



## **BEAUTY PRODUCT ADVERTISEMENTS IN PAKISTANI ‘SHE’ MAGAZINE: A CRITICAL DISCOURSE ANALYSIS**

Dr Asmat A. Sheikh <sup>1\*</sup>, Madiha Shuaib <sup>1</sup>

<sup>1</sup> Department of English, The Women University, Multan, Pakistan.

### **Article Info**

\*Corresponding Author

Tel: +92 3146850377

Email Id: [asmatrixwan@gmail.com](mailto:asmatrixwan@gmail.com)

### **Abstract**

This study examines the beauty advertisements in local English magazine (print media) ‘SHE’ from the perspective of Critical Discourse Analysis. This study mainly focuses on the use of language and visuals in beauty advertisements and strategies employed by advertisers to manipulate and influence their customers. For this purpose, five advertisements from ‘SHE’ magazine have been selected and analyzed linguistically and visually. The linguistic analysis of these advertisements is based on Fairclough’s Three-Dimensional Model (1995) and the visual analysis is made through Kress and van Leeuwen’s Grammar of Visual Design (2006). This research is qualitative in nature. The findings show that the advertisers used various strategies to manipulate women by showing them an ideal image of beauty in the advertisements. The advertisements promote an idealized lifestyle and manipulate readers to a certain extent into believing whatever that is advertised is indeed true. This study reveals that the ideology of beauty is constructed against women by marginalizing them and limiting their role in society by the advertisers, who are actually the people in power and have their vested interests. The study also indicates that the language of advertisements is used to control people’s minds. Thus people in power, i.e. the producers of advertisements use language and visuals as a channel to exercise control over the female consumers of Pakistan. The future researchers can apply same models of analysis to study television advertisements to find the representation of women and survey can be conducted on why women are unable to realize that they have been manipulated by the advertisers in the name of beauty. Also, same models can be applied on to Pakistani Urdu magazine (print media) and T.V (electronic media) advertisements.

### **Keywords**

Advertisements, Critical Discourse Analysis, Women, SHE Magazine, Beauty, Ideologies.

## **1. Introduction**

This topic has been selected to know about how women are presented in the advertisements of one of the most popular Pakistani fashion magazines, SHE. Pakistan is an eastern country having a unique culture, language and beauty stereotypes. This study is basically focused on the way Pakistani women are portrayed in SHE magazine. Advertising is a discourse which has the power to create, shape and change the cultural norms and ideologies. Moreover, gender stereotypes are also presented by advertisers as it is a powerful medium today. It is assumed that certain feminist themes in advertisements are detrimental to women as they have limited the role of women to make themselves beautiful and attractive for the opposite sex. Naomi Wolf (1990) is of the view that beauty images of women are being used against women as they have to fulfill the definition of beauty given by their society. Traditionally beauty ideals are shown in advertisements where women are shown without playing any constructive role in the society. The capitalist influence on the fashion magazine advertisement will also be studied.

This work is going to explore what beauty means to Pakistani women today and how their concept of beauty is being exploited by the producers of fashion magazine advertisements. This study analyses the portrayal of women in the advertisements of SHE magazine to show whether women in these advertisements represent average Pakistani women or not. Advertisements replete with persuasive images and verbal structures are a part of strategy coined by the powers operating in the context. Language of advertisements is a manipulative instrument used by the dominant class to maintain their power. The viewers or readers are made to develop choice and urge to buy the product which is the ultimate goal of the whole activity. Representation of women in media has been a point of discussion since decades. With the emergence and popularity of second and third waves of feminism woman seems to get more social power and prominence than ever before. Role of woman has expanded from a home-maker to a politician, lawyer, scientist, analyst, and so on. In spite of this,

their representation in the advertisements of beauty products is confined to mere struggling to look more beautiful and to attract the opposite sex. Women are still objectified and are made to reach an impossible ideal of beauty. This study will try to find the truth of this hypothesis.

## **2. Literature Review**

### *2.1 Women's Magazines*

Women's magazines are a powerful advertising medium. Most of the beauty product companies advertise their products in fashion magazines because magazines reach a vast number of women weekly or monthly. The advertisements, to a great extent, tend to manipulate readers into believing whatever that is advertised is in fact true. Visuals, as well as, the language of the advertisements play a pertinent role in attracting women. Women are not represented as actually acting upon the world or things around them. They are portrayed as doing trivial things. According to Davidson, (1992), false materialistic needs are created in the name of good life. Women are made to believe that they need the products advertised in order to achieve a high status in the society.

