



A Semiotic Analysis Study of Product Advertisements

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Abstract

Advertising influences decisions and creates meaning and ideal images of human beings. Cosmetics and other beauty products, which are obviously used as beautifiers, are generally intended to help people pave the way to belong to a particular social group. The aim of this study is to investigate the features of advertisements that try to convey the consumer and to find out whether men and women are still depicted in stereotypical ways. To achieve these aims, it is hypothesised that advertising is often criticised for its stereotypical portrayal of gender and the objectification of women in terms of sexuality, to see the issue of advertising from a more economical point of view. The analysis of advertisements according to Leech (2008) Semiotic analysis. The data was five selected from products such as Revlon, Nivea, Pantene, and Lancôme. The paper concluded that a sterile, scientific environment is not as important in beauty commercials as nature and a natural appearance. Moreover, Female models who are connected with glamour are portrayed as being highly self-assured and stunning. All advertisements with female models do prominently emphasize nature. "Nature" is promoted as a component of the goods or as a means of enhancing nature (e.g. cosmetics). The procedures followed in this study include breaking down the study into five section: an introduction, a theoretical background part containing a detailed overview about the concepts of semiotics; a methodological part encompasses the data selected with the model chosen; the fourth one is data analysis and then a conclusion.

Introduction

These days, advertising cannot be avoided. Leaflets, billboards, TV commercials, and online advertisements urging them to purchase particular goods and services are all around them. Advertising shapes opinions, gives products significance, and presents the ideal human. Cosmetics and other beauty products, which are used to enhance beauty overtly, are frequently made to make it easier for someone to fit in with a certain social group. Nowadays, everything is about having the perfect appearance, therefore individuals often purchase

various things only to seem somewhat like the models that promote them.

Various firms utilize advertising as a crucial part of the promotion mix and integrated marketing communication efforts to communicate messages to target markets and advertise products and services (Dyer, 1982). Advertising is a form of paid communication that is intended to persuade the recipient to act now or in the future, according to Shimp (1993). He also notes that it can be used to promote new brands or strengthen the competitive advantages of established ones. According to Belch & Belch (2003), the universal goals of advertising include boosting sales, enhancing brand recognition, making a corporate declaration, and promoting a company's image. In other words, commercials are frequently utilized to support brand identification, brand positioning, and demand creation marketing initiatives (Mittal & Baker, 2002). The messages conveyed and the medium type chosen in advertising have a key role in the achievement of an advertisement's goals of informing, persuading, and involving consumers (Shimp, 1993). Therefore, the process of marketing communication begins with a grasp of target markets, as well as their comprehension of and propensity to respond to an advertisement's messages and proposals. The employment of denotations and connotations can provide explicit or concealed meanings in communications that can take on visual, verbal, and symbolic forms. Whatever format marketers select for a message within an advertisement, its effectiveness is determined by its ability to change how prospective buyers feel and act toward the advertised brand (Dyer, 1982). In fact, Shimp (1993) characterized an advertisement's message as a collection of symbolic corpora or encoder expressions that have been cleverly put together to draw target markets' attention to a particular good or service through the use of propositions.

The problem of the current research paper stems from the fact that product advertisements affect people's feelings, decisions and attitudes, it is crucial that we as consumers understand how meaning is created and conveyed through advertisements. The paper seeks to answer the following questions: (1) what is the characteristics of beauty and cosmetics advertisements that aim to convey a particular message; (2) how the messages conveyed influence the viewers of advertisements.

There are studies looking at the variables affecting the success of advertisements in the marketing literature. Raj (1982) argued that the main ideas of an advertisement should be communicated through the use of recognizable messages with a high recall impact on target markets, contrary to the early studies' focus on categorizing messages as textual, visual, and symbolic (Krugman, 1965; Nelson, 1973; Rossiter & Percy, 1987). The literary and visual elements of promotional material, as well as their significance in producing and communicating persuasive messages, have also been the subject of several additional studies (Mackay & Fesenmaier, 2000; Stafford, Stafford & Day, 2002). For instance, McQuarrie and Mick (1999) asserted that both textual and visual components can transmit both overt and covert meanings. According to Frey (1953), visual and linguistic parts of an advertisement, such as the use of colors, shapes, and images, both play crucial roles in attracting the attention of potential customers.

