuses on how language is used and what it really means to the society. In daily life we face different social discourses between people and CDA regards 'discourse' as a form of social practice. Holmes (2008, p. 389) argues that "CDA is explicitly concerned with investigating how language is used to construct and maintain power relationship in society; the aim is to show up

connections between language and power, and between language and ideology."

As an interdisciplinary approach, CDA connects language with social science and other related disciplines. This approach grew out of Michael Halliday systematic functional linguistic (SFL). Fairclough (2003, p. 5) argues "SFL is profoundly concerned with the relationship between language and other elements and aspects of social life, and its approach to the linguistic analysis of texts is always oriented to the social character of texts". For Richards and Schmidt (2010, p. 145), critical linguistic (CL) is an approach to the analysis of language use that focuses on the role that language plays in assigning power to particular groups within society. This approach is based on the study of texts and the way the texts are interpreted and used. It may be because the language in any discourse is determined by 'cultural, social and political' ideologies. This definition of CL goes along with what Crystal (2008, p. 123) says about CDA as "a perspective which studies the relationship between discourse events and socio-political and cultural factors, especially the way discourse is ideologically influenced by and can itself influence power relations in society".

According to Fairclough (1995, p.12), "texts are embedded in discoursal and institutional practices from which analysis of those texts should be artificially isolated". He further here asserts that the smaller units such as words can be analyzed, but their relevance is only obtained in the perspective of their contribution to the meanings expressed by the whole texts in their contexts. This study was carried out on the light of lexical and syntactic aspects in relation to the contexts taking the Faircloughian model as a basis of the analysis of the language used in the beauty-product advertisements.

In this study, I consider beauty as an ideology which is produced and reproduced through advertisements and analyze how beauty products ads usually influence people to an extent that they believe whatever said is true (Kaur, Arumugam & Yunus, 2013).

Generally, beauty product advertisers make the choice of language use to influence large audiences. Advertisers tend to give us message that the advertised products are worth to use. They try to assure women can have attractive appearance if they use those products. By the help of language and other semiotic aspect advertisers hypnotized the mass to buy the product. Taking this as a social problem I wanted to analyze how women are been influenced by the beauty product texts.

1.2   Statement of the Problem

Language plays a vital role in media. It has equally important role to play in the advertisement of the products. Advertisers normally harvest money from the people using the language that brings tension in consumers with the effects of the words used in the advertising texts and their intended meaning. As Foucault (1975) argues, the agencies and individual who have the knowledge to influence language can control people with impunity that's why enormous objectives and wishes are manifested via language.

People watch or read the advertisements and perceive them to be informative and impartial. Beauty product advertisements in the popular magazines and newspapers form an integral part of business and involve a huge amount of money. The beauty product users tend to believe whatever shown in advertisement is real and use the product as a solution to their problem. The purpose of this study is to raise awareness, so the consumers do not get influenced by the use of language in advertisements before buying any kind of cosmetic products.

More strikingly, women are still represented as a symbol of beauty in media discourse, particularly through advertisement. Female figures are used as commodities in media like sign boards, hoarding boards and even in magazines. By showing attractive figure and fair skin advertisers take the advantage of women figures. So this study mainly focuses to unmask how

women are misused in media discourse. How women are taken as a means for the advancement of beauty products.

There are some research studies related to media discourse in beauty products from DA perspectives viz. 'Language used in cosmetic products' by Rekha Dhakal, 'English language used in food products' by Rita Sapkota, 'An analysis of the English language used in different Newspaper editorials' by Maya Bagale and 'Inferences in advertising: A case of commercials in print media' by Prem Bahadur Chand. My interest is to view critically on language used in beauty product ads and the way how women identity are represented. The present study, through the use CDA model, tries to unveil the false impression biases and inspirations that the advertising messages give to the users in general and the beauty product users in particular. So, the concern of my study is to deal with the various discursive techniques adopted by the advertisers to represent the identity of women.

1.3 Objectives of the Study

The objectives of my study were as follows:

a) To analyze the linguistic features of beauty product advertisements in terms of their lexical and syntactic features.
b) To investigate the discursive techniques used in beauty product advertisements that represents the identity of women, and
c) To suggest some pedagogical implications.

1.4 Research Questions

The study tried to find the answer to the following questions.

a) What are the linguistic features used in beauty product advertisements?
b) What are the discursive techniques employed in beauty product advertisements to represent the identity of women?

1.5   Significance of the Study

The present study Critical Discourse Analysis of Beauty Product Advertisements will be useful in a number of ways to various individuals involve in mass media and particularly in advertisements, discourse analysts, curriculum designers, textbook writers, teachers and of course, the students. For the media people, the study will shed light on the nature of language in terms of its lexis and structures. Such an analysis will help them in the use of these features in designing the advertisements to yield better promotion of the products advertised. Similarly, the discourse analysts scrutinize the language for its impartiality and inspiration helping the product users with confidence.

The curriculum designers make use of the results of this study for the inclusion of the language and images to be taught to the students of media studies whereas the textbook writers make the selection of linguistic and nonlinguistic features suggested by this study for their teaching. Ultimately, the study will be useful to the students to acquire the skills both, linguistic and nonlinguistic, that they can replicate while designing product advertisements. This study will be equally benefited for the teachers which make them aware about critical pedagogy. In other words, the study will help them apply critical pedagogy inside the classroom. In turn, the students will make an attempt to question and challenge the prejudice against using women as the object of advertisement. In addition, they can explore are to why the gender balance not maintained in beauty product advertisement. Furthermore, they a make a contrastive study of gender parity in such advertisements.

1.6   Delimitations of the Study

The study was delimited in a number of ways. It was delimited to the analysis of the language of beauty product advertisements published in the local magazines, and newspapers published in Nepal. The study only represented the beauty products meant for the female only. Similarly, the study was further

limited to the analysis of lexical and syntactic features and discursive techniques used to influence the women. The study was also limited to the analysis of the language of hundred samples selected for the purpose of the present study.

1.7 Operational Definition of the Key Terms

The key terms used specifically in this study are defined here.

Advertising: Advertising is the means by which goods or services are promoted to the public.

Beauty-product: Beauty product refers to the substance particularly produced for the purpose of 'cleansing, beautifying and changing the appearance of its users.

Critical discourse analysis: Critical discourse analysis is an interdisciplinary branch of knowledge which studies language as a form of social practice.

Discourse analysis: Discourses analysis is the analysis of a language beyond its sentence level construction. It studies as to how the sentences form larger units of language such as paragraphs and conversation in order to convey the contextual meaning.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

This chapter includes review of related theoretical literature, review of related empirical literature, implications of the review for the study and conceptual framework.

2.1 Review of Related Theoretical Literature

For the study, I reviewed related literature for the theoretical basis of my study. Basically, a theoretical framework guides the researcher to work on the selected topic by exploring the ideas about the study through the reviewing of different texts, thesis and articles. I have reviewed different literature and the conceptual framework is developed according to reviewed literature. In order to understand the concept of CDA and its role in advertisements, I mainly reviewed Fairclough (1989, 1992, 1998, 2010), Van Dijk (1998), Kaur, Arumugan and Yunus (2013), Vahid (2012), Kumar (2012) and Habiba (2008). Nonetheless, there were other authors from whom I derived insights for my present study. All the authors reviewed are given due credit in the subsequent sections. While reviewing the literature, I mainly concentrated on CDA, its objectivs, agenda, ideology and society at large but Fairclough (1992) was targeted. Similarly, as the study was CDA of beauty product advertisements, the focus was on the role of advertisements in culture, ideology, and gender.

2.1.1 Concept of Critical Discourse Analysis

CDA emerged from 'Critical Linguistic' developed at the University of East Anglia in 1970s, and the term is now often interchangeable with CDA. Thus, critical linguistic is the root for the development of CDA with the contribution of Teun Van Dijk(1998) , Norman Fairclough (1992, 1995,1998, & 2010), Ruth Wodak (1995, 1997), and Gunther Kress and Van Leeuwen (1990).

CDA is linked with different social science and disciplines. At present, CDA is regarded as developed version of discourse analysis. Discourse analysis only studied the linguistic features of a text (oral and written) in general. Hence, critical discourse analysis emerged which goes beyond the textual analysis and tries to transparent the hidden social problems and ill practices. The fundamental terms used in the field of CDA are; power, class, gender, ideology, interest, race, hegemony, discrimination, reproduction, institutions, social structures etc.

CDA approach primarily concerned with the relationship of discourse with power, politics and ideologies that arise within the society where a discourse is produced and interpreted. CDA interprets a discourse in terms of its social setting. This approach is concerned with studying and analyzing both written and spoken texts in order to find out the discursive sources of power, abuse, dominance, and inequality. CDA examines how these discursive sources are created, maintained, and reproduced within specific social, political and historical contexts (Van Dijk, 1998). Fairclough (2010) believes CDA is not only the analysis of language alone rather it is the analysis of other social elements that comes along within discourse. CDA goes beyond textual analysis and general commentary which is systematic process.

Fairclough (2010, p. 8) states that:

> A primary focus of CDA is on the effect of power relations and inequalities in producing social wrongs, and in particular on discursive aspects of power relations and inequalities: on dialectical relations between discourses and power, and their effects on other relations within the social process and their element.

He also states CDA is not just a descriptive in nature but also normative. This approach is based on certain rules and regulations to analyze discourse itself. It

means Fairclough have linked other social elements, i.e. power, ideologies with the discourse formation. He claims text is the heart of any discourse. These discourses are produced and reproduced in the society and society is affected by it.

Contexts in which a discourse takes place is very crucial in CDA as it exhibits 'the power structures and disorders of discourse'. According to Fairclough (1995, p.12) "texts are embedded in discoursal and institutional practices from which analysis of those texts should be artificially isolated". Hence the CDA analysts take a text as the minimal unit of discourse to deduce meaning out of it. He further believes that the smaller units such as words can be analyzed, but their relevance is only obtained in the perspective of their contribution to the meanings expressed by the whole text in the context. In doing so, it does not minimize the social reality and linguistic devices. Linguistic items are crucial to form a discourse but social contexts are essential to derive the meaning. The same words can have various meanings in different social settings. So to know the word meaning it is necessary to know the context where the referred word is used.

To sum up, from the above description we can say CDA begins from the social problems and aims to disclose those problems. It aims to explore how a single word, sign, symbols and texts forms a meaning and how its meaning is produced-reproduced in its social context. It highly resists against elite discourses and tries to explore how those discourses holds power and ideology. So, CDA research helps to reveal the hidden ideology behind every discourse.

