

Lux Beauty Soap Advertisement: Critical Discourse Analysis of Linguistic Manipulation for Public Cognition Control through Norman Fairclough's 3-D Model

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Abstract

The primary objective of advertising is to persuade consumers. Essentially, advertising endeavours to attract consumers' attention and sway them into purchasing products by employing various persuasive techniques. Beauty soap has become a staple for many women, as everyone desires to appear beautiful. The discourse within advertisements plays a crucial role in persuasion. The current research has centered on the linguistic manipulation employed in Lux beauty soap advertisements. The researchers aimed to analyze the linguistic strategies advertisers use to captivate consumers' attention and examine the persuasive language techniques that influence consumers to make purchases. Critical Discourse Analysis (Fairclough's 3-D Model) was utilized as the analytical framework within the qualitative approach to research. Data was gathered from Lux advertisements sourced from YouTube. The study delves into how social actors employ specific linguistic structures and contexts to construct reality and accentuate stereotypes that influence and sway the audience's perceptions and behaviours.

Keywords: *Lux beauty soap; advertisements; linguistic manipulation; critical discourse analysis*

Introduction

Advertising refers to various mass media channels where businesses promote their products, services, or brands. It is a multidisciplinary subject that intends to create content that persuades viewers or readers to buy products or services that help businesses grow faster. Producers have used this marketing strategy since the 1950s. Beauty products constitute a significant number of consumers for most of the population worldwide. Manufacturers of beauty products craft advertisements to alter the public's perspectives on these products. They aim to stimulate increased purchases.

Many television commercials and women's magazines commercialize those beauty products to influence women and, through this, impact them to beautify themselves by using various beauty products at any cost (Baudrillard, 2005). Various marketing strategies introduce the company's product and build the perception that all women's issues will be solved using its beauty products. Lau & Zuraidah (2010) point out that advertising has subtly distorted reality and manipulated consumers to make them buy a way of life and goods. The advertisement has a language that implicitly constructs public cognition to make the desired decisions. Such discourse producers tend to create an image in the audience that can be the best and most powerful figure using their products. Any such discourse produced can be analyzed to see how producers convey their ideology and power.

Jean Kilbourne (2000), in her book "Can't Buy My Love," elucidates that as spending on advertising for beauty products escalates, so does the consumption of women's beauty products. This trend stems from women's pressure to conform to societal beauty standards.

Beauty product advertisements promise women to meet these standards, wield significant influence, and prompt increased purchases.

Among all these beauty products advertised, Lux Beauty soap is among the most famous ones people use. This beauty soap was introduced in 1925 by Unilever, a USA company. Lux has been marketed in various forms, such as soaps, limited editions, bars, flakes, liquids, gel, and body wash. Since then, it has developed a positive discourse among its consumers about beauty.

This study examines the linguistic manipulation used in the "LUX Beauty Soap" advertisements by applying Fairclough's 3D model. According to Haryatmoko (2019), Critical Discourse Analysis (CDA) is a valuable tool for analyzing advertisements as it recognizes that advertisements are inherently imbued with values and ideologies. Advertising is significant for disseminating and reproducing ideology, revealing underlying social structures and power dynamics. As such, advertising can be seen as a locus of power and a reflection of ideological and social norms.

Research Questions

1. What are the linguistic features used in Lux advertisements?
2. What linguistic manipulation strategies are employed in the Lux advertisements to persuade consumers?

Research Objectives

1. To analyze the linguistic features used in Lux advertisements.
2. To explore linguistic manipulation employed in the Lux advertisements to persuade customers.

Literature Review

According to Kumar (2002), beauty is a trait inherent to human beings and is often regarded as a characteristic feature. Kumar suggests that "beauty" is commonly used to describe attractive women, in contrast to "handsome," which is more commonly applied to men.