Theoretical Background

Semiotics

Semiotics, which was created concurrently by Charles S. Peirce and Ferdinand de Saussure, is the study of signs, according to Nick Lacey (1998). Semiology is the name given by the latter to his creation, whereas semiotics is a term that Peirce created. Both definitions,

nevertheless, share the same meaning and are derived from the Greek word *semeion*, which means sign.

Without a doubt, Peirce and Saussure carried out their respective tasks independently. They both, however, focused their work on the sign. Chandler (1997) stated that signs "take the form of words, images, sounds, smells, flavors, deeds, or objects, but such things have no intrinsic meaning and become signs only when we invest them with meaning."

Non-verbal signs are also covered by semiotics in addition to verbal ones. Basically, everything can serve as a warning. A key role for semiotics in cultural studies dates back to the late 1960s and is important in the analysis of images, for example. According to Chandler, "semiotics involves the study of everything which 'stands for' something else, as well as the study of signals as we know them in ordinary discourse" (cf. Chandler 1997).

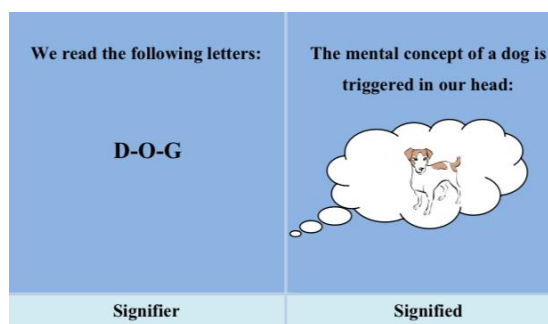
Ferdinand de Saussure's concept of signs

The Swiss linguist Ferdinand de Saussure created a "dyadic," or two-part, model of the sign that served as the foundation for semiotics (cf. Lacey 1998). De Saussure, who primarily concentrated on linguistic signs and their arbitrariness, is further asserted by Bronwen and Ringham (2006) to be the father of contemporary linguistics. He also created the words signifier and signified, which together create a sign (Chandler, 1997).

The signified is the mental concept we identify with a particular thing, whereas the signifier is the (physical) form of a sign (such as taste, visual, or audio material). To clarify the distinction between signifier and signified, consider the example that follows:

Saussure also worked with the terms denotation and connotation. In fact,

Figure 1.



A sign's denotation is its straightforward or literal meaning. On the other hand, connotation is described as a notion implied by a word in addition to its primary meaning by the Oxford Advanced Learners Dictionary (2005). This means that depending on the circumstance or personal past, while interpreting a sign, one frequently has certain associations with it (e.g. age, gender, ethnicity, etc.). A person who, for example, dislikes or is terrified of dogs will have negative feelings about this animal, but a dog lover will feel favorably toward a dog. (Lacey 1998, 58)

The term "dog" for a furry, barking animal is rather incidental, and this animal may have alternatively been termed "cat," as the relationship between signifier and signified is typically arbitrary. This is exactly what Saussure meant when he said that understanding the link between the signifier and signified must be learnt because the two are arbitrary.

Charles Sanders Peirce's concept of signs

The development of semiotics also benefited from the contributions of the American Charles S. Peirce. Nothing is a sign unless it is perceived as a sign, according to Peirce (Chandler, 1997). Anything might be a sign, according to Peirce. What matters is just that someone saw this placard as advocating something (cf. Chandler, 1997)

The creation of universal sign categories was Peirce's top priority, and his construction of a theory of signs laid the groundwork for an American branch of modern semiotics (Bronwen and Ringham 2006: 240).

However, Chandler (1997) also notes that Peirce created a triadic model of the sign, which contrasts with Saussure's dyadic model:

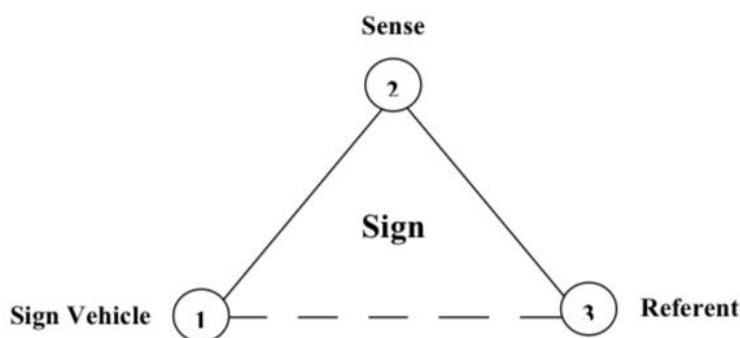
- Representamen
- Interpretant
- Object

This representation of the sign is also known as the "semiotic triangle."