2.1.1.1 Principles of Critical Discourse Analysis

Principles of CDA refer to the fundamental assumptions or guidelines to characterize the area and scope of CDA. In other words principles refer to the coverage area that the CDA does have. Fairclough (2010) states CDA is an approach of studying language in different social settings. He further says "it is

not just descriptive, it is also normative". It means CDA is a rule-governed approach which prescribes certain path to analyze the text. There is diversity regarding the principles of CDA among various scholars because they have defined it differently.

 Fairclough and Wodak (1997, as cited in Dijk, 1998) have summarized the basic tenets of CDA; (a) CDA addresses social problems, (b) Power relations are discursive, (c) Discourse constitutes society and culture, (d) Discourse does ideological work, (e) Discourse is historical, (f) The link between text and society is mediated and (g) Discourse analysis is interpretative and explanatory.

The first principle suggests that CDA is such a discipline which is solely based on the investigation of social problems. In other words CDA attempts to address different kinds of social problems related with inequality or injustice such as: domination, unbalanced power relations, social abuse, social ranking etc. with proper justification. Similarly, second principle implies that CDA regards or perceives power relations as discursive entity. It means that it always tries to establish relationship between powers and discourses in that it seeks to find out how different people holding different power influence the production of discourses. Third principle indicates CDA is the study of discourse in relation to the social, cultural, political and ideological factors. CDA tries to prove discourse as a component or constituent of the society and culture. Furthermore, Chouliaraki and Fairclough (1999) believe CDA 'as an important characteristic of the economic, social and cultural changes of late modernity that they exist as discourses as well as processes that are taking place outside discourse (p.4).' While talking about CDA and its tenets Fairclough (2000) is also of the opinion that discourse is shaped and constrained by social structure (class, status, age, ethnic identity, and gender) and by culture.

Likewise, the next is relationship between discourse and ideology in that discourse is regarded as a tool for the exploration of different ideologies. The reproduction of unequal relations of power is responsible for the representation

and construction of society in such a situation discourse works ideologically. The fifth principle claims that discourse is historical and there is the connection to the previous, contemporary and subsequent discourse. It means how we have used a discourse previously can influence our present discourse and the subsequent discourse as well. The next principle insists there must be a socio-cognitive approach for the understanding of the relations between text and society. Finally, CDA is essentially an approach which is interpretive and explanatory with the systematic methodology and investigation of context.

It means CDA perceives discourse as a form of social action as it is intentionally produced. So that discourse is a tool for accomplishing certain kind of activities and is regarded as a form of social action. In this way CDA follows its own rules, assumptions or principles which make it different from other disciplines. The way it deals with discourse and society is different from that of other disciplines.

2.1.1.2 Objectives of Critical Discourse Analysis

The main objective of CDA is to unmask the hidden ideology and power that resides in different discourses. Griffin (2007) believes that CDA helps to unearth some of such hidden and 'out of sight' positions, and perspectives. It further explores the connection between the use of language and the social and political contexts in which it occurs. Fairclough (2010, p. 26) states "ideologies are a significant elements of process through which relations of power are established, maintained, enacted and transformed".

CDA aims to study how ideologies are expressed in different text. It also aims to study the access and control over a vast arrangement of both informal and institutional forms of text and talk. This approach intends to examine the nature of social power and how these powers are exercised in the society.

CDA not only informs people about the social problems but also make people aware of it. It helps people to raise voice about hidden social problems and

issues, i.e. gender bias, inequality, dominance, prejudice, power abuse and so on. Hence, CDA is the voice of voiceless people. Furthermore, this approach sheds light on various social issues. Mainly, it tries to examine how power and ideologies are enacted in the society by various means of discursive structures.

2.1.1.3 Agendas of Critical Discourse Analysis

Here agenda refers to the issues to be addressed throughout the work of CDA. In other words, it refers to the schemas or outline of CDA.

Agenda refers to the things that need to be done (Wodak and Chitton, 2005) they propose to explore our dimensions; a) developing agendas of different cultures, b) interdisciplinarity, a theme concerning which a new meta-language is developing, c) investigating local, regional or transnational contexts worldwide and rethinking of the philosophical underpinning of CDA.

 As an interdisciplinary approach, CDA is interconnected with various disciplines and breed the new idea. As such, it often interlinks the discourse with other disciplines and social elements. The notions of critical, ideology, power and politics, social and discursive structure and strategies, micro and macro aspects of social cognition, elite and their strategies for maintenance of equality, text-context relation and meaning, gender inequality and political discourse are some of the agendas of CDA. CDA explicitly addresses social ill practices. CDA aims seek how the discourse is formed and what its effect is in the life of people. CDA highly resists the elite group discourses which exploit power in the society. It aims to transparent the hidden power, ideology and bias that resides in any discourse.

Likewise, CDA focuses on the micro and macro aspects of the discourse formation. It clarifies how the discourse is formed in its institutional and societal level. It studies how a text is produced in certain context and the meaning it employs to the audience. In the same way, gender inequality, political discourse, media discourse, ethnocentrism and nationalism from group

domination to professional and institutional power. These are the most common agendas found in research.

2.1.1.4 Ideology and Critical Discourse Analysis

Ideology is the system of thought and an individual philosophy. It is the lens through we perceive, realize, interpret and understand the world. Locke (2004, p. 33) defines ideology as an "elaborate story told about the ideal conduct of some aspect of human affairs". The power of ideology lies in its truth value, which is determined by the number subscribing it. On the other hand, Fairclough (2010, p. 26) finds ideologies as 'significant element of process through which relations of power are established, maintained, enacted and transformed". This statement clarifies ideology is a medium through which power relations are maintained in the society. Ideologies reside in the texts or discourses because texts or discourse contain the form and content that bear the imprint of ideologies. The person who holds power in the society try to impose their ideology through they create power.

In media discourse we can see varieties of discourse. CDA is such an approach which tries to transparent such hidden ideologies. This approach mainly focuses on how ideology is employed in the text or discourse. CDA deeply analyses and interprets the texts and discourses that intertwined with ideologies. In the print media also we can see varieties of text related to different issues. Among them beauty advertisement is also a form of media discourse (Locke, 2004). CDA aims to analyze the hidden ideologies of advertisers which influence women.

2.1.1.5 Society and Critical Discourse Analysis

One of the major concerns of the CDA is to analyze how the discourses are produced and exercised in the society. In other words, CDA clearly shows the relation between language and society. This approach studies language in relation to society and other elements. More specially, it focuses on how

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discourse structures enact, legitimate and reproduced power relation and dominance in society. It is a form of social action. Van Dijk (1998) says the discourse studies deal social domination and inequality which are theoretically and analytically quite diverse because it does not have any unitary theoretical framework.

Fairclough advocates that CDA provides theories and methods for the study of the relations between discourse, social and cultural developments in different social domains. It systematically explores the relationships of causality and determination between discursive practices of the media, events and texts with the social and cultural structures in society (Fairclough, 1995a). It investigates how such practices, events and texts are ideologically shaped by relations of power and struggles over power in a society.

In the same vein, Titscher et al. (2000) have summarized the principles of CDA as formulated by Wodak (1996). For them, discourse is a form of social and cultural behavior and must be understood in relation to its historical context. Language can constitute and reconstitute society.

CDA starts by identifying a social problem, takes the perspective of those who suffer most, and critically analyses those in power, those who are responsible or have the means and opportunity to solve such issues (Van Dijk, 1998).

This study primarily focuses on media discourse that occurs in magazine advertisements related to beauty products. It explored orientation towards the power relations and ideological works represented in beauty product ads. Through the use of CDA approach, it aims to explore how elite ideology is a means to create power in the society.

2.1.1.6 Fairclough's Critical Discourse Analysis Framework

Fairclough's (1992, p. 73) CDA framework model consists of three different components which are as follows;

Text

The analyses of texts include linguistic analysis in terms of grammar, semantics, the sound system and cohesion-organization above the sentence (Fairclough, 1995b, p.57). He follows Systematic Functional Linguistic (SFL), as mentioned in the introduction of this thesis, and views text from a multifunctional perspective re-labeling them as (1) representation/ideational function which carry particular ideologies; (2) relational that is the status and role aspects of identity and personality aspects of identity;(3) identities are construction of the relationship between writer and reader, (ibid p.58). In the multifunctional perspective one systematically examines lexicalization, patterns of transitivity, and the use of active and passive voice, the use of normalization as a part of textual analysis.

Discourse practice

By discourse we mean the language that is used in a given context. A situational language demands the use of a variety of words, sentences and even styles. In the present study, discourse is regarded as a communicative system which encompasses not only the written scripts but also the images used in the advertisements. Thus, it is multi-modal in that sense. According to Fairclough (1995), the discourse practice dimension has two faces: the institutional process (editorial procedures) and the discourse processes (changes the text go through during production and consumption). He further remarks that "discourse practice links the division between society and culture on the one hand and discourse language and text on the other," (ibid: 60).

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│  │  Text consumption                │   │
│  │  Discourse practice              │   │
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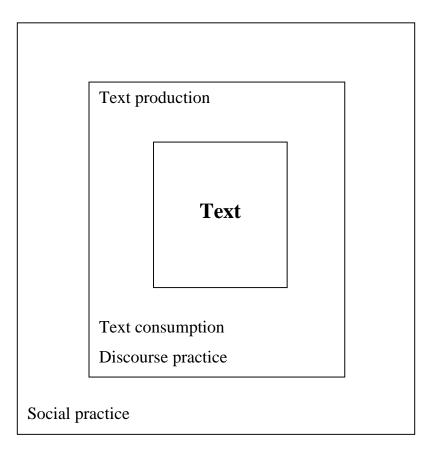
Figure 1: Fairclough's Three-Dimensional Model for CDA

For Fairclough 'intertextuality analysis' helps to explain the discourse process 'from the present linguistic perspectives'. It further focuses on the borderline between text and discourse practice in the analytical framework. He defines intertextuality as "the property texts have of being full of snatches of other texts, which may be explicitly demarked or merged in and which the text may assimilate, contradict, ironically, echo, and so forth" (1992, p. 84). He identifies two types of intertextuality, 'manifest intertextuality' which refers to the heterogeneous constitution of texts by which "specific other texts are overtly drawn upon within a text". 'Constitutive intertextuality' on the other hand refers to the "heterogeneous constitution of texts out of elements (type of convention) of orders of discourse (interdiscursivity)" (p. 104). Fairclough (1995, p. 189) opines that intertextual properties of a text are realized "in its linguistic features" since it is assumed that texts may be linguistically heterogeneous. He further asserts linguistic analysis is descriptive in nature, whereas interpretative analysis is more interpretive. Linguistic features of texts

provide evidence which can be used in intertextual analysis, and intertextual analysis is a particular sort of that evidence.