Cook (2001) emphasizes that advertisements serve multiple purposes. They inform, persuade, remind, influence, and potentially alter opinions, emotions, and attitudes. Cook suggests that advertisements can shape society and compel individuals to purchase items they may not necessarily want or need. Additionally, Cook argues that advertisements often need to provide adequate warnings or information to consumers. Thus, advertisements can raise awareness, construct identities, and shape attitudes.

Beauty is one of the most profitable industries nowadays, as women are increasingly concerned about their appearance. Eka Marthanty Indah Lestari & Ni Made Savitri Paramita (2022) analyzed advertisements for Japanese beauty products from the perspective of critical discourse analysis, as stated by Fairclough. The study discussed the linguistic features and strategies to manipulate women consumers, and it also reflects the social wrong (to degrade the self-esteem of women that they need to look beautiful all the time). The results show that the advertisements are based on the myth in the society. This kind of beauty standards shown in the advertisements are the reason behind the lack of self-confidence in women.

Rohmah (2020) examined TV advertisements for beauty products to focus on the language producers use to manipulate customers. The qualitative research was conducted to analyze the advertisements. Ten advertisements of facial beauty products from various brands were selected in 2019. The results show that advertisers use various strategies to manipulate

women, and these beauty advertisements also highlight the beauty standards and cultural values and how they build the ideology of the people of Indonesia. This study applied Fairclough's three-dimensional critical discourse analytical framework.

Discourse encompasses a profound interconnection between linguistic analysis and social dynamics, extending beyond written or spoken words to encompass a broader framework of relationships that bind language with social ideologies (Li & Hamuddin, 2019). According to Van Dijk (cited in Bulan & Kasman, 2018), critical discourse analysis transcends the mere examination of words, phrases, clauses, and sentences, delving deeper into elements outside the discourse itself. Critical discourse analysis represents a comprehensive approach to scrutinizing written and spoken texts, encompassing disciplines from critical linguistics to critical semiotics. It primarily examines socio-political phenomena through language, discourse, and communication.

In the journal article "Reviewing Critical Discourse Analysis (CDA) Studies: Ideas from Chinese Scholars" by Li Xia & Hamuddin (2019), Critical Discourse Analysis (CDA) is portrayed as a framework where criticality is inseparable from discourse, as it is intricately linked with ideology. Within CDA, discourse is interpreted as a vehicle for ideology, delineating the system of attention and perception. This is evident in the language utilized by groups and individuals, which passes through various filters during information processing, ultimately shaping the understanding of conversations within broad ideological frameworks. In this context, ideology is viewed as a discourse that embodies ideological practices or reflects particular ideologies.

Putra & Triyono (2018) and Alduhaim (2019) discussed Fairclough's three-dimensional model for Critical Discourse Analysis (CDA) at length. This model delineates three interconnected analytical processes: 1) Text Analysis involves examining the linguistic features of the text, including clauses, grammar, and vocabulary arrangement within a document. 2) Discourse Practice Analysis explores how texts are produced, distributed, interpreted, and adapted. 3) Social Practice Analysis assesses the broader contextual factors at situational, institutional, or community levels. The incorporation of Fairclough's model aims to emphasize the linguistic choices made by discourse producers and their impact on the audience.

Cook (1992) suggests that advertisements serve various purposes, including amusing, informing, misinforming, worrying, or warning the audience. Definitions of advertising vary. Some define it as a message intended to promote or sell a product (Petly, 2002; Arens, 2002). Petly (2003) defines advertising as the method used to promote goods or services to the public. Advertising comes in various forms, such as print, broadcast, outdoor, and public service. However, his study specifically concentrates on print advertisements found in magazines.

Critical discourse analysis (CDA) underscores the complex interplay of forces involved in producing and reproducing meaning. It rejects the notion of individuals as neutral interpreters. Instead, it highlights their strong influence and interconnectedness with the social forces present in society (Eriyanto, 2001, p. 6). Fairclough (1995) posits that critical discourse analysis integrates text analysis with the examination of the production, distribution, and consumption processes of texts, alongside socio-cultural analysis of discursive practices (p. 23). According to Susanti (2019), the language employed in advertisements typically employs persuasive techniques. The language utilized in advertisements reflects the product, communicates meaning to audiences, and embodies

social practices. Therefore, advertisements not only convey information but also have the potential to influence individuals, potentially altering their perspectives and even issuing warnings to the community.