The triangle is built on the idea of mediation: two terms are connected by a third correlation. The correlates or corner points of the triangle in terms of Peirce's concept of a sign are the sign vehicle (Peirce's representamen), the sense (Peirce's interpretant), and the referent (Peirce's object) (Bronwen & Ringham 2006).

The semiotic triangle is depicted in the following diagram (cf. Bronwen & Ringham 2006)

Figure 2.



Advertising

No matter if someone watches TV, reads the news, or waits for the bus, advertising is pervasive in our culture. The development of advertising in its current form dates back to the late 19th century, when advances in technology and mass production made it possible to produce goods of the same quality and cost. In addition, the Daily Mail, the first newspaper, started to "rely on advertising for a considerable part of its earnings." In the late 19th century, advertising also developed into a profession and the first advertising firms were established

Advertisers now focus on developing brand names, logos, packaging or bottle designs, print ads, etc. rather than just describing a product in their advertising messaging. All of these

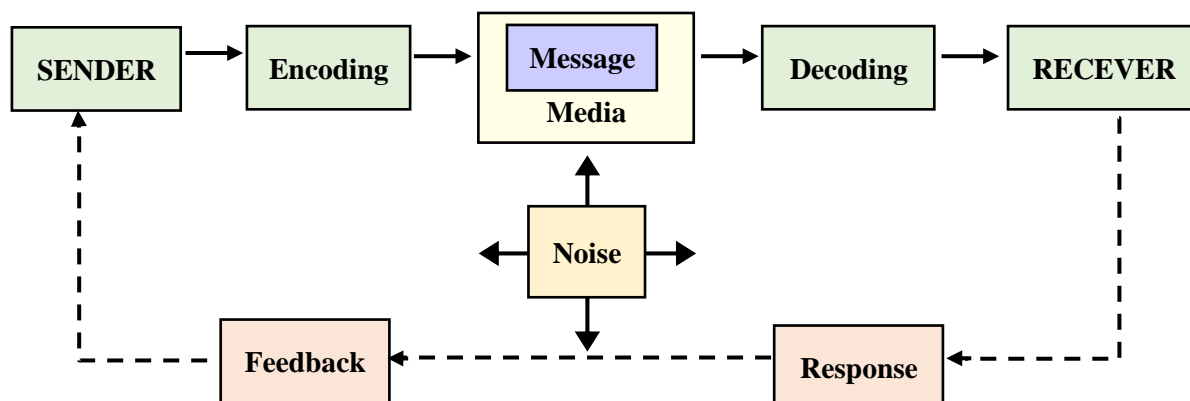
activities are primarily intended to pique certain desires in people's thoughts. In other words, modern advertisements place more emphasis on the potential benefits of a product than they do on the product itself or the dissemination of information. Additionally, it is frequently claimed that advertising manipulates consumers and has a negative impact on their personal lives by altering their perceptions of things like status and beauty.

Advertising – A form of communication

According to Goddard (2012) , advertising is a one-way mass communication. One-way communication, in the words of Janich (2001), entails the absence of immediate feedback for the producer in favor of the necessity for market research or other analyses of consumer behavior.

In most cases, there are at least two people involved in a communication: the addresser (the person speaking) and the addressee (i.e. the person spoken to). The two individuals transfer meaning, which must be expressed in a specific type of coding. Additionally, a channel must exist that enables two people to convey a message to one another (e.g. in writing letters on paper). The context in which the conversation takes place is determined by factors like the information that the two people involved share, their cultural background, etc. The following communication model illustrates this communicative situation:

Figure 3.