Socio-cultural practice

CDA assumes there is a dialectical relationship between particular discursive events and the situations and social the structures that design it, that is, between language and other elements of social life. CDA aims at critically investigating social inequality as it is expressed constituted, legitimized, and so on by language use. This dimension of discourse could be described as power behind discourse or as social practices functioning behind the entire process and exercising power relations in discourse. According to Fairclough (1995) socio cultural practice analysis in this dimension has three aspects of the socio-cultural context of a communicative event. First one is economic, such as economic of the media, the second one is political, that involved power and ideology of the media, and the third one is cultural, which provide issues of values.

2.1.1.6 Critical Discourse Analysis in Advertisements

Fairclough (1989) defines CDA as a kind of social practice where power and ideology influence and interact with one another. Dijk (1995) thinks it as a type of analytical discourse that discusses social power abuse, dominance and inequality, and how they are reproduced, enacted and resisted. Beauty as an ideology is produced and reproduced through advertisements. Beauty products advertisements usually influence people to an extent that they believe whatever said is true (Kaur, Arumugam & Yunus, 2013).

Advertisers use visual and linguistic means to persuade their audience.They try to show beauty products help women to create new identity in the society. It means such beauty products are the solutions to women beauty problems. Nugrawidhanti (2016, p. 2) argues that "the image of 'ideal' women is delivered through beauty product advertisement. Beauty products

advertisement display pictures of 'ideal' women and convince the readers to buy the products in order to fulfill the criteria of being ideal women".

Advertising in mass media content intended to persuade audiences, readers, viewers or listeners to take action on products, services and ideas. The idea is to drive consumer behavior in a particular way in regard to a product, service or concept. Yet, some other scholars disagree, advertisements can amuse, inform, misinform, and worry or warn (Cook, 1992).

2.1.2   Concept of Advertisement

Advertisements are strong means of media discourse which plays crucial role in the society. Vahid (2012, p.37) claims "emergence of advertising goes back to 1950s and 60s". It means the history of advertisement begins at the time. He further asserts advertisement as 'a commercial tool' and states "advertising has been a subject for many studies and the analyzing of advertising is of growing importance" (ibid). The field of advertising like any other stylistic field has to make choices on how to use language because the linguistic choices of media discourse plays crucial role to lure people. Advertisers choose various ways to take ads reached to consumer's hands. Kaur, Arumugam and Yunus (2013) say, "Advertisements reach out to consumers through various medium such as internet, radio, television, magazines and newspapers" (p. 61).

Advertising is a phenomenon of publishing or displaying linguistic, non-linguistic and paralinguistic contents in the print or electronic media in order to persuade audiences, readers, viewers or listeners to buy or make use of the commercial products or services. "Language and visuals of advertisements play main role to attract viewers" Iqbal, Danish and Tahir (2014, p. 122). Advertisements are nowadays, a form of public discourse in its center power and ideology interact and can be used to express and impose ones' ideology. Advertisement promotes the concept of 'beauty' and the word 'beauty' comes synonymous to women. Advertisers implement their ideologies of beauty and

at the same time sell their products. Nafulamercyline (2015, p. 2) states; "women being the major consumers of the advertised commodities play a significant role in both promotion of these ideologies and advancement of the advertisement industry". Advertisement is very psychological phenomenon in nature as it drives consumers' behavior towards such products or services.

Advertising plays a crucial role in our society to communicate messages related to our daily lives. Among others, advertising contributes to the creation of opinions, the production of certain roles that viewers take up after their idols and the creation of shared knowledge. Advertisement is not only an economic entity, but it also deals with values, attitudes and ideas shaping culture (Sinclair, 1987). It means advertisement is attached with our cultural factors and which is represented on it. Further, Jhally (1987) believes advertising is a social practice which does not work in vacuum; it interlinks many things together like person and object, symbol, symbolism and power, and communication and satisfaction. To be truthful, we cannot separate the content of an advertisement from culture.

2.1.2.1 Nature of Advertising

According to Kumar (2002), advertising is a process which gives information to the public about a product, and it is an element of the marketing mix and a part of promotion activity. He further claims that it is a message which carries goods and services. It is persuasive, controlled, and identifiable and influences the target audience (*ibid.*).

Goddard (2002, p. 9) states "The terms 'advertisement' and 'advertising' are derived from a Latin word-'advertee', which mean 'turn toward". Price, promotion, product and physical distribution are the four main elements in marketing (Kumar, 2002). He states that advertising disseminates product related messages either visually or orally.

According to Petley (2002, p. 5), advertisements have a number of factors. Such as: the goods and services to be advertised; competition between different providers of the same kinds of goods and services, for which there needs to be a significant potential market; the means of advertising cheaply to large number of people;population with sufficient education to be able to understand advertising messages.

2.1.2.2 Types of Advertising

According to Rajagopal (2000), advertisements are an art and cannot be limited to the theoretical boundaries. Many people think that ads are an accident of free economy, but reality is different and the importance of ads in modern economy is very remarkable. "Advertising is everywhere and it is dynamic" (Tellis, 2004, p. 3).

According to Kumar (2002), there are various types of advertising such as: print advertising (e.g. newspapers, magazines, brochures, fliers, etc.); broadcast advertising (means television, radio and the internet); outdoor advertising (are billboards, kiosks, tradeshows and events); covert advertising (considered as advertising in movies); public service advertising (means advertising for social cause); celebrity advertising.

However, in order to promote goods and services various communication channels are used. Since the electronic medium is still out of the reach of the common people print media remains a powerful means of persuading the common mass towards goods and services. Magazines and newspapers provide a considerable space to the beauty- product advertisements.

2.1.2.3 The Role of Advertising

Advertisements have multifaceted roles not only in the consumer market but also in day to day affairs of each individual. We all rely on the consumer goods

to support ourselves. Everyone believes that its main role is to promote the sales of goods and services.

According to Cartwright (2002, p. 214) advertisements are used to influence the behavior of others in the supply chain; to create awareness of products, ideas or services; to facilitate changes; to reinforce the behavior of existing customers and uses and to create organizational brand image. Hence, the primary goal of advertising is to hypnotize the target groups or clients, persuade them to buy the advertised services and goods and thereby increase the number of clients. However, it has its secondary functions as well such as to "amuse, inform, misinform, worry or warn," (Cook 1992, p. 10).

2.1.2.4 Advertising and Culture

Product advertisements cannot be detached from the culture and societal elements as there may not be any uniformity in the choice and taste of the people from one culture and society to another.

Sheehan (2004, p. 24) states that:

> "Since we are viewing the world through this cultural lens, it is difficult to make decisions based on the rational attributes of a product. The cultural lens allows us to create meaning from the products and services that come into our view."

Thus, the discourse of advertising does not only reflect attitudes and behaviors that persist in the social and cultural life of its audience, it also creates social values and produce new needs and meanings and gives them to the society. Advertising tries to associate its products with people's emotions, ambitions, lifestyles and perspectives, "it is most likely that it creates any of these", (White, 2000, p.260). White goes on to say that advertising acts as a mirror of society, rather than acting to change it. This means that advertising reflects

"social values and attitudes with respect to the means and ends of human activities" (Vestergaard & Schroder, 1985, p.123).

2.1.2.5 Language and Visual Images in Advertising

Visual imagery is used to attract the attention, stimulate curiosity, illustrate product features and benefits, create and develop personality for a product and associate it with certain symbols and life styles, and establish a brand's identity in the minds of the target audience. Rossiter and Percy (1983) divided visual communication in advertising into two categories: static and dynamic. The present research made use of the former category. Visual components of advertising perform two key functions: literal and symbolic. The former provides functional information about products or services and the latter performs an indirect role to connect the images of products or services with their meanings that are assigned to them (Patrick & Hagtvedt, n/s).

Advertising not only uses non-linguistic features such as visuals and images but also linguistic, or both features. Thus, such discourse can be considered as a distinct functional style. It is,therefore, natural that the language used in an advertisement is also specific when compared with other styles. In the use of language, advertisements use catchy lexical and syntactic items (nouns, adjectives, adverbs, verbal phrases as well as both inclusive and exclusive pronouns; tense and aspects, active and passive language).

Ads also address to the projected audiences keeping in view their age groups. They trigger their emotions and feelings. Habiba (2008, p.53) says "use of images is a very popular culture these days because they attempt to create a relation between the commodity and the social or cultural characteristics and qualities of the products to the desires of people". They not only have the role of reinforcing the idea of selling a product, but also

have a strong role in setting "a worldview, a lifestyle and value system", (Kellner, 1995, p, 127).

Messaris (1997, as cited in Habiba, 2008) pinpoint the main functions of visual images as they can elicit emotions by stimulating the appearance of a real person or object; they can establish an implicit link between the thing that is being sold and some other image; and they can serve as a photographic proof that something did happen. Colorful images based on certain myths and their positioning in the advertisement also matter a lot to attract the projected audiences. Myths, though they are not facts, are powerful beliefs passed on from one generation to another so are the colors with their symbolic meanings.

Similarly, the positioning of the picture or images in the advertisements and what they intend to convey also matters to the beholders. According to Leiss (1997, p.199), the prevalence of using images in the media is gradually growing, which improves ambiguity of meaning embedded in the advertising message visual representations become "more common and the relationship between text and visual images becomes more complementary".

2.1.2.6 Representation of Gender in Beauty Product Advertisements

Gender is defined according to roles and functions that one performs in the society. Gender is associated with the roles of men and women given by our society to perform. Those roles are gained rather than inherent. Scholars generally agree that gender is not a biological constraint but rather a social construct. Nafulamercyline (2015, p. 42) states "gender is something we cannot avoid; it is part of the way in which societies are ordered around us, with each society ordering".

Habiba (2008) believes society is conceived to be the mould that shapes people through determining their behavior and their identity. Beauty is not a feature

related to men's attributes, but is compulsory for women's physical appearance (ibid). According to traditional gender stereotypes, women should have a feminine personality. They should be passive and look beautiful for men, and they should embody a wife role, and be able to take care of their families, such as cooking and taking care of children. "The characteristics associated with women, such as being caring and kind, position women as weaker, less intelligent, less rational, and less competitive" Milestone and Meyer (2012, as cited in Matwick, 2017). The ideal woman is naturally kind and caring, fragile and weak in a social and physical sense, complacent, peaceful, non-confrontive, and emotional (ibid). It means a woman does have multiple faces to hold and society plays crucial role to construct functions.