### *2.2 The Beauty Myth*

The concept of "The Beauty Myth" has been given by Naomi Wolf (1990). Her basic stance is that 'the images of beauty are used against women'. According to her the social power and prominence of women have increased in the modern era. Women are playing their fruitful roles in the economy and politics of their respective societies. But they are being pressurized through the social standards of physical beauty. The social standards of beauty have become stronger due to commercial influence on mass media.

Wolf (1990) takes the fashion and beauty industries as exploitative of women as they set the standards of physical beauty to increase their sale, such as products made to attain slim body, white complexion, shiny teeth, blond hair etc. So she concludes that Beauty Myth is not about women; it is about men's institutions and institutional power. The concept of beauty in any culture has weakened women psychologically but it is useful for the capitalists who run billion dollars cosmetic industry. According to Wolf (1990), women

should have the choice to do whatever they want to do with their faces and bodies without being forced by any ideology that imposes economic pressure and different attitudes which undermine them psychologically and politically.

### *2.3 Advertising and Capitalism*

Capitalism is a system that aims to make a profit through buying and selling of goods and services. Schudson (1986) sees advertising as unofficial capitalist propaganda. Advertising presents purchasing as a solution to all material and social needs. Advertising convinces the audience that it is important to purchase the things, or in other words it is important to spend money, to express your love and care to others. So advertising can be seen as a tool used by capitalists to target consumers. Advertising promotes capitalism and it can be viewed within economic and political context.

### *2.4 Latest Researches Related to the Topic*

Results of a study related to Representation of Men and Women in Advertisements by Ali & Shahwar (2011) reveal that the advertising is affecting the women in three ways: body image, sexuality and consumer spending habits. The results also indicate that the portrayal of women in most of the advertisements is unnecessary and needless. Women are only used as fascinating and provocative element of the advertisement having the function of capturing the attention of viewers.

In a study based on the data analysis of the advertisements, Kaur, Arumugam & Yunus (2013) argue that advertisers use various linguistic devices such as direct address, positive vocabulary, headlines, and catchy slogans to attract women and they are also manipulated into buying a way of life by the advertisers.

In a study relating to female models appearance in the advertisements of products used by men Mehmood & Yameen (2014) concluded that advertisers use female models to increase brand likeability and sales. The majority of the respondents understand that these types of ads based on unrealistic, deceiving, embellishing nature and strongly emphasis on emotions for opposite gender and suggested that In the TV commercials

marketers must focus on brands rather than female models.

Iqbal, Danish & Tahir (2014) discovered in an analytical study of the advertisements of beauty product Fair & lovely that in order to attract women, various linguistic devices such as direct address, positive vocabulary, headlines, and catchy slogans are used by the advertisers. They also argued that the ideal appearance or look for women is the most obvious theme in the advertisements. Their findings showed that if women have wrinkle free eyes and face with no marks they will look more beautiful. And for all these purposes only Fair & lovely is perfect and desirable product.

On the basis of analysis of beauty product adverts Tehseen & Hameed (2015) concluded that in order to catch attention of women various types of strategies and linguistic patterns such as persuasion techniques, technical vocabulary and slogans are used by the advertisers. Ideologically contested vocabulary as to what an ideal woman is used by such advertisements. The greatest strategy in the adverts which is used to directly involve the viewer is the use of pronouns such as you.

### *2.5 Critical Discourse Analysis*

Critical discourse analysis is a sub-disciplinary approach to the study of discourse that takes language as a form of social practice and focuses on the ways political dominations are reproduced by talk and text. Wodak & Meyer (2015) state, "CDA aims to investigate critically social inequality as it is expressed, signaled, constituted, legitimized and so on by language use or in discourse"(p 13).

In CDA language is seen as a form of social practice. Every form of social practice is tied to some specific historical context. The social practice is the means by which existing social relations are reproduced and different interests are served. Different interests are served by the following questions: How is the text positioned or positioning? Whose interests are served by this positioning? Whose interests are negated? What are the consequences of this positioning? -that relate discourse to relations of power (Janks, 1997). When an analysis is done to understand how discourse is implicated in relations of power, it is called critical discourse analysis.