Fairclough CDA Model

Fairclough's model/approach has been central to Critical Discourse Analysis (CDA) for the past few decades. He is recognized as the pioneer of CDA and has contributed numerous approaches and theories to the field. Fairclough initially referred to his early approaches to discourse and language as the "critical study of language". He defines the aim of this approach as "to contribute to the widespread raising of awareness of exploratory social affiliations and relations through the lens of language" (Fairclough, 1989, p.5). Fairclough delineated three aspects for critically analyzing any text:

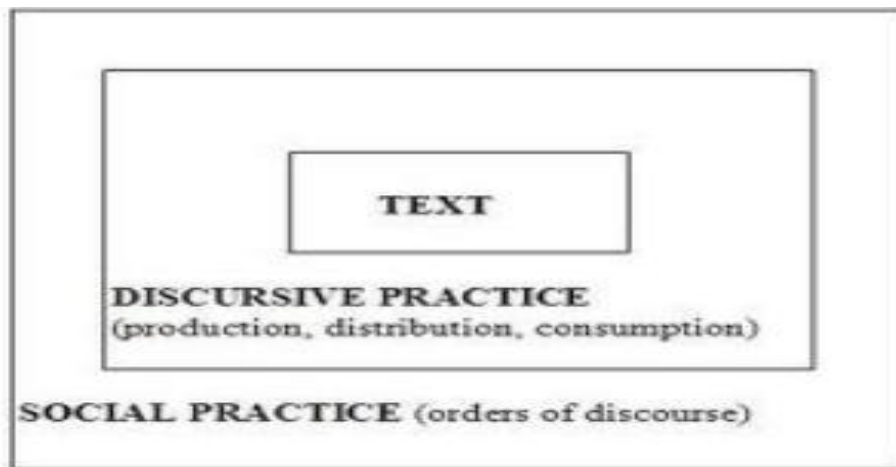


Figure 1. Fairclough's three-dimensional model, 2001

- a) Text analysis (description) involves examining the text's linguistic and semiotic features.
- b) Processing analysis (interpretation) delves into how meaning is constructed and understood in discourse.
- c) Social analysis (explanation) explores the socio-cultural and historical context within which discourse operates.

Chouliaraki & Fairclough (1999) emphasize that communicative interactions in CDA reveal linguistic and semiotic features in conversations and interactions, illustrating their systematic interconnectedness and thematic significance within society. Fairclough's three-dimensional analysis model proves highly valuable in linguistics and other disciplines, such as semiotics, enabling critical analysis of both spoken and written texts.

Purpose of the Study:

The study focuses solely on analyzing seven advertisements for Beauty Lux soap. It revolves around the hypothesis, as per the CDA agenda, that the advertisement of Beauty Lux soap involves manipulating consumers' minds. It investigates the role of discourse in Beauty Lux soap advertisements. Specifically, it aims to explore the utilization of linguistic manipulation in beauty product advertisements that build public cognition and influence consumer behaviour. Additionally, it seeks to understand why public figures' representation is essential for selling products and persuading viewers.

Methodology

The theoretical framework utilized in this study is the Critical Discourse Analysis framework (2001). Advertisements are regarded as forms of media discourse that encompass language and social processes. Therefore, this framework is employed to elucidate the connection between the nature of social practices and the linguistic properties of advertisements.

A qualitative research design was chosen for this study. Qualitative methodology was deemed appropriate as the study explores how discourse in advertisements contributes to constructing meanings. The analysis focused on Lux beauty soap advertisements found on social media. Given the descriptive nature of the analysis, qualitative methods were deemed more suitable than quantitative approaches. Purposive sampling was employed, specifically targeting Lux beauty product advertisements.