The addresser is the advertiser, the addressee is the reader of the advertisement, the meaning conveyed is an attempt to persuade the addressee to purchase the product, the code is language and also a type of visual code, the channel is, for example, a printed newspaper, and the context includes, for example, the reader's current situation (i.e. can he or she afford the product). Since the recipient of the advertisement belongs to a group that can be roughly classified

It is impossible to modify communication to account for the target group's unique attitudes and demands.

In the case of commercial advertising, the advertising firm aims to sway target audiences with persuasive messages. The advertising idea is inscribed with this intent (i.e. the idea is transformed into words and pictures or printed as an advert). Through the use of an advertising medium (such as newspapers or television), the receiver is exposed to the advertising content. After that, the receiver decodes and interprets the message.

Personal beliefs, experiences, and needs of the target subject are crucial in this situation. There can be a misunderstanding between what the sender intends to say and what the recipient comprehends. As a result, it is particularly challenging to correctly decode.

The target's perceptions of the media are crucial and frequently affect how the message is interpreted (e.g. deficient credibility of a newspaper). In conclusion, target subjects are influenced not only by their own values and attitudes but also by their environment or the behavior of rivals.

The use of advertisements to catch the attention of consumers is crucial. It is critical that the message is understood and decoded by the recipient in accordance with the sender's goal. We should be aware that our behavior is influenced by our sentiments and needs at this point. Personal attitudes, moral convictions, interests, etc. are also significant influences.

Techniques and Strategies in Advertising

Advertising has specific purposes once a person makes a purchase in addition to being crucial to getting them to do so. The following are the causes of this (Moser, 2002):

- Advertising is crucial to strengthen brand loyalty,
- To win regular customers,
- To reassure people who may have felt unsure after buying a product, and to make

To demonstrate how the product is utilized or to display the feelings that can be brought on by utilizing the product, in addition to having people buy it again.

The effects of advertising are covered by a variety of models. The so-called AIDA-model is one paradigm that has been around since the end of the 19th century. This paradigm, developed by Moser (2002), divides the advertising influence into four levels: attention, interest, desire, and action.

According to Janich (2001), commercials should grab viewers' attention, hold their attention, arouse desire, motivate action, and influence their purchasing behavior. Therefore, in order for an advertisement to be successful, it must address these four levels.

Picture-Text-Relation

According to Goddard (2002), images are frequently used as attention-getting strategies. The verbal language that is displayed alongside the graphics is not the only thing that readers of advertising pay attention to. Verbal texts are not read separately from the visuals in the same way as visual writings. Therefore, writing is a sort of image-making, too, according to Goddard (2002). Sizes, fonts, and vocal language styles are only a few examples of the typographical elements that have a significant impact.

Janich (2001: 188) believes that the picture-text relationship is crucial to linguistic analysis since language and images work best together. Not for nothing does the proverb "a picture is worth a thousand words" apply. Language is more suited for logical or factual discussion, whereas visuals make it easier to communicate emotions (Janich ,2001).

Methodology

This section introduces the research methodology adopted in this study. It discusses the data collection selection, and description. Moreover, it presents the components of the model are

identified and explained.

Data Collection Procedures

After defining the components of advertising language, various advertisements are chosen for analysis in accordance with the characteristics already indicated. The samples were taken from internet from different brands such as Revlon, Nivea, Pantene, and Lancôme. The analysis is for five advertisements of cosmetics.

Nivea Beiersdorf is one of the leading companies for skincare and Nivea is one of its most successful products. The company sets value on sustainability and by supporting children's development organizations it shows that it is aware of its social responsibility. The main aim of the company is to "constantly improve" and to "make life a little better" (cf. Nivea website).

Revlon was founded in 1932 and is now a global cosmetics company. The portfolio ranges from hair colour, to fragrances, skincare or other beauty products like nail polish. Faces of Revlon are Halle Berry or Jessica Alba. The company's vision is to provide glamour and innovation combined with high quality products at affordable prices. Revlon tries to raise money and awareness for women's health issues (cf. Revlon website).

Pantene was developed by the company Hoffman-La Roche and was launched in Europe in 1947. In 1985 Pantene became a brand of Procter & Gamble, was then re-launched nationally in the U.S. and is today a global brand for hair care. P&G tries to provide environmentally friendly products to improve the lives of people around the world. Sustainability and social responsibility are important for the company as well (cf. Pantene websites).