Matwick (2017) attempts to analyze the gender discourse in cookbooks written by contemporary female celebrity chefs. She states cooking is related to women's identity and cooking is a way for women to apply power. "Cookbooks are not only a collection of recipes but are a transformative device in telling readers what the preferred style is, particularly in class and gender norms" (p.3) .These cookbooks help to produce and reproduce gender roles and explain what women should do to hold one's identity."Cooking is seen as rewarding practice emotionally, socially and physically" (p. 13). Food is an important expression of identity. Woman cooks for herself and for her family which gives her physical as well as emotional satisfaction.

Society views women through the eyes of beauty and pleasure.This prejudice is engraved in every society. Still, women are taken as an object to display. We can see women figures in media and commercial where women symbolized 'beauty' to attract people. Advertisers show attractive women body and emotive language to sell their products. Such activities signify how women have been misused by various means. This study is a small attempt to explore such activities and aims to raise voice against women misused.

2.2 Review of Empirical Literature

I have reviewed the following available empirical literature for my study.

Chand and Chaudhary (2012) carried out a research on 'Advertising discourse: Studying creation and perception of meaning'. The main objective of their study was to measure the gap between creation and consumption of meaning through the pair of print advertisements. They used Fairclough and Chandler's frameworks. They conducted a survey among 450 college going students and got endorsed by a popular celebrity. The findings of the survey revealed that the majority of Indian consumers' preferred fair complexion against dark skin tones. Similarly, the celebrity who was more popular and with some connotations (like hip-hop) attached with him tended to attract more attention of the consumers. The study also found that the respondents' responses to an advertisement were highly affected by its endorser.

Kaur, Arumugam and Yunus (2013) carried out a research on 'Beauty product advertisement: A critical discourse analysis' with the objectives of investigating the use of language and other semiotic modalities in the beauty product advertisement and identifying the discursive techniques employed in such advertisements to influence women. As a qualitative study he followed Fairclough (2001) three dimensional CDA framework to do the research. He made use of two popular local magazines Cleo and Women's weekly. The beauty products like eye cream, mascara and lipstick are taken as a sample for beauty items particularly. The researchers found out that advertisers used various linguistic devices such as direct addresses, positive vocabulary, headlines, and catchy slogans to attract women. The advertisers also highlighted how the products were solution to women's problems. Positive self-representation as a technique was employed to attract consumers. The use of technical words in advertisements helped to convince the reader that the product was valuable and a source of power. Furthermore, the use of scientific information in the beauty product advertisements reflected authority. The

study also found that there was an extensive use of beautiful models and well-known local and international celebrities to persuade women and show the ideology of power.

Similarly, Rosul (2013) undertook a research on 'A critical discourse analysis of fairness product advertisement for women and men'. The researcher interviewed 115 people and 11 advertisements analysis (6 for female & five for male). The main purpose of this study was to raise awareness among the consumers so that they do not get influenced by the use of language/ persuasive discourse in advertisements before buying any kind of fairness products. The findings suggest that texts influenced the consumers through their artificial and catchy language. The ads makers used various colors in the ads. They also used various light colors like pink, white, yellow, light green, orange and so on in the ads to attract the attention of the consumers.

Abdelaal and Sase (2014) carried out a research on 'Advertisement analysis: A comparative critical study'. The purposes of the research were to analyze two advertisements and investigate how advertisers used discourse and semiotics to make the people and consumers attract to their ideas, beliefs and, of course, to their products. The researchers used Fairclough (1989) framework to analyze the data. The researcher found that the positioning of the actors of the advertisement gave a certain message related to power or dominancy; whereas the colors used in the advertisements also reflected another message; besides the language used which reflected a brief and strong message. The language used was brief but with a strong message.

Iqbal, Danish and Tahir (2014) have conducted a research on 'Exploitation of women in beauty products of "Fair and Lovely": A critical discourse analysis study'. The objective of the research was to analyze the language used in fairness cream 'fair and lovely' and the strategies used by product advertisers to exploit women. Researcher attempted to analyze five advertisements of fair

and lovely having a large number of viewers. This study is based on Fairclough's three dimensional model of discourse analysis. The findings of this study showed that advertisers used various linguistic devices such as address, positive vocabulary, headlines, and catchy slogans and discursive strategies to convince the female consumers and impose their ideology. The vocabularies used in the advertisements were ideologically contested. The most obvious theme found in the ads was the ideal appearance or look for women Especially, the advertisements of fair and lovely has made use of nouns instead of verbs and scientific evidences, emotive words, code switching, celebrity endorsement and others.

Alam (2015) carried out a research on 'Beauty product advertisement (hair-dyes): A critical discourse analysis'. This study is related to the hair-style beauty products to find out the relation among language, ideology and power and to figure out how advertisements influence women to consume their products. The findings of the research show that the beauty products attracted the women folk as the advertisers understood their psychology. The ads constituted of the various linguistic devices such as positive or negative vocabulary, headlines, directly addressed to the women's consciousness about their beauty.

Karlsson's (2015) studied 'Advertising as discourse. A study of print advertisement published in 'The New Yorker''. This study is also related to the beauty products, is worth reviewing as it is related to the language of advertisements. This study was carried out with an objective of analyzing advertising from a discourse perspective. It also tied to examine the contexts of communication and the roles of the participants in such contexts. The researcher found that advertisers persuaded the viewers by addressing them directly and using exophoric references, or by inserting secondary participants to convey the message.

2.3 Implications of the Review for the Study

For my study, the review of literature helped me in a number of ways. First of all it gave me an idea about what has been found and what is left to be found. On the other hand, it helped me to select most appropriate CDA framework for my research. After reviewing the literature mentioned above I got the idea how to conduct critical study on language use. Likewise, I knew how to analyze images and pictures mentioned in the ads. It helped me to know about methodology parts, i.e. about tools, technique, data collection procedures and many more through the reviewed literature.

After reviewing Chand and Chaudhary (2012) I got the idea about to measure gap between creation and consumption of meaning by using Fairclough's CDA model. Kaur, Arumugam and Yunus (2013) study remain crucial for me. I drew most of the ideas from this research for my study. After reviewing this article I knew how to analyze language used critically. It also helped me to work by using Fairclough's (1992) framework. It gave me insight about this framework and related the idea with it. Likewise, Rosul (2013) helped me to study on other semiotic aspects of advertisements. Along with language; colors, images and positioning of pictures are the things that I have learned from this study.

In the same way, Abdelaal and Sase (2014) research on 'Advertisement analysis: A comparative critical study' remained useful to gain the idea as to how to do comparative and critical study on two different advertisements. It helped me to figure out how different languages are used by different advertisers to lure consumers. Iqbal, Danish and Tahir (2014) study helped me to investigate discursive technique that influences women. It means this study gave me insight on the strategies and techniques that advertisers adopt to influence women. Advertisers used certain way to make audience believe that the product is safe for them to use. Some of those techniques are celebrity endorsement, use of numbers, use of emotive languages, scientific justification, etc. Alam (2015) research helped me to investigate the hidden ideology that

exhibits the power and intention of advertisers. Finally, these theoretical and empirical reviews helped me to choose appropriate research design, tools, data collection and analysis procedures, sampling strategy and so on. However, my study is different from other in the sense that it gives more focus on gender identity.

2.4 Conceptual Framework

The conceptual framework grows out of the theoretical framework which relates to the specific research problem. According to Kumar (2009, p. 37) "The conceptual framework stems from the theoretical framework and concentrates usually on one section of the theoretical framework which becomes the basis of the study". Theoretical framework consists of the theories in which the study is embedded whereas conceptual framework describes the process to conduct the actual research.

Most of them use Fairclough (1992) model which is appropriate for my research work as well. His three-dimensional framework considers three aspects of discourse analysis: description of textual analysis, interpretation of linguistic and nonlinguistic features or both, and finally explanation of social conditions that promote discursive notions regarding the use of women in advertisement to persuade others to buy the products. This framework shows how these three elements (texts, discourse practice and socio cultural practices) are interrelated to each other in micro, meso and macro levels. Hence, the present study will make use of the following conceptual framework proposed by Fairclough (1992, p 73).

Conditions of production and interpretation

Process of production and
interpretation

Text

Description
(Text analysis)

Interpretation
(Processing analysis)

Discourse practice

Explanation
(Social analysis)

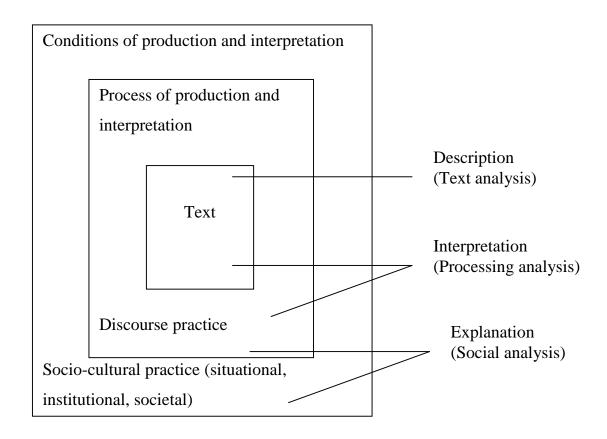Socio-cultural practice (situational,
institutional, societal)

Figure 2: Fairclough's Three-Dimensional Model for CDA.

In order to describe a text, we consider the linguistic elements, their sequences, overall layout and the visual inclusion in it. Similarly, while interpreting the text both linguistic and non-linguistic features, their perceptual meanings are derived and finally their status in the social culture is analyzed critically. Fairclough believes text is a minimal unit in any discourse and is interrelated with other social aspects. To understand the text we need to understand the context too. Every discourse is affected by its institutional and cultural practices. The text by whom it is produced and who are its consumers plays vital role in discourse practices. The elite people produced the text with full control and maintain power and ideology within the text. Such discourse massively affects the society as a whole. So these three elements are interconnected with each other what Fairclough says micro, meso and macro level of analysis.

CHAPTER THREE

METHODS AND PROCEDURES OF THE STUDY

This chapter includes design of the study, sample and sampling strategy , sources of data, data collection tools and techniques, data collection procedures, data analysis and interpretation procedures and ethical consideration.