The data for this study was gathered from YouTube Lux official channel. Every advertisement was retrieved and subjected to analysis. The data analysis was conducted using Fairclough's Critical Discourse Analysis framework (2001). This framework was chosen to illustrate the connection between social practices and linguistic properties within the advertisements' texts. Fairclough's three-dimensional framework comprises discourse as text (micro level), discourse practice (meso level), and socio-cultural practice (macro level). Its objective is to investigate the relationships among language, ideology, and power, focusing on understanding how advertisers influence women's purchasing decisions.

In short, this study primarily aimed to analyze the linguistic features of beauty product advertisements and highlight how language usage shapes consumers' beliefs, as depicted in the content of these advertisements.

Data Analysis

The ads are analyzed using Fairclough's 3D model. The analysis aims to elucidate the relationship between discursive practices and social practices and to understand how advertisements manipulate consumers.



<https://youtu.be/E1AgoLWIKxk?si=YOQLMGmJovSgUn1d>

Paish hai naya Lux
Munfarid gulab or Vitamin E ki khoobiyon ka Milap
Yeh dy apko gulabi glow
Aisa gulabi glow, jo roshan kry sab ko
Nya Lux, khoobsurti jo roky na ruky

In this advertisement, in the textual analysis, "naya Lux" is repeated in the ad. The advertiser has used words like "Gulab" with Vitamin E (scientific evidence) to give its consumers an

effect of their product as it is a blend of both nature and vitamins and positive adjectives "gulabi glow" is used two times that define the quality of the product and an emotive phrase "khoobsurti jo roky na ruky" has been used to grasp the attention of women to give them the power of being independent and also the pronoun "apko" is used in a third phrase that makes a connection between the consumers and the advertisers. Also, the actress Mahira Khan was hired to present the product because the discourse producers seem to believe that people copy celebrities' lifestyles. This product is designed for consumers to get pink and fair skin; its targeted consumers are women to give them a pinkish and fair glow.

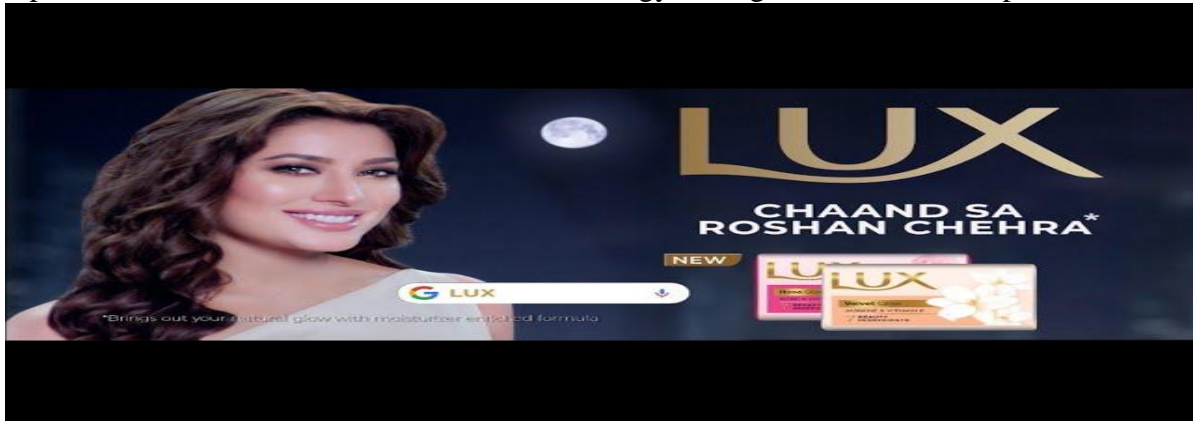


<https://youtu.be/Lya2qJ0Zs60?si=qGNwd0T0AZtafxKP>

Hum sab ne yeh zarur suna ho ga
 Over lag rahi ho
 Itni dark lipstick!
 Itni unchi heels!
 Zor se na haso!
 Theek se betho!
 Log kya kahein gy!
 Par khoobsurti se kya Sharman?
 Logo ka kam hai batein banana or meri khoobsurti ki shurwat hoti hai Lux se, jis mein hai 7
 beauty ingredients jo dey mulaim jild or mehкта ehsas dair tak
 Ruky na wo ruky, juky na wo juky
 Khoobsurti se kya sharmana