For Lancôme beauty does not only mean a beautiful appearance, but an emotion that is reflected on the skin's surface. Therefore, they consider it to be important to bring mind, body and soul in harmony. For 75 years the company has provided first-rate quality service to their customers and offers high-performance products. Testimonials for this brand are, for instance, Kate Winslet or Julia Roberts (cf. Lancôme websites).

The Adopted Model

The standard components of written advertisements, according to Leech and Onwuegbuzie (2008) semiotic analysis, are the following:

a. Headline

b. Illustrations

c. Body copy (i.e. the main part of the advertisement's message)

d. Signature line (i.e. the brand name, often together with the slogan or picture of the brand pack)

e. Standing details (i.e. basic information in small print that appears in the same form on various advertisements, such as address of the firm, how to get additional information, etc.)

Figure 4.



One can think of a headline as the hook in an advertising. In addition to the photos, the headline is the primary text component that captures the reader's attention. But the catchphrase is also commonly used as a hook line. The headline's main goal is to draw attention to the additional benefit of the product as its main focus (i.e. unique selling proposition). Companies use this step in an effort to differentiate their goods from those of competitors. For instance, the additional benefit can mostly consist of showcasing various usage scenarios (cf. Janich 2001).

The body copy of an advertisement is the actual text itself. The body copy's main function is to expand on the headline's hook or to give more details to go with the images. More information about the product is often provided in the body text than in the hook or slogan. Despite the fact that it is rarely read, this content exudes credibility simply by existing (cf. Janich 2001).

The phrase is yet another essential element of a commercial. The slogan ought to sum up the message of the advertisement in a few short phrases. Another essential element of a slogan is its capacity to enhance brand or product recognition and establish an image. The slogan should also be memorable and related to a specific product or the brand as a whole (such as L'Oreal Paris' "Because you are worth it"). Additionally crucial for identification is the tagline.

Pictures or images, which are often appealing and simpler to understand than texts, serve as the ultimate level of content representation. Additionally, it is simpler to convey emotional messages. By using targeted advertising techniques in terms of imagery, a company's identities and brands can be built and made to be associated with visual images (for instance, Marlboro and the cowboy) (cf. Janich 2001).

Data Analysis

The analysis in terms of semiotics seeks to understand the use of language and especially that of pictures used in an advertisement. By taking a closer look at advertisements, one can learn how the adverts are constructed and what the underlying message is. When analyzing adverts there are, of course, a number of factors that must be considered, such as the context, personal values, education or experiences of the target readers, etc. Due to these factors it is

almost impossible to find one exact meaning of an advert, since different human beings might interpret it in different ways by making use of their background knowledge.

The style of an advertisement for cosmetics is, of course, closely connected with the image that a particular cosmetics company wants to promote. In general, all companies that have the intention to make profits will try to persuade potential customers to buy their products or services offered. The persuasion process mainly aims to present the advantages of the product or service and to show consumers that it could enhance their quality of life.

The samples of advertisements are analyzed according to Leech and Onwuegbuzie (2008) semiotic analysis

Sample 1

Figure 5.



The signature line indicating the name of the brand Revlon is placed in the bottom right corner. The testimonial, in this case actress Halle Berry, makes up the illustration or the image of this advertisement. Another key visual used here is an image of the product together with a coconut and some water in the left centre of the advert. Moreover, the headline is to be found above the depicted product, the body copy below it. Additionally, the standing details are in the bottom left corner.

Successful actress Halle Berry was once dubbed the "sexiest woman alive." She thus represents sex appeal in addition to beauty and achievement. In fact, well-known persons routinely appear in advertising for the fashion or cosmetics sectors. In Pringle's opinion (2004)

The "faces" of the top cosmetics companies "come from the ranks of models who have attained superstar status or from succeeding generations of Hollywood actresses who can capitalize on their fame on screen by tactful appearances on behalf of brands."

The unusually short hairstyle for testimony worn by Halle Berry emphasizes the expression on her face. Halle Berry tilts her head to the right and directs her gaze at the reader with her lips slightly open. Her grin seems to be pleading with the reader to look at her and her flawless skin, and she has a commanding gaze. She appears at ease in this stance with her hands or arms partially behind and partially over her head. She is wearing a translucent white blouse with very loose, flared sleeves. There is only a light-blue background, thus it is impossible to pinpoint the actress' precise location. This implies that the product itself cannot only be employed in a specific circumstance but also at any potential occasion.