3.1 Design of the Study

A research design is a blueprint or framework for research journey. Among many research designs, I used three-dimensional CDA design proposed by Fairclough (1992), however the data obtained from the magazines and newspapers were analyzed qualitative paradigm.The main target of this research was to investigate linguistic features used in beauty product advertisements.

3.2 Sample and Sampling Strategy

Among many beauty products advertisements hundred were selected from the beauty product advertisements for this study. I followed a purposive sampling procedure for the research. To collect data I visited different publications and stationary to know about what sorts of magazines are available. After that I picked up those magazines and newspapers which contain beauty product advertisements meant for women. After that I analyzed the language used in terms of lexical and syntactic structures as well as discourse techniques.

3.3 Sources of Data

The study required both primary and secondary sources of data.

3.3.1 Primary Sources

The primary sources of data were 100 samples of beauty product advertisements collected from the magazines; wave, wow, family, nawanari, nari, pariwar using purposive sampling procedure.

3.3.2 Secondary Sources

The secondary sources of data included different books such as Fairclough (1992), Fairclough (1995), Fairclough (1998), Fairclough (2003), Fairclough (2010), McCarthy (2010), research articles, journals, and thesis.

3.4 Data Collection Tools and Techniques

Observation was used as a technique to collect the required data. However, observation guidelines were developed to list and categorize the linguistic and non-linguistic data. For the linguistic data, both lexical and structural items were separated to ease   analysis later.

3.5 Data Collection Procedures

The advertisements for the study were the ones published from 2016 to 2017. In order to collect the authentic data, I followed the stepwise procedures. First of all, I visited different stationery and publication houses of Kathmandu district to become familiar with the beauty product related magazines and newspapers available for my study. Second, I purposively selected those magazines which contained beauty product ads. Third, I collected the selected magazines and newspapers. Fourth, I made observation guidelines and carefully selected the language items used in them and categorized the lexical and syntactic structures. Finally, I examined the techniques used by advertisers to represent women's identity in ads.

3.6 Data Analysis and Interpretation Procedures

The collected data were analyzed and interpreted descriptively by using Fairclough (1992) CDA framework. This framework includes three major components, i.e. text, discourse practices and socio-cultural practices. The text analysis (both spoken and written) represents the discourse including verbal, visual or verbal and visual texts. As mentioned in the previous section, I categorized lexical and syntactic features. I also analyzed the images given in the ads and the power and ideology that affected the society through the use of female pictures.

3.7 Ethical Considerations

Ethics is the main phenomenon to be considered while doing a research so that the informants' identity may not be jeopardized. One another important ethical aspect is about plagiarism. To avoid the risk of plagiarism, I gave proper credit to the authors of books, journals, articles, and research works. This study is limited within hundred samples that I have collected. This study followed the Fairclough's three dimensional framework for CDA (1992). Moreover, the findings are solely based on the data that I have used in the study.

CHAPTER FOUR

ANALYSIS AND INTERPRETATION OF DATA

This chapter deals with the analysis and interpretation of collected data. The main objectives of the research were to analyze the linguistic features of beauty products in terms of lexical and syntactic features, to investigate the discursive techniques used in beauty product advertisement that represent the identity of women and to suggest some pedagogical implications. The people who hold power, i.e. advertisers, producers generally tend to impose their ideology to brainwash people's mind. Through the use of different emotive language and techniques advertisers and producers not only sell their products but also change the clients' attitude and behavior. Advertisers lure people by showing whatever they produce is worth to use and is a solution to any beauty related problems.

Women are the main consumers of beauty products and, therefore, this study mainly focused on how women are used as propaganda in media discourse. So this study is centered to unveil hidden ideology, power and discursive techniques through linguistic analysis. I have collected one hundred beauty product advertisements that cover different varieties, i.e. lipstick, eye makeup, hair dressing, skin product and so on. I have analyzed the data based on the three dimensional framework developed by Fairclough (1992).

4.1   Linguistic Features Analysis

The textual analysis is related to research question number one that demands the analysis of the linguistic features used in the advertisements. The linguistic features, i.e. vocabulary and syntactic aspects are discussed. This study looked at hundred print advertisements published in different local Nepali newspapers and magazines which were meant for women. To name them here are; Ponds White Beauty Cream, Revlon lipstick, Streax Hair Color, Almond Splash Asta

Berry facial kit, Emami Oil, Farmasi Eyeliner, Revlon make up kit, Asta Berry facial kit and so on. The advertisements were collected from magazines, newspapers and different beauty parlors. What follows now is the analysis of the textual features obtained from the ads.

4.1.1 Lexical Features

This section analyzed the lexical features found in the language of beauty product ads.
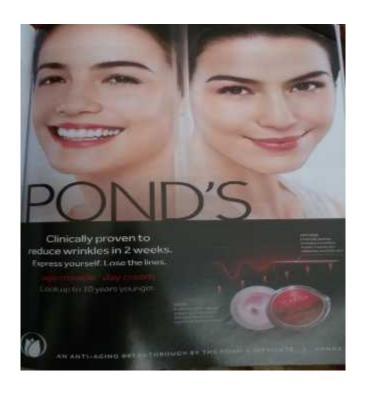
4.1.1.1 Use of Pronouns

Pronouns are the words that substitutes repeated nouns in the sentence. Such pronoun play vital role in discourse construction and occurs frequently. Personal pronoun highlights the value of addressee. In beauty product advertisements, producer use personal pronouns to value the audience. The data shows advertisers make an excessive use of direct addresses in the advertisements.

The second person and possessive pronouns such as 'You', 'Yours', 'Us', 'Our' helps to address the readers directly and personally are used in a great number . The advertisers try to create a space for readers by using personal pronouns. They make readers feel that they are in groups and those products are made for them. By using personal pronoun they present very strong statements that enforce audiences to get the product. The picture shown below is taken from Nepali magazine 'Nawanari' published on 2074, Ashard. This advertisement is an example of kajal product.

Picture 1: Drama Black Kajal

The words 'You', **'**Your' helps to create a strong bond of relationship between producers and consumers. Likewise, consumers feel safe when they see the words 'You', 'Your' and the like in the advertisements. They also feel that they are highly valued personally rather than as a part of mass. Kaur, Arumugam and Yunus (2013, p. 65) claim that "The use of pronouns in advertisements helps create a friendly atmosphere to persuade the audience". They have found the excessive use of pronouns viz. we, it, its, our, you, yours, and her in the ads. Khalid (2015) also goes in the same vein. They all believe that the second person pronouns used in the advertisements directly address to the consumers, which Fairclough (1989) calls 'synthetic personalization' (p.62), a common feature of such advertisements. The picture shown below is taken from local English magazine 'wow' published on March 15, 2017.

Picture 2: Pond's Cream

Among hundred samples most of the beauty product advertisements had used 'direct addresses' (Karlsson, 2015). Examples are shown below:

- Impress with your eyes. [See appendix 4, Picture-1]
- Our most luxurious lip color ever. [See appendix 4, Picture-6]
- Enrich your beauty. [See appendix4, Picture-9]
- Brings glow in your face like real diamond [See appendix 4, Picture-14]
- You think having a glow that catches the fancy of the world is difficult? With lotus white glow gel crème. It's easy to get this attention- arresting skin. As it comes enriched with saxifrage a extracts and milks enzymes that help lighten, whiten and brighten your skin in 7 days. [See appendix 4, Picture-15]
- Chemical peel- A fabulous gift for your skin. [See appendix 4, Picture-16]
- Express yourself. [See appendix 4, Picture-17]
- Change the way you look. [See appendix 4, Picture-18]
- Hide your greys not your passion. [See appendix 4, Picture-19]

- Feel the magic in your hair. [See appendix 4, Picture 20]
- Pamacare forever with you. [See appendix 4, Picture-21]
- Get ready to party! Now no need to hide behind the mask. Astaberry gold facial kits make your skin soft, smooth and radiant. It visibly reduces skin problems blemishes, sun tan and marks. It improves skin complexion too. Your skin will glow like gold. [See appendix 4, Picture-22]
- Get your skin recharge with extravagant glow in just- 15 days. [See appendix 4, Picture-24]
- Warm appearance on your skin. [See appendix 4, Picture-28]
- Sunrays are harmful, save your skin. [Asta Berrry Sun Cream]
- Your beauty our care. [Touch Beauty laser Clinic]
- Keep playing with your hair. [Dove shampoo]
- Its finger snap tested. [Lotus sun cream]

The above mentioned examples clarify that advertisers make great use of pronouns. They think that pronouns are the strong means to create feelings of belonginess between the groups who use those products.

4.1.1.2 Use of Adjectives

Adjective is another important language features used in beauty product advertisements. The advertisements in beauty product use a great variety of adjectives with positive and negative connotation. Adjectives are always associated with certain quality and here it refers to the words that imply both positive and negative meaning related to the products. The use of both positive and negative adjectives is a common linguistic feature used in beauty product ads. Through the use of both type of adjectives, the advertisers inform readers about the product as well as sell them.

Positive adjective is related to quality of the product. It helps to show the positive aspects that the users get after using the products. "These adjectives

usually evoke positive emotion, fantasy, dreams and desires" (Kaur, Arumugan & Yunus, p. 64). Positive adjectives have more effect on the users as they highlight the quality of the products advertised. For example; 'The waterproof and smudgeproof formula make this eye kajal ideally suitable for the perfect makeup' (see appendix 4, Picture, 1). Here the words waterproof and smudgeproof are used as positive adjectives. In contrast negative adjectives repulse the users from using such products. They tried to say we may have skind problems if we don't use those advertised products. For example; 'Removes acne and pimple' (see appendix 4, picture, 9). In this advertisement the words acne and pimple are used as negative words. However, both adjectives play a crucial role to create effective meaning. Adjectives help stimulate the feelings of readers towards the product. The following are the examples of adjectives used in the beauty product ads.

Positive Adjectives

Ageless, younger, whitening, long lasting, shiny, anti-hair fall, bright, strong, long nourished, beautiful, age control, diamond, advanced, anti-dandruff, dandruff proof, frizz control, smooth, flawless, glow, blemish free skin, soft, skin rejuvenating, skin nourishing, anti-ageless, organic, fruitful, water proof, sweat proof, protection, prevents, ultra wide, magical, natural, weight, lasting, unbelievable, enriched, age miracle, anti-aging, radiance, damage control, no marks, brand, medical, permanent, anti-acne, ultra clear, smudge proof, big-eye, no-miss, safe, anti-dark, anti-wrinkle, anti-dark circle, age-fresh, purifying, younger looking, dramatic, fabulous, rich, powerful, wrinkle resist, superlight, recharged, nourished.