Although the main focus of critical discourse analysis is on language, but it is not concerned with language alone. It also examines the context of communication: who is communicating, with whom and why; in what kind of society and situation; through what medium; how different types and acts of communication evolve, and their relationship to each other.

CDA can be used as a research tool by introducing Fairclough's (1995) concept of interrelated three dimensions of discourse. The first dimension represents the "object of analysis", it includes text and visual. Here the term text is not only linguistic units, rather it includes all semiotic indications such as images, different colors, signs, sound, etc. The second dimension is described as "the processes by which the object is produced and received by human subjects". It tells us that who are the producers of the text and what are their objectives in producing this text. The third dimension of discourse is described as 'power behind discourse', or as social practices. It can be called social practices because it contains the socio- historical conditions that govern these processes of production and reception Janks (1997). All three dimensions of this process are interdependent and analysis can be started from any of these three.

### 3. Methodology

#### 3.1 Research Questions

- How are the Pakistani women represented in the advertisements of SHE magazine?
- Whether the images of beauty are used against women's power and their constructive roles in a society or not?

#### 3.2 Data Collection

For the present study four advertisements from SHE magazine have been selected. Volumes published in 2016 have been selected as the study aims to find the latest representations of women in advertising.

A qualitative and descriptive design is adopted for this work. An analysis of the major linguistic and visual characteristics of advertisements is conducted. Analysis of each advertisement is done in two phases; first linguistic analysis is based on Fairclough's Three Dimensional Model (1995) and then

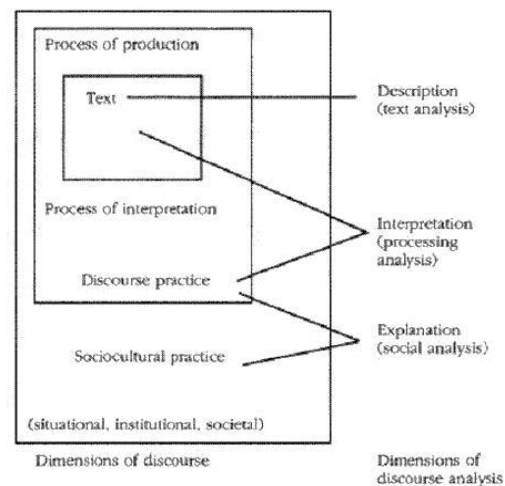
visual analysis is made by using Kress and van Leeuwen's Grammar of Visual Design (2006).

#### 3.3 Frameworks Used For Analysis

##### 3.3.1 Fairclough's 3 D Model

Fairclough's (1995) model for CDA consists of three interrelated processes of analysis. These three processes are tied to three inter-related dimensions of discourse. Each of these three dimensions requires a different type of analysis:

1. Text Analysis (description)
2. Processing Analysis (interpretation)
3. Social Analysis (explanation)



Hence CDA can be used as a research method by introducing Fairclough's (1995) concept of interrelated three dimensions of discourse.

##### 3.3.2 Kress and van Leeuwen's Grammar of Visual Design (2006)

Following parameters have been selected from Kress & van Leeuwen (2006):

1. **Actor:** Actor is defined as the doer of the action on the visual.
2. **Goal:** Goal is defined as the object to whom the action has been done
3. **Gaze:** direct gaze is like direct address, it demands something from the viewer
4. **Size of Frame:** Size of frame determines different types of social distances between the interactive participant and represented participant.
  - i. **Close Shot** and **Medium Shot** show a close and intimate relation while the
  - ii. **Long Shot** shows the distal relation between the interactive participant and represented participant.

**5. Camera Angle**

- i. **Horizontal Angle:** The front angle of camera shows the involvement of the viewer with the represented participant and the oblique angle shows the detachment of the viewer with the represented participant.
- ii. **Vertical Angle:** The high angle of camera shows the high power of the viewer towards the represented participant. The low angle of camera shows the high power of represented participant towards the interactive participant; the viewer. The eye level of camera shows equality between represented participant and interactive participant. There is no power difference involved.