The message of the advertisement, which promotes female attractiveness, is that you do not have to be in your twenties to be attractive and have a flawless complexion. Elderly people's youthful appearance is valued, but the advertising sector as a whole has an ageist mindset. The subject of nature is implicitly addressed through the usage of the coconut and the water surrounding the product, and a link is also made to one of the powder's marketed constituents, namely coconut water. Water is significant because it "moisturizes, cools, and rejuvenates," according to Karmasin (2011). Halle Berry's flawless complexion is proof that these are the results that cosmetics product consumers are assured will occur.

Sample 2

Figure 6.



The signature line in this instance is in the upper right corner, and the model, who is positioned in the left part of the advertisement, takes up almost two thirds of the space. The logo for the product can be seen in the bottom right corner of the advertisement, and the motto is situated above the signature line. The bottom quadrant of the advertisement contains the body copy, standing information, and the headline.

The model is positioned on the left-hand side of the advertisement, which is notable. The left hemisphere of the human brain is responsible for analysis and language, whereas the right hemisphere is in charge of visual perception. It is very clear in this instance that the image is more significant than the spoken components. This supports my claim that visual features in advertisements for cosmetics carry more weight than spoken ones. This is largely also true for the previous advertisement, even though in this case the illustration is more prominent on the right side of the advertisement than the product, which is where the focus should probably be placed.

The key colors utilized here, like in the advertisement we previously reviewed, are white, blue, and brown. The model's white shirt, which exposes her bare shoulders, is on display. White is not only the color of perfection and purity, but it is also utilized in advertising because it is "connected with coolness and cleanliness because it is the color of snow," according to Color-Wheel. White is often connected with angels, who typically dress in white.

This gel foundation advertisement uses a non-celebrity model. She is a young woman with blonde hair, fair skin, blue eyes, and large lips. Since she perfectly embodies the western

ideal of beauty, this, according to Miriam Davids (2007), is the standard model for advertisements. This is consistent with the advertisement's tagline, "beauty that moves." The model's head is cocked to the right, and she is gazing dreamily at an unnamed object or person. She also has her mouth shut. She does, however, have a small smile on her face.

Sample 3

Figure 7.



This Pantene advertisement has the basic elements found in most printed advertisements, including the signature line, tagline, artwork, body copy, and standing information. It's interesting to note that these elements are positioned here in the advertisement's lower third. The illustration that occupies the most space in the advertisement is therefore the subject of attention. Here, a line of hair care products rather than a specific product is being promoted.

The portrayed model has black, curly hair that is styled in waves. She directs a sultry glance and slightly open lips at the reader. For instance, we all agree that when someone looks directly into the eyes of the observer, he or she is confident and not timid or uncomfortable like those who avoid eye contact. In addition, Kress and Van Leeuwen note that "if a person (or animal) represented in an image looks at the viewer, the image realizes a "demand": "the gaze [...] demands something from the viewer, demands that the viewer enter into some kind of imaginary relation with him or her." (Kress and Van Leeuwen, 2007)

The model's hair is also glossy and full, which is clearly the result of using the goods that are being sold. The model appears to be getting ready to leave as she wears a teal blue halter-neck top that exposes her right shoulder. Teal blue is a color that denotes wealth, luxury, or something special.

It is clear from the image that the model is a powerful, self-assured lady who is conscious of her sex appeal. The advertisement's headline, "Can your strength hold up against breakage?" also refers to her strength. This line obviously relates to the model's hair's strength after using Pantene products, but the overall idea can also be applied to the strength of a contemporary woman.

The model appears to be concentrating on the reader because of her large lips, her seductive look, and her posture. Her look may also imply flirtation; perhaps she wants him to buy her a drink or she wants to persuade him to go with her to a party. Although superiority is a trait

that is typically associated with men in general, I feel that this advertisement also transmits a sense of superiority because of the excellent styling and the model's beauty.