Negative Adjectives

Wrinkles, dark circles, puffines, sunburn, frizz, pimples, blemish, acne, pigmentation, eye bags, scars, hair fall, dandruff, sunrays, freckles, age spots,

dull complexion, fine lines, greys, flaking, fading, sensitive skin, oily, dry skin, damaged skin, sensitive skin.

The present study confirms what Delin (2000), Kaur et al. (2013) and Khalid (2015) believe. They think that ads make extensive use of adjectives in order to convey positive and negative affective meaning.

4.1.1.3   Compound Words

Two words are joined together to create a new meaning. Apart from personal pronouns and adjectives, advertisers also used compound words in the ads in order to influence the clients. Those compound words are as below:

Long-lasting, anti-wrinkle, anti-dark, anti-hair falls, wide-eye, advanced-staged, anti-acne, age-defying, short-lashed, youthful-looking, wide-eye, light-reflecting.

Picture 3: Pamacare Body Lotion

The above picture is taken from 'Nari' magazine published on ashard 2074. In this advertisement the word long lasting is used as a compound word. These

compound words are put together to make new meaning which helps to strengthen its meaning. Advertisers make a defense by using such compound words that the products are worth to use to rejoice beauty.

4.1.2 Syntactic Structure

Under this category the syntactic features found in the beauty product ads are analyzed.

4.1.2.1 Questions

In the advertisements, there were also questions asked to the readers which enforce them to think about their beauty problems. Kaur, Arumugam and Yunus in the article "Beauty product advertisement: A critical discourse analysis" also found the use of questions i.e. "Want it? [Avon Lipstick], Why just color when you can shine? [Avon Lipstick], Did you know that bagatelle means "light, musical composition" in French and that pettilant means slightly sparkling? [Chanel Lipstick, (2013, p. 63)]. The questions used in beauty product ads help readers to create a personal relationship by engaging them on informal conversations rather than merely conveying information of the products (ibid). The advertisers further impose readers on thinking about their problems and changing their attitudes.

Question helps reader to discuss on their beauty problems. It is more thought provoking in relation to other discursive techniques. It seeks to find the answers of the questions from the audience. Generally, question force the audience to use the advertised products indirectly. These questions are mass related which carries large number of audiences. It aims to influence the audiences by giving the space to discuss them about their beauty related problems. It is the most useful technique used to change the audience's attitude.

Picture 4: Transform Hair Shampoo

Through the help of questions, advertisers try to get answers from the readers. Such questions play a vital role to create discourse practices in beauty ads. The questions require answers from readers and make them decide the solutions to the problems they often face regarding the beauty products. In other words, these questions help readers to make self judgment on the products. These questions try to show what the products can do if they use and what problems they might have if they don't. These questions help to draw the attention of the readers and give them confidence to use it (see appendix 4, picture 15 & 16). The following are the examples of questions used in beauty product ads;

) You think having a glow that catches the fancy of the world is difficult?
) Are you worried about your skin problems?
) Why don't you try it?
) Why let frizz rule your life?

4.1.2.2 Imperative Sentences

Imperative structures are very common in the beauty product ads. These structures compel readers to break their old habits of using other beauty products. Such imperatives make an order, command and request to use the advertised products. The following are the examples of imperatives used in the ads.

Picture 5: Asta Berry Lotion

⎰ Stay youthful! [Rose face pack]

⎰ Say Hi! to beautiful skin. [Astaberry moisturizing]

⎰ Keep out UVA and UVB rays. [Astaberry sun protection]

⎰ Be fruitful. [Joy hair fruits]

⎰ Be a professional makeup artist! [Professional hair art]

⎰ Be magical every day. [Lakme absolute]

⎰ Enrich your beauty! [Enricher cleansing]

⎰ Keep your skin pure. [Mitvana face wash]

⎰ Keep playing with your hair. [Dove shampoo]

⎰ Change the way you look. [Aurane cream]

⟩ Stay luminous. [Cover girl lip stick]

Picture 6: Rose face pack

Kaur et al. (2013) and Khalid (2015) also believe that the excessive use of imperatives in the beauty or fairness product ads is meant to persuade the readers to buy products and further try to establish a closer relationship between the products and the consumers.

4.1.2.3 Verb less Sentences

Beauty product ads make use of verb less structures to give emphatic expressions to lure the users to buy such products. These verbs less sentences look catchy and have more strong meaning. For example:

⟩ Your beauty our care. [Touch beauty clinic]
⟩ Warm appearance on your skin. [Farmasi face powder]
⟩ Parlour like glow every day. [Dove shop]
⟩ Beautiful you. [Ponds cream]

⟩ Perfect hair scale. [Sunsilk conditioner]

⟩ Nothing to hide. [Dove conditioner]

Khalid (2015) believes that 'disjunctive syntax' i.e. sentences without verbs or subjects stimulate the conversational style in the use of language that emotionally attracts the consumers.

4.2 Discursive Practices in Beauty Product Advertisements

By discursive practice we mean the set of spoken and unspoken rules, norms and mental models of socially accepted behaviors that govern individuals' thought, act and speak in all the social positions they occupy in life. They involve ways of being in the world that signify social identities. The discursive practices refer to the research question two on the discursive techniques used in advertisements to represent the identity of women. This level of analysis involves studying the text's production and consumption, focusing on how power relations are enacted.

This study was related to the analysis of different discursive techniques used by advertisers to establish power relations through texts. As the discursive practice contains a discourse and a genre; the former can be of various forms, i.e. political discourse, economic discourse, academic discourse whereas the latter is a particular way of using language in a certain context. The relationship between text and social practice is mediated by discursive practices. Language is social and contextual phenomenon which is shaped by discursive practices. A social institution consists of different discursive practices and orders of discourses.

 Here the study aimed to analyze different discursive practices used by beauty product advertisers to form a discourse. The advertisers influence readers through different techniques along with emotive languages (Iqwal, Danish & Tahir, 2014). These strategies help to arouse internal desire of the consumer to use the products. It motivates the reader to be ideal women as shown in the ads.

Nugrawidhanti (2016, p. 46) says "The advertiser uses various strategies in the advertisements to attract women as well as deliver the idea of beauty"

The common discursive techniques used by advertisers are categorized in the following points.

4.2.1 Celebrity Endorsement

The data of the study mostly portray pictures of youthful women with smooth skin along with body copies that use positive adjectives to describe the desired effect of using product. This representation leads the readers to associate the women in the ads with the product. In the ads we can see highly renowned female celebrities are shown which tends to give more positive meaning to the consumers. Such figures highlight the value of products and try to assure the consumers that they are beautiful because of the products they use. Appendix 4, pictures no 4, 8, 19 and 23 are an examples of celebrity endorsement.

Picture 7: Vacci Makeup Kit

The above picture is taken from Nepali magazine named 'Nawanari' published on baishak 2074. In the picture renowned bollywood actress Depika Padukon is holding vacci lipstick in her hand with smiling face. On her left, there is written

'Glamour is Simplicity' in capital letters, 'Celebrate Beauty Celebrate Life', 'Now here in Nepal', 'Vacci Luxe Collection Mineral Make Up'. Here these letters are easily captured by the readers. Every one's eyes are attracted by the beautiful figure of celebrity and readers try get information about the products. The basic purpose of using big case letters is to attract the customers. Above all, the customers have two fold attractions: one the picture of the celebrity and the other the big case letter. So, celebrity picture with capital letters gives more emphasis on the products.

Picture 8: New Lakme Makeup

The above picture is taken from local English magazine 'wave' published on April, 2017. In this ad, bollywood actress Kareena Kapoor's photo is attached with Lakme products. Multi-beauty products, i.e. lipstick, powder, eye mascara, face cream are advertised with a gorgeous look of Kareena. On its right side of the ad, there is written 'Last upto 16 Hours' in big capital letters. Just below the products we can see 'Be Magical Everyday', 'New Lakme Absolute'. This advertisement tries to show the eyes and lips look beautiful when women wear lakme beauty products. The wide expressive eyes and smiling face look more sexy in the lakme beauty products. "The advertisements seem to insinuate that women who aspire to be beautiful should have big, expressive, sexy eyes" (Kaur et al., 2013, p. 69).

Picture 9: Streax Cream Hair Colour

This picture is taken from Nepali magazine 'Nari' published on jestha 2074. In this advertisement Sonakshi shinha is placed in the middle of the page. Her figure is represented by shiny long curly hair. At the top of the ad, 'Streax Cream Hair Colour' is written and just below it is 'Hide Your Greys Not Your Passion', as well as 'Colour Your Passion'. This advertisement clearly shows the hidden ideology behind images. The big letters 'hide your greys not your passion' give emphasis on the quality of the product. It shows the positive aspects of the 'streax hair color' by assuring the consumers that this hair color is completely worth using.

4.2.2 Scientific Evidence

Scientific evidence is also discursive technique used in beauty product ads. Producers try to show the clinical proof by using clinical language in the product. They try to assure the clients that these products are less harmful to use. For example:

Picture 10: Asta Berry Sun Protection

This ad is taken from 'Nari' magazine published on shrawan, 2074. In this ad there is written SPF 20 PA++ in big letters. It means this sun cream is clinically best from sun protection. The next ad is of pond's crème (picture-17). In this ad, the same two beautiful faces are shown in two different looks. Pond's is written in big capital letters and below it is written-clinically proven to reduce wrinkles in 2 weeks. This ad meant to emphasize that pond's cream is best for removing wrinkles on the face only in 2 weeks and it is also safe for use. Likewise, the next example is emami hair oil.

Picture 11: Emami Hair Oil

This picture is taken from Nepali magazine 'Nari' which was published on Jestha, 2074. In this ad, there is written 96% less hair fall and up to 20X strongest hair. It means, if we use this hair oil then it reduces our hair fall up to 96% and it also makes hair stronger up to 20X.

Picture 12: Cell Fusion C

This ad is taken from English magazine 'Wave' published in February, 2017. This is about a product plus cell fusion C. In its top there is written 'The best medical skin care solution for your beautiful skin'. At the down 'Korean skin care and beauty clinic' is written. This ad contains cel, clinic, and fusion language terms taken from science discipline.

In the same way, 100% natural (Biospume shampoo), 100% grey coverage (garnier hair color), 100% anti-hair fall (head & shoulder shampoo) are some other examples of scientific evidence. These all examples try to prove that those products are scientifically tested and are safe to use.