In this advertisement of Lux, the discourse directly hits the product's consumers with the pronoun "Hum" and the personal pronoun "meri". The imperative phrase in the 2nd to 6th line is used, and the rhetoric question "Par khoobsurti se kya sharmana?" then the evidence of 7 beauty ingredients that give the skin a soft and fragrant texture. All these devices are used to target women, highlighting the common stereotypes about them by giving them the strength

to be independent of what they are. The advertiser has selected actress Saba Qamar to represent the women in this ad to build the ideology among women to be independent.



<https://youtu.be/xSbKQpSQDhw?si=qHrwZDy72XCPfN1o>

Raat dhoond rahi hai, khoaya chaand kaha?
Meine dhoond liya uske chehry pey yaha
Chand sa roshan hoga chehra Lux sai jis mein hai 7 beauty ingredients
Chand sa roshan chehra, Lux

In this Lux ad, the advertiser starts with a rhetorical question that grasps consumers' attention: "raat dhoond rahi hai, khoaya chaand kahan?". With the word "chand" and the metaphor "raat dhoond rahi hai", the face of the model is symbolized by the moon in this ad. It builds on the belief that nothing is brighter and prettier than the moon. There is a jerky turn when it announces that the products use seven ingredients. In this ad for Lux, the advertiser targets women as product consumers. For the advertisement, the producer chose Mehwish Hayat, a famous Pakistani actress who has worked on many projects and is well-known among women because of her beauty and advertising. This shapes the women's cognition and makes them feel they can become fair like her by using this product.



<https://youtu.be/BA6SShWsDKU?si=fqphxHooJ--J98Kf>

Pehli bar Vitamin C or Glycerin eke sath
Naya Lux, jo jild ko nikhary, nami dey or dey chand sa roshan chehra
Lux face of the year, Maya Ali!
Thank you, Lux!
Par yeh award sirf mera nhi hai yeh hai un sab hi khoobsurat chehron ka jin ki Roshni se

duniya roshan hai

Lux, hmara best soap de chand sa roshan chehra

The textual analysis gives insight into the discourse used. In this advertisement, the word "pehli bar" gets viewers' attention that some new product or ingredients will be launched this time. The adjective "naya" gives the impression of a new thing. The use of positive adjectives "nikhar" and "nami" highlight the quality of product and the objective pronoun "hmara" scientific evidence "vitamin C", "glycerine" and symbolism with moon, symbolism "chand sa roshan chehra" use of all these keywords are used very shrewdly by the advertiser as the women always look for a product that is good enough for their skin to give them glow and not that harmful that damage their skin. The actress Maya Ali is presented as using this soap in the ad and giving a speech with the personal pronoun "mera", which gives the impression that she is relating herself to the other women. This product is designed for the consumers to get fair and moist skin like the moon. The product consumers are everyone who wants glowing, soft skin. Not a single gender is specified in the advertisement.



https://youtu.be/uRpj5hyqN_c?si=h7zA5U67FEulUbl1

Tumari nazar hat hi nhi rahi

Tumary nekhar ny hatny hi nhi di

Pehli bar Vitamin C k sath naya Lux, jo mere chehre se dhaag kam kry or dey mje mera be-dhaag nikhar

In this advertisement, at the textual level, the advertiser has used a pronoun, and the ad starts with the interaction between two people about "nekhar", which gives a realistic and promising impression of the glow. The advertiser has also used scientific evidence to convince the viewers with the use of the word "vitamin C" and the positive adjectives "nekhar" and "be-dhaag", which highlight the product quality that it will give glowing and spotless skin, the negative adjective "dhaag" is linked with the problem that this ad will solve. The advertiser's strategy is to represent celebrities, Anushka Sharma and Virat Kohli. This is the most followed couple in India, and people like to follow them and the products they use for their skin.