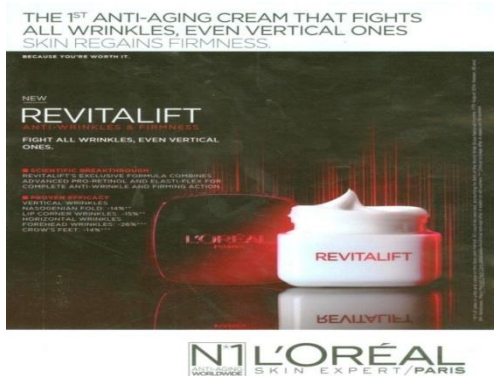
**4. Data Analysis**

In this section, the researcher presents qualitative analysis of four selected advertisements following Fairclough’s 3 D Model (1995) and Kress and van Leeuwen’s Grammar of Visual Design (2006).

*4.1 Analysis Advertisement No 1*

*4.1.1 Textual Analysis under Fairclough’s 3D Model (1995)*

This is the Advertisement of an Anti-aging Cream.



In textual analysis, according to Fairclough (1995), focus is on the way things are described. Vocabulary is the means to describe one’s opinions about something. In the language of advertisements different types of adjectives are used. In this advertisement many negative adjectives have been used for

skin such as; ‘Vertical Wrinkles’, ‘Nasogeneated Fold’, ‘Lip Corner Wrinkle’, ‘Horizontal Wrinkles’, ‘Forehead Wrinkles’, ‘Crow’s-Feet’; so that the reader tries to avoid such wrinkled skin and gets interested in purchasing the product. Image of an aged woman or an old woman has been depicted through these negative adjectives; and such an image is not acceptable for today’s woman. Promise for a wrinkle free and firm skin has been made. The quality of the product has been repeated in different ways, e.g. ‘Anti-aging Cream’, ‘Fights Wrinkles’. Details of wrinkle types are also given. Second person pronoun has been used which shows the direct address and assures the involvement of the reader in the text. Reader is given importance and a strong relationship is shown between reader and producer. Disjunctive syntax is another strategy to simulate conversational style, that is, the phrases without subject or verbs for example, ‘Scientific Breakthrough’, ‘Proven Efficiency’.

*4.1.2 Processing Analysis*

This level of analysis deals with the production, distribution and consumption of text and gives the ideas that how power relations are established in texts. The producer of this advertisement is ‘LOREAL Skin Expert’. Their purpose is to promote their new anti-aging cream. They have presented their product by using the strategy of scientific evidence; e.g. ‘Revitalift’s Exclusive Formula’, ‘Pro-retinal’, ‘Elastic-flex’. Inadequacies have been evoked by using negative adjectives to make a woman aware consciously that there are so many types of wrinkles and she needs to avoid them, otherwise she will not look good and will not get a high status in the society. Emotive words have excessively been used to persuade the women such as: ‘Skin regains firmness’, ‘Because you’re worth it’.

*4.1.3 Social Analysis*

According to Fairclough (1995) this level deals with ideological conventions. This is an advertisement of an anti-aging cream taken from a Pakistani fashion magazine. Only a middle aged or an old lady needs to use an anti-aging cream. In Pakistan, such a woman is a mother and a house wife. She might be a working woman as well. She has lots of responsibilities like taking care of family,



cooking, cleaning and if she is a working woman then she has workplace responsibilities as well. She might be playing certain constructive roles in society; but here she is represented as a passive woman interested only in a wrinkle free skin. So we can say that this is not the true or real representation of a Pakistani middle aged woman. The advertisement has been produced to meet the needs of the producer of the product, who is in power, to get it sold and consumed by women.

#### *4.1.2 Visual Analysis under Kress & Van Leeuwen's (2006) Framework*

##### *a. Actor*

Actor of this advertisement is a female model. She is shown as happy and satisfied after using the product. Her goal is to get a wrinkle free skin as the advertisement is of an anti-aging cream. She is smiling confidently which shows that power has been implied on the viewer.

##### *b. Gaze*

The represented participant, i.e. the female model, is directly looking at the eyes of the viewer. It shows the direct address of the represented participant towards the interactive participant, i.e. the viewer. According to Kress and van Leeuwen (2006), this direct address demands something from the viewer to do. So the power lies with the represented participant. Here the model is assumed to demand from the audience to use the product to get a wrinkle free skin. The satisfaction and smile on her face shows that the product works well to fight the wrinkles on one's skin. It complements the text of the advertisement.