4.2.3   Use of Number

Apart from the celebrity endorsement and scientific evidence, use of number is also important technique to make the clients read it and memorize (Abdelaal & Sase, 2014). The use of number plays vital role to lure customers in the sense that it conforms beauty is achievable. (See appendix 4, picture 2, 5, 7,8). Some of the examples are as below:

Picture 13: Cover Girl Lipstick

- 7 steps to look younger [TBC facial kit]
- 24 hour moisturizing body lotion up to 3 days of frizz control [Tresemme hair shampoo]
- Repairs hair damage with the power of 7 oils [Emami hair oils]
- Get beautiful color now, get more beautiful in 7 days [cover girl lipstick]
- As it comes enriched with saxifrage extracts and milk enzymes that help lighten, whiten and brighten your skin in 7 days. [white glow]
- Last up to 24 hours [cover girl lipstick]
- Clinically proven to reduce wrinkles in 2 weeks [pond's crème]
- 6 steps to polish skin [platinum facial kit]
- 6 steps to clearer skin [anti-acne treatment kit]
- Long lasting 12 hours [Hilary Rhoda eyeliner]

4.2.4 Use of Emotive Words

Similarly, the next discursive technique used in the ad is the use of emotive words. Advertisers use emotive language which helps them to catch consumer's mind. Emotive words are useful to attract reader's mind as well as heart. For example; 'Brings glow in your face like real diamond' (see appendix 4, picture, 14). Here the word glow and diamond is used as an emotive word. Some of 'emotive words' (Abdelaal & Sase, 2014) to attract the clients used in this study are as follows:
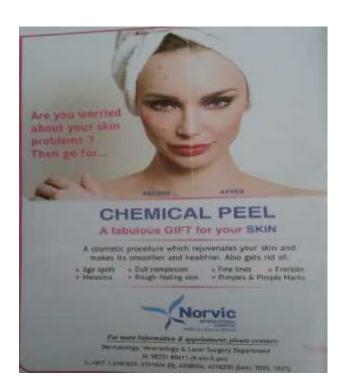
Passion, moisturizing, romance, long-lasting, pure, natural, fabulous, advanced, nourished, secrets, organic, honesty, dive, fantasy, club, diamond, transform, salon smooth, lemongrass magic, organic, heals, glow and softness, celebrity hair style, velvety smooth, wrinkles free, smooth make up, glamour, magical, professional, beauty parlour, unbelievable yet true, age miracle, enriched, pure herbals, nourished hair, treatment, impress, get recharged, brand, beyond beauty.

4.2.5 Self-representation

Self-representation and flattery is another technique used in the advertisements. The advertiser flatters the readers by mentioning positive traits which evoke positive self-representation and images. It is a strategy used to make the advertisements more attractive. The advertisers flatter the readers by using the phrases like: 'you worth it', 'celebrate beauty, celebrate life', 'the finest', 'ever youth', 'be magical every day' etc. By implementing positive images in the readers mind, the advertiser stimulates readers' desire and persuades them to buy the products.

4.2.6 Partition of Picture

The next technique is comparison of the same picture. Appendix 4, pictures no 9, 16 and 27 are examples of this technique. In these advertisements, female faces are shown into two parts.

Picture 14: Chemical Peel

These two pictures are taken from Nepali magazine named 'Nawanari' published on shrawan 2074. One side of the face is covered with pimples, acne, wrinkles whereas the other part is soft as well as clean. It means advertisers want to show that if women use those products then they can get beautiful skin. Advertisers themselves create beauty problems and also provide solutions to the problems.

Picture 15: Enricher Cleansing

They assure their products are the solutions to women's beauty problems. After using those products women rejuvenate their beauty as well recharge their skin. They choose the language that portrays their ideology to the large number of audience.

4.2.7 Irrealisis Representation

Advertisers also use irrealis representation as a discursive technique in the beauty product ads. By using strong metaphor and simile they create irrealis image in the product. (See appendix 4, picture, 14 & 17). Some of its examples are as follows:

ʃ Look up to 10 years younger [pond's crème]

- Get moonlight fairness in skin just in 7 days [ponds white sun creame]
- As soft and fragrant as flower [lux soap]
- Velvety smooth [framasi lipstick]
- Dive into fantasy [scent ofrag]
- Parlour like glow everyday [dove soap]
- 100 carat diamond facial kit [astaberry facial kit]
- Yesto glow dekhiyos harek ko najar adiyosh [lotus crème]

Picture 16: Lux soap

The above findings show advertisers and producers used various discourse strategies to influence women. They tried to show women's identity with beauty and glamorous. By putting attractive female figure and catchy language they not just sell their products but also make women awake about their beauty and fitness. It shows how advertisers create illusory identity by the help of language, discourse practice and color combination to owe women's feelings. In this regard Kaur, Arumugam and Yunus (2013) claims "advertisements can influence women and shape their behavior by creating a web of delusions" (p. 67). Advertisers obliged women to be as shown in the pictures which are so far to achieve.

4.3   Power and Ideology in Beauty Product Advertisements

This level deals with the hidden power and ideology employed in the beauty product ads. It explains how the concept of beauty is interlinked with other social aspects. The current trend, situation and background information of the beauty is looked in this section. It means social practice analysis deals on how the 'ideology of beauty' is produced in the past and how it is practice at present. The concept of beauty and its practice is diverse to the old days with what we have in the present.

The study shows, previously women used to paste their face with different homemade beauty products. But nowadays the things have changed. Today women are so much attached with their beauty and use the products which are highly advertised in the media. Kaur, Arumugam and Yunus say "The beauty myth dates back to the past where women then had also used various traditional products to enhance their appearance. For instance, women in the olden days painted their faces used mud, clay, herbs, leaves, flowers" (2013, p. 69). Women today used different cosmetic products and are highly obsessed to boost their physical appearance (ibid).

Picture 17: Garnier Face Pack

The advertisers create self-dissatisfaction between the consumers. They show renowned celebrities rejoicing their beauty because of using their products. Advertisers influence women to buy the products by showing smooth skin, a slim body, fair skin and beautiful appearance which lead to successful life. Advertisers and producers (who are in power) borrow the language from other disciplines to brainwash consumer's mind. They promote the idea of beauty by putting the most appealing beauty images in their advertisements through texts and pictures.

Picture 18: Lotus White Glow Cream

Advertisement promotes the concept of ideal beauty and effect women's perception of fashionable style and beauty. "Beauty product advertisements are able to have control or power over consumers. Some women are sometimes misled in believing what is advertised is true" Kaur, Arumugam and Yunus (2013, p.69).

Picture 19: Acnes Cream

Advertisement makes feel women in order to be 'in-group' rather than 'out-group' they should purchase their products.

Picture 20: Almond Pamacare

They are made to feel that attractive appearance is essential which leads to successful life. So, we can say that advertisements not only spread the idea of beauty but also figure out the value, culture and practices of beauty in the society. They also make women aware of their beauty which is judge by the society itself. Advertisers and producers give the concept of 'ideal beauty' which is unbelievable and hard to achieve.

CHAPTER FIVE

FINDINGS, CONCLUSION AND RECOMMENDATIONS

5.1 Findings

This chapter presents the findings, conclusions and recommendations of the study on the basis of the analysis and interpretation of collected data. The major objectives of the study were to analyze the linguistic features of beauty product ads critically in terms of lexical and syntactic structure, to investigate the discursive techniques employed by the advertisers to represent the identity of women and to suggest some pedagogical implications. For this purpose I have collected one hundred beauty product ads published in local Nepali newspapers and magazines. Observation guidelines were used to collect the data and data were analyzed based on the CDA framework developed by Norman Fairclough (1992).

After analyzing and interpreting the data it can be concluded that power relations are the unavoidable features of any discourses. The media are the common ground and the site for the power struggle in which advertisers keep control the language, the production and distribution of the messages they deliver. The research looked at one hundred beauty product ads and found ad makers use various strategies while making the ads. The ad makers use not only the linguistic elements in the ads but also the semiotic elements to attract the consumers. The finding also suggests the combination of visual image; linguistic text and colors influence the customers. The ad makers use such texts only to sell their products. The name of products also contains some influencing words which motivate the customers towards the product's name. The major findings of this study have been presented below based on the points.

5.1.1 Linguistic Analysis

The personal pronouns like 'You', 'Your', 'Our', 'Us' are used mostly to show the close relationship between producers and consumers. Use of direct address or pronoun 'You' carry certain message that the customer is of utmost important. Advertisers believed when readers see direct address 'You', 'Your' they become happy and think such products are especially made for them. For example; your beauty our life, warm appearance on your skin, its finger snap tested etc. By using these pronouns advertisers make readers to feel that they really care for them.

Likewise, the massive use of adjectives in the text was found. Advertisers use both positive and negative adjectives to persuade the readers. Both adjectives have pivotal role to lure the readers' mind and heart. Positive adjectives i.e. ageless, younger, anti-wrinkle, anti-dandruff, smooth, strong shows the positivity of the products. Such positive adjectives help to highlight the use of products and its advantages. Wrinkles, dark circles, age spots, greys, oily skin, dry skin, sensitive skin are the adjectives used to show the negative aspects of not using the products. These negative adjectives are used to show unequal power between producers and consumers. The use of compound words also remained crucial. Compounds words i.e. long lasting, anti-wrinkle, anti-acnes, anti-aging, etc gives strong sense to the customers. These compound words create a new meaning as well as make the words more catchy and strong.

In the same way, regarding syntactic structure advertisers use short phrases instead of long sentences. They believe short sentences are more worth to use. For example; your beauty our care, sun is joy, nothing to hide, enrich your beauty and so on. Advertisers also used questions and imperative sentence as syntactic features. Question and imperative gives customers a space to think about the product and make choices.

5.1.2 Discourse Practice Analysis

Celebrity endorsements, use of numbers, scientific evidence, irrealisis representation, self-representation, partition of picture and emotive words are used as discursive techniques in beauty product ads. Producers and advertisers imposed their power and ideology in the text along with semiotic features. Mainly they used famous model and actress to influence women towards the product. Female figures, fair skin, language used, colors, image display, picture position also plays vital role to lure readers. Likewise, headlines of advertisement also play part in capturing costumer's mind. Some of its examples are 'Fair4sure', 'C2P' 'Velvety smooth', 'Glamour is simplicity', 'Stay luminous', 'Enrich your beauty', 'Change the way you look', 'Hide your greys not your passion', 'Feel the magic in your hair'. The language used in headlines appeal women to use the products and get recharge their beauty.