<https://youtu.be/GVkwFbJS6i4?si=Dgu4JzGbgU7Kisw>

Action time, Fitness time, Show time
Or is busy life mein meri tawaja ka khayal rakhy
Lux International
Jis ky 3 moisturizers meri tawaja ko dey mukhmali glow
Lux International glow time

In this ad, the personal pronouns, the positive adjective "glow", and scientific evidence with the numbers "3 moisturizers" are used. The model "Kareena Kapoor" portrays that in her busy routine, she uses this soap to maintain her glow and fairness on her skin. Moreover, the adjective of time is used in different phrases in advertisements that show that in a busy, hectic routine, one can use this product to get a glow on the skin and to keep the skin healthy.



https://youtu.be/qrHKMZHD5yM?si=03D3n2K_q6b1q60f

Khilty jasmine ki mehak ko mehfoz kiya maharat se naye Lux velvet touch mein
Lux ki sab se behtreen perfumes ka dilkash ehsas
Purkashish mehakti jild k liye, naya Lux
Chootey hi hua ek reshmi ehsasa rey
Kho se gye hai mehakty khumar mein
Bas zara sa Lux

In this advertisement at textual analysis, the positive adjectives are used "khilty", "mehak", "velvet", "behtreen", and "purkashish mehakti" are used by the advertiser and code-switching of words like "perfumes", "jasmine", are used. The advertiser has exaggerated the sense of smell in the ad to give its viewers a sense of smell with discourse. The product is designed to give a fragranced soap that gives their skin a soft texture. The narrator relates the product to

society as a vast social practice. We use soap in our daily routine by highlighting the point of fragrance that gives us a refreshing feel.

Conclusion

Advertisements are the main source for the producers to advertise their products. Advertisers are sure to make positive linguistic choices that attract the public to their products. In Lux advertisements, the advertiser has used pronouns, positive adjectives, symbolism, rhyming sounds and repetition of a few words like "Pehli bar" in 2 advertisements "naya Lux" in 4 advertisements, Khoobsurti 4x times and "Glow" is repeated almost every add that create a discourse on the mind of viewers about that product.

Findings reveal the advertiser's language manipulation techniques and how they play with the psyche of their viewers, especially women, as they are more likely attracted towards the glow and beauty. Advertisers and producers in all these seven add very wisely apply the common stereotype of women's complexity about beauty and target them as their consumers. Furthermore, the representation of advertisements also controls public cognition, and advertisers mostly select a social actor who is more liked and followed by people as it increases their product's growth.

Recommendations

Conducting a critical discourse analysis of Lux advertisements provides valuable insights into the linguistic strategies employed in promoting this product. This analysis delves into the multiple layers of meaning embedded within these advertisements, uncovering how they are meticulously crafted to resonate with consumers and reinforce brand identity. By utilizing Fairclough's 3D model, researchers can dissect these ads' connotative, associative, and pragmatic dimensions, illuminating their effectiveness in conveying messages and eliciting desired responses from the target audience.

Several recommendations can be proposed to enhance the effectiveness of linguistic choices in beauty product advertising. Firstly, beauty brands should examine advertisements from a feminist perspective to understand how popular models are utilized to capture viewers' attention, particularly women. Avoiding overly complex language or ambiguous messaging can ensure that advertisements effectively communicate the intended message and product values. Additionally, incorporating cultural elements and linguistic features that resonate with the audience can enhance the relevance and appeal of beauty products, fostering a stronger connection with consumers.

Furthermore, beauty brands must continuously monitor and adapt their advertisement presentations and linguistic choices in response to changing market dynamics and consumer preferences. Regular market research and soliciting consumer feedback can provide valuable insights into the effectiveness of existing advertisements and opportunities for improvement. By remaining agile and responsive to evolving trends and consumer needs, beauty brands can ensure that their advertisements remain impactful and relevant in a dynamic and competitive marketplace.

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