##### *c. Frame*

Photograph of the model on page one has been taken from a close shot which shows a close and intimate relation between the represented participant and interactive participant according to Kress and van Leeuwen (2006). The producer of the advertisement wants to create a close relationship between the represented and interactive participants so that the viewer assimilates herself with the model and tries to get the flawless and wrinkle free skin.

##### *d. Angle*

Front angle has been used to take the photograph. The front angle shows the attachment of the viewer towards the represented participant. Eye level angle has been used which shows a relationship of

equality between the represented and interactive participants.

#### *4.2 Analysis Advertisement No 2*

##### *4.2.1 Textual Analysis under Fairclough's 3D Model (1995)*

This is the Advertisement of Hair Oil.



This advertisement contains a small amount of text; at the top, name of the brand is given with its logo: 'LOREAL PROFESSIONAL PARIS'. Then there is the name of product, 'MYTHIC OIL'. Below it a sentence is given: 'Every Sublime Woman Has Her Mythic Secret'. In the advertisements of beauty products the use of positive adjectives highlights certain qualities to the ideal woman. Here, emotive adjective 'sublime' has been used which stimulates

fantasy and desires. Overall impact of the advertisement is formal. The text contains only one sentence which is simple and declarative.

#### *4.2.2 Processing Analysis*

As a strategy all three types of the product have been shown to attract the maximum number of consumers, e.g. 'Rich Oil' which is for frizzy hair, 'Nourishing Oil' which is for all hair types and 'Color Glow Oil' which is for the women who color their hair. Through this strategy they have implied their power on the reader that their product is a solution to all types of hair.

#### *4.2.3 Social Analysis*

This advertisement is of hair oil, the name given to the product is 'Mythic Oil', which itself creates a feeling of fantasy in the reader. The use of the word 'Sublime' in the text of the advertisement creates a feeling of loftiness and glory. Desire to become sublime is created among the women. We know that this is the age of materialism; everyone wants to show him/her better than others, rather superior to others. In this advertisement a feeling of superiority has been created in the women by using the word 'Sublime'. Power has been implied by evoking the desire to become sublime. To see it from the perspective of capitalism it is observed that such a representation of the woman is in the interest of the people who have produced this product and want to get it sold. So it is observed that the producers of the product have manipulated women's desire to become sublime.

#### *4.2.3 Visual Analysis under Kress & Van Leeuwen's Framework*

##### *a. Actor*

Actor is defined as doer of the action by Kress and van Leeuwen (2006). Actor in this advertisement is the female model.

##### *b. Gaze*

The represented participant is directly looking at the eyes of the interactive participant so here the represented participant is demanding something from the viewer to do. According to Kress and van Leeuwen (2006) when the represented participant directly looks to the viewer it demands something from the viewer. So here the model is demanding from the viewer to use this product implying power over the viewer.

##### *c. Frame*

This is a close medium shot; the body of the model has been cut off approximately at the waist. The close medium shot, according to Kress and van Leeuwen (2006), creates the intimate relation between the represented participant and the interactive participant. So there is a close relationship between the advertisement and the viewer.

##### *d. Angle*

The front angle has been used which shows the involvement of the viewer. The front angle involves and engages the interactive participants. The photograph has been taken from an eye level angle which shows the equal relation between the represented and interactive participants.

#### *4.3 Analysis Advertisement No 3*

##### *4.3.1 Textual Analysis under Fairclough's 3D Model (1995)*

This is the Advertisement of Eye Recovery Serum.



This advertisement does not have much text. On the left hand side name of the product 'VINCE' with the caption 'Beautiful Skin Matters' is given. On the right hand side of the page the product's function and its components are given. It also lacks the use of direct address with the viewer. There is no use of pronouns and imperatives. Rather another type of strategy is used to simulate conversational style which is disjunctive syntax; i.e. sentences without verbs and subject, e.g. 'Eye Recovery Serum'.

Vocabulary is the main source for advertisers to inculcate some ideology in the minds of the receivers. This is done by using positive or negative adjectives in the text of an advertisement. In this advertisement the main heading says 'Beautiful Skin Matters' which may imply to the readers that to get a beautiful skin is very important for her. Use of such words evoke desire to become beautiful.