5.1.3 Social Practice Analysis

Beauty product advertisers and producers express the concept of ideal beauty in the text. Ad makers replicate the beauty of women in language, image and colors to fascinate women to buy products. They exercise their power through linguistic and non-linguistic means that affect the society. In print media emotive language plays crucial role to evoke advertiser's ideology. Rosul (2011, p. 77) claims "Fairness ads use discourse to control the mind of the common people. Fairness ads exercise their power by their persuasive discourse". The advertisements in this study expose their power through their ideological text as well as visual images in the form of attractive models for advertising. They represent the identity of women as if women are the symbol of beauty. They portray the beauty in wide eyes, expressive lips, soft skin and smiling face that accredit being beauty in the society.

5.2 Conclusions

Based on the data analysis of the beauty product advertisements, it can be conclude that the main audiences of beauty product advertised are women. The advertisers influence women by using various linguistic devices such as direct address, adjectives, emotive words, catchy slogans and giving facts about their beauty products. The uses of personal pronouns, positive adjectives, negative adjectives, emotive words, compound words are the lexical features of beauty products advertisements. Likewise, imperatives, questions and short phrases are the examples of syntactic features. Generally, advertisers use short phrases instead of long sentences. They believe that short and simple phrases are catchy and have more effect on the consumers. During the research, I reflected how I was influenced by the beauty product advertisements of '*Fair and lovely*' five years ago. I remembered the sentence used in '*fair and lovely*' advertisement 'Get moonlight fairness in your face just in seven days'. The word moonlight has highly engraved me.

The research also shows rest of the headlines are written in capital letters. Big letters are easily viewed by everyone and attract reader's mind. The way of caption representation also makes effect on making choice on products. By using various linguistic features they communicate their ideology and maintain power. Each linguistic feature which is found in the data of study has its effect on audience. Advertiser makes choice of language to make advertisement look attractive while persuading readers to buy the product. They have the access to discourse and that is how they can control the mind of the consumers. Apart from language features advertisers also make use of discursive techniques i.e. celebrity endorsement, scientific evidence, emotive language, partition of pictures, use of numbers, irrealisis representation. After doing this research, I understood how advertisers and producers use their ideologies and maintain power relation via texts and images. They make choice of various linguistic devices to influence the audience. I also learned that female figures are used as commodities in media discourse. Advertisers make use of attractive female

figures just for the advancement of their beauty products. The words and images portrayed in beauty advertisements are beyond reality.

The texts of advertisements use attractive language to create attention. Our society generally tends to believe the words of celebrities; they think that whatever the celebrities say is true. The common people seem to trust foreign companies, and they think whatever such companies write in their advertisements is true. So, these people become influenced by the catchy language of the ads and buy skin whitening products without any hesitation. In general skin whitening product ads tends to use visual images, colorful pictures, models which attract the common people.

The beauty product ads promote the idea of beauty as well as depict the social values, customs and practices in the current society. It shows how society value fair skin and attractive appearance as an essential facets for happy life. Advertisement represents the identity of women as a symbol of beauty. The producers and ad makers communicate their ideology that women should have good appearance to live ideal life. They splash their power through language over large number of audience and compel them to use the products. Ad makers try to attach women's identity with beauty in a parallel what Matwick (2017) examines cooking as women's identity and way to apply power. They show what they have said is true and what is advertised is worth to use.

Advertisers also assure that they really care for women's beauty and have solutions to them. Language helps to create unequal relation between producer and consumer as sender and receiver. There is hidden power behind the use of language in media that controls people's action. This study shows that CDA approach is a useful tool to uncover power behind language and image used in beauty product ads. This approach helped to reveal how women are mislead and still used as symbol of representation in ads.

5.3 Recommendations

On the basis of the findings of the study, both policy and practice related recommendations are put forth.

5.3.1 Policy Related

Language teaching is guided by the policy of the government as well as the educational institutions responsible to impart courses related to a particular field of study. This study throws light on the type of language used in the beauty product advertisements. It is revealed that ads make use of both visual and linguistic features to attract customers.

The language of advertisement is generally taught in the faculty of management in the business communication course; hence the syllabus designers need to incorporate the linguistic (textual) features (personal pronouns, imperative sentences, both positive and negative adjectives, long and short sentences, imperative, verb less expressions etc) images, colors, discourse practices, symbolic and emotive language etc.

As English for business communication also taught at Faculty of Education in TU, the findings of this study may be included in such a course to better update it. The linguistic and non-linguistic features pointed out in this study can be incorporated in the syllabus.

Similarly, the language of ads can also be incorporated in compulsory English courses at various levels depending upon the difficulty level of the textual, discoursal and social practice items and situations. Likewise, gender related issues are also need to be included in the text that could help students raise voice against gender prejudice. It is necessary that CDA should be taken as a separate research design and field of study in a research methodology the course.

5.3.2 Practice Related

Language is for communication and understanding. Unless it is practiced in a real context, it cannot be mastered. Keeping in view the findings of this study, practicing teachers and students are recommended to hold discussion in the class related to the language, paralanguage and images used in the beauty product advertisings.

As the study finds that the beauty product ads massively use personal pronouns, positive and negative adjectives, imperatives, verb less utterances, and long and short utterances, these items should be practiced in the classroom.

Discussions and debates can be held on the use of women for beauty product advertisements. Further discussion can also be held in the use of emphatic and imposing language in ads. A debate can be organized on the topic "woman as a symbol of beauty". Similarly, project works related to the images, and colors used in the advertisement to decipher their symbolic meanings.

Teachers teaching business English and English in mass media may need to devise various exercises to make the students practice the linguistic features unearthed by this study. Such exercises give the students a flavor of language in operation. Such practical activities make them play with the authentic language of advertisements.

5.3.3 Further Research Related

This is not a complete research on the language of advertisement. It researched a very small segment of the language of advertisements; hence it cannot be a conclusive study. There are various areas that need to be researched in order to complete the study on the language of advertisements.

Further research on the language of advertisements related to other products (such as food, beverages, clothes, garments, electronic gadgets, etc.) can be

conducted. A study on the images of advertisements would rather be very interesting so is the study of colors particularly used in various advertisements.

In addition, analysis of advertisements from other media such as internet, television can also be undertaken. In the same way, further study can be done on different visual ads using different research design, i.e. case study; interview with people. Thus, further research may include other beauty products as well as a bigger sample size.

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APPENDIX - I

OBSERVATION GUIDELINES FOR THE ANALYSIS OF LEXICAL FEATURES

Lexical Features	Examples
Use of Pronouns	⟩ Impress with <u>your</u> eyes. ⟩ <u>Our</u> most luxurious lip color ever. ⟩ Enrich <u>your</u> beauty. ⟩ Express <u>yourself</u>. Loss the lines. ⟩ Change the way <u>you</u> look. ⟩ <u>Its</u> finger snap tested. ⟩ A cosmetic procedure which rejuvenates <u>your</u> skin and makes <u>its</u> smoother and healthier.
Use of Adjectives	⟩ Velvety <u>smooth</u> with <u>long lasting</u> stay. ⟩ Long <u>lasting</u> 12 hours. ⟩ <u>Blackest black</u> eyeliner pen. ⟩ The <u>waterproof</u> and <u>smudgeproof</u> formula makes this kajal ideally suitable for the perfect make up. ⟩ Stay <u>luminous</u> 24 hours. ⟩ Removes <u>acne</u> & <u>pimple</u>. ⟩ Keep <u>frizz</u> away with dove conditioner
Use of compound words	⟩ <u>Age-miracle</u> day cream. ⟩ <u>Anti-acne</u> treatment kit. ⟩ Velvety smooth with <u>long-lasting</u> stay. ⟩ <u>No-mess</u> liquid liner. ⟩ Expressive <u>wide-eyes.</u> ⟩ <u>Anti-hairfall</u> shampoo.

APPENDIX - II

OBSERVATION GUIDELINES FOR THE ANALYSIS OF SYNTACTIC STRUCTURES

Syntactic Structure	Examples
Questions	) You think having a glow that catches the fancy of the world its difficult?) Why let frizz rule your lie?) Why don't you try it?
Imperatives	) Enrich your beauty!) Be magical every day.) Be a professional makeup artist!) Get ready to party!) Be fruitful!) Stay youthful!) Change the way you look.) Impress with your eyes.) Stay luminous.) Hide your greys not your passion.) Colour your passion.
Verbless-sentences	) Your beauty our care.) Nothing to hide) Perfect hairscale.) Parlour like glow every day.) Glamour is simplicity.) Creation of beauty.

OBSERVATION GUIDELINES FOR THE ANALYSIS OF DISCURSIVE STRATEGIES

Strategy Used in Advertisements	Linguistic Devices
Celebrity Endorsement	ʃ Celebrate beauty celebrate life. ʃ Be magical every day. ʃ Hide your greys not your passion.
Scientific Evidence	ʃ 100 percent natural biospume shampoo. ʃ Clinically proven to reduce wrinkles in 2 weeks. ʃ The best medical skin care solution for your beautiful skin: plus cell fusion C.
Use of Number	ʃ Last upto 24 hours. ʃ 6 steps to polish skin. ʃ 6 steps to clearer skin. ʃ Repairs hair damage with the power of 7 oils. ʃ Get beautiful color now; get more beautiful in 7 days.
Use of Emotive Words	ʃ Nothing to hide. ʃ Miss acnes beyond beauty. ʃ Bring glow in your face like real diamond. ʃ Our quest to find the perfect brand faces.
Self-representation	ʃ Be magical everyday. ʃ You worth it. ʃ Celebrate beauty celebrate life. ʃ Keep playing with your hair.
Position of Pictures	ʃ Chemical peel. A fabulous gift for your skin. ʃ Enrich your beauty fairness with IPL treatment.

	)	Enjoy a bright, white complexion guilt free.
Irrealisis representation	)	Look upto 10 years younger.
	)	As soft and fragrant of flower.
	)	Brings a glow in your face like real diamond.
	)	Get moonlight fairness in skin just in 7 days.

APPENDIX - IV

PICTURES OF BEAUTY PRODUCT ADVERTISEMENT

TBC

♣ ULTRA CLEAR ♣
ANTI ACNE TREATMENT KIT

6 Steps to Clearer Skin

TIME TO SAY BYE BYE TO ACNE IN JUST 15 DAYS

ADVANCE SKIN TECHNOLOGY

FARMASI

WARM APPERANCE
ON YOUR SKIN

FARMASI TERRA COTTA POWDER

Tel: 4222512