Other adjectives to give a pleasant feeling about the product have also been used like: 'Eye Recovery Serum' and 'Vegetal Fresh Cells', these are the positive adjectives which motivate the reader to purchase this product while the adjectives with negative connotations have also been used to give the idea about the problems which exist prior to using the product or due to not using the product, for example, 'Dark Circles' and 'Puffiness'.

Technical and scientific sounding words have also been used in this advertisement to attract the people. The use of such lexical items ensures the professionalism and advancement in technology for example, 'Serum and Vegetal Fresh Cells'.

#### *4.3.2 Processing Analysis*

Following strategies have been used in this advertisement to attract the women; emotive phrase has been used, 'Beautiful Skin Matters'. It evokes a desire in a woman to become beautiful. Certain inadequacies have been invoked for example, dark circles and puffiness. Such inadequacies create a feeling of dissatisfaction among the women and they want to try the product. This advertisement seems to insinuate that women with dark eye circles and with puffy eyes are not beautiful. They need this product to get rid of eye circles then they will become beautiful.

#### *4.3.3 Social Analysis*

In this stage, we analyze an advertisement from the societal perspective. In this advertisements two points have been highlighted; one that the product is an eye recovery serum and it reduces dark circles and puffiness; second idea that has been given is that 'Beautiful Skin Matters'. From the perspective of Pakistani society we can analyze that this advertisement is pressurizing women by saying that 'beautiful skin matters'. It has been said in a general way, we cannot get the idea where or in which situations does

the 'Beautiful Skin Matter', does it matter only in social gatherings or in work places as well. If it matters everywhere, including work place, then it is really troublesome for women as they have double pressure; one, efficiency in work and the other striving to look beautiful. It reinforces the idea of beauty given by Wolf (1991) that the beauty of women is used against women.

To see it from the perspective of capitalism it is observed that such a representation of the woman is in the interest of the people who have produced this product and want to get it sold. This is true that no one can avoid aging but women have been put into the pressure that they are beautiful only when they are young and their skin is wrinkle free. Even after using the product a woman can no longer avoid aging and wrinkles on her face. So it is observed that the producers of the product have manipulated women's desire to look young.

#### *4.3.4 Visual Analysis under Kress & Van Leeuwen's Framework*

##### *a. Actor*

Actor is defined as doer of the action and goal is to whom the action has been done, according to Kress and van Leeuwen (2006). The female model is the actor in this advertisement.

##### *b. Gaze*

The represented participant is directly looking at the eyes of the interactive participant so here the represented participant is demanding something from the viewer. . According to Kress & van Leeuwen (2006) when the represented participant directly looks at the eyes of the viewer it demands the viewer to do something for example, here the represented participant is demanding to use this product.

##### *c. Frame*

This is a close shot; only head and shoulder of the model are shown. The close shot, according to Kress & van Leeuwen (2006), creates an intimate relation between the represented participant and the interactive participant. So there is a close relationship between the advertisement and the viewer.

##### *d. Angle*

The front angle has been used which shows the involvement of the viewer according to Kress & van Leeuwen (2006). The viewer has been involved in the advertisement by using the



front camera angle. The photograph has been taken from an eye angle which shows the equality between the interactive and represented participant.

#### 4.4 Analysis Advertisement No 4

##### 4.4.1 Textual Analysis under Fairclough's 3D Model (1995)

This is the Advertisement of a Tooth Paste.



In this advertisement the second person pronoun is extensively used. 'You' or 'Yours' have been used in almost every line of the text.

- If 'you' think this is right.
- Continue painting 'your' teeth white
- Making 'your' teeth whiter
- Bring back 'your' natural whiteness
- The choice is 'yours'

The use of second person pronoun hides the actual actors and the reader finds him/herself involved in the discourse. The producers of the advertisement set such a discourse in a society in a way that no one feels it and it develops a strong relationship between the reader and the producer of the text (Smith, 2004). Moreover, use of second person pronoun indicates that the company is making sincere promises.

At sentence level, conditional structure has been used in the first sentence; If you think this is right; continue painting your teeth white. Imperative sentences are used in the text of this advertisement:

- 'Continue painting your teeth white!'
- 'Start good health!'

The use of imperative sentences shows that the producer of the advertisement wants to impose power. Imperative sentences also show that the reader has confidence in the writer and he/she is ready to follow the instruction or suggestion given by the producer of the text. From the very beginning of the text the producer has engaged the reader. Command is given by using imperative sentences.

Some scientific sounding words are also used to give the impression of professionalism and advanced technology:

- 'active stain fighting ingredients'
- 'maximum stain removal'
- 'teeth enamel'

##### 4.4.2 Processing Analysis

Processing Analysis is a discursive analysis which deals with the production, distribution and consumption of the text. This advertisement has been produced by the company Protect; and it has been printed in one of the most popular Pakistani women fashion magazine. As the main audiences of fashion magazine are women so the producer consciously uses such strategies which are likely to attract women. In this advertisement the product has been made essential to get whiter, brighter and stronger teeth. Phrases like active stain fighting ingredients, provide maximum stain removal, bring back your natural whiteness show that to make teeth clean and white is the main function of this product.

Text starts from a conditional sentence:

- 'If you think this is right...'
- 'Continue painting your teeth white'

This strategy may be called as positive self-representation where the producer is claiming that other toothpastes just paint your teeth white and to strengthen this argument a white paint bucket is also shown. The use of word 'paint' has been used to create a negative image of other toothpaste manufacturers. This strategy shows that rest of the toothpastes just make the teeth white while this product possesses the qualities which not only makes the teeth white but also bright and strong; and removes stains and by using this toothpaste your teeth will become naturally white.

##### 4.4.3 Social Analysis

This is an advertisement of toothpaste which is one of our basic needs and deals with cleanliness and personal hygiene. Toothpastes are used to clean the teeth and kill the germs but here it is presented as a product which only gives white shiny teeth. Power has been implied by presenting the other toothpaste brands in a negative way that they just paint the teeth white.

##### 4.4.4 Visual Analysis under Kress & Van Leeuwen's Framework

a. Actor

Actor is defined as the doer of the action by Kress and van Leeuwen (2006). In this advertisement a female model is the actor who is involved in a material action of brushing her teeth.

*b. Gaze*

Only the lower part of her face has been shown in the advertisement. Eyes are not shown so there is no direct gaze demanding something from the viewer; as according to Kress and van Leeuwen (2006) the direct gaze demands something to do from the viewer. Whereas when the model is not looking directly at the viewer it offers something. Here we can say that the model is offering the viewers to try this product.

*c. Frame*

A very close shot has been used. Fragmentation has been done, only lips and teeth of the model's face are shown. The producer wants to highlight only teeth which he claims will become stronger and shiner after using the product.

*d. Angle*

Front angle has been used to take this shot. The front angle shows the involvement of the viewer while the oblique angle shows the detachment of the viewer (Kress & van Leeuwen, 2006). In this advertisement close shot evokes high involvement; the viewer feels intimate relationship with the visual. As far as vertical angle is concerned the eye level angle has been used which shows a balance of power between the represented and interactive participants according to Kress & van Leeuwen (2006).

**5. Conclusions**

In the remaining section, the researcher will conclude the study and will also suggest some future implications.

This study revealed that the representation of women in Pakistani SHE magazine is not real; as in each of the advertisement women are trying to make themselves beautiful and attractive although they have many other important roles to play. Woman in advertisements is portrayed as useless and passive; thinking about her appearance only. This is not the true portrayal of a Pakistani woman. Most of the readers of these fashion magazines might be students or working women but the images of models in the advertisements are not shown in professional

and working roles. They are portrayed as decorative objects and saleable commodities which is not only humiliating rather detrimental to their identity.

The images of women in these advertisements are also affecting the dressing style of Pakistani women. Although these are Pakistani advertisements yet the models are wearing only western dresses. Moreover, they are shown in maximum body exposure shots which are against Islamic ways and recommendations for women. It could bring the change in the dressing style of the audience. It could be a deliberate effort to impose a new ideology on Pakistani women as advertisers are in power and have their own vested interests.

**6. Future Implications**

This work studied the advertisements from the fashion magazines (print media); same models of analysis can be used to study television advertisements (electronic media) to find the representation of women. Also, same models can be applied on to Pakistani Urdu magazine advertisements. Future researchers can investigate more advertisements where the image of beauty is detrimental to women's images and survey can be conducted on why women are unable to realize that they have been manipulated by the advertisers in the name of beauty.

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