Of course, the main goal of this advertisement is to sell items, but it also praises conviction and confidence in oneself. The advertising promotes particular values because the woman in the picture embodies strength and power. These ideals are communicated subtly through direct eye contact with the reader, the choice of clothing, and a hairdo that exudes self-assurance.

Sample 4

Figure 8.



This Nivea advertisement features a woman who has obviously just showered. The woman is only wearing a blue towel and has long, dark hair. Water drips are on her upper chest and arms, and her hair and skin are still wet. She brushes her right cheek against the man's cheek who is standing behind her while keeping her eyes closed.

The male model is not half-naked like the woman, but he does have closed eyes. In addition, he has his hand on her arm and unquestionably conforms to the standard of male beauty that calls for significant facial features and stylish stubble. Given that the woman has just showered and is barely dressed, as well as the fact that it depicts a highly private interaction between her and the male model, the advertisement is intimate.

This advertisement promotes a variety of cream oil showers. "Beautifully soft skin," the advertisement claims. The flowers that are scattered around the shower gel bottles help to reinforce the idea of beauty and softness because they are also something lovely and delicate, much like one's skin will be after using Nivea products. The package's light colours also help to convey the notion of delicate skin.

Skin is generally given a lot of consideration in discussions on cosmetics. Since skin can be dry, reddish, sensitive, or chapped, skin is always portrayed as being in danger. The age of the owner is also clearly seen in the skin. The ideal state of skin is therefore defined as being perfect, taut, smooth, and naturally beautiful. What is outstanding is that a natural beautiful condition can still be enhanced, since naturally beautiful is not beautiful enough. In general, intimacy is constructed as of great significance, showing attractive people that obviously care or love each other. The main message of all these adverts is, of course, that as long as you use a particular body lotion or shower gel, you will be loved too (like the people in the adverts). As a result, readers associate, for example, feelings of happiness and intimacy with a partner with products by Nivea

Sample 5

Figure 9.



Actress Devon Aoki is pictured in this Lancôme commercial lying in a park's grass. The "Supernature" product line is being advertised, and the advertised goods are lying in front of her. This suggests that employing these products will enhance a person's innate beauty. Therefore, the products are superior to nature.

Kant's contention that natural beauty cannot only be used as a benchmark for artificial beauty is cited by Liessmann (2009, p.70) There is no contradiction between the natural and the artificial in the world of advertising, according to Vestergaard and Schröder (1985). Thus, advertisements persuade women that the only way to get a "natural look" is by applying cosmetics.

Women who wear makeup should constantly have flushed cheeks to give the impression that they have taken a short stroll. Devon Aoki has the kind of flawless skin that individuals frequently get after being outside for a while. However, the advertised product claims to be superior to nature because it enables ladies to have rosy cheeks without having to spend time outside.

Lancôme's emblem, which features a rose, furthers the relationship between nature and beauty. Generally speaking, a lot of businesses aim to persuade potential customers that they only use natural components in their products; naturally, this idea is easier to express when the model is shown outside in a park or garden.

The concept of sexuality is once again prominent in this advertisement. This is due to Devon Aoki's dress, which has a side split that exposes some of her rear. Additionally, the actress is not staring directly at the audience. Women are commonly depicted "mentally straying from the actual scene around them" in advertising, which is another common occurrence of this phenomena.

Results and Discussion

The media-promoted body images are not realistic for the majority of women, are not financially or temporally feasible, and are probably not even desirable. Women still shape their bodies, nevertheless, in accordance with what men want and how they are portrayed in the media.

Despite the fact that they are no longer shown as housewives or moms, stereotyped images of women nevertheless appear in advertisements for cosmetics. While the media continues to emphasize traits like beauty, tenderness, relationships, and sexuality, women are rarely portrayed as strong female role models, such as prosperous businesswomen, etc.

These advertisements put pressure on women to have such ideal bodies like the media models. As a result, women choose unhealthy paths to accomplish their objectives. Such advertisements for cosmetics or beauty products diminish women's self-confidence. Women frequently mention how they feel unattractive in contrast to the idealized portrayals of women in the media. The worst case scenario is when young Western ladies, particularly, experience eating disorders or depression (cf. Kroon n.d.: Internet Source).

Despite all the drawbacks of such an idealized portrayal of women, it is important to remember that many women actually view this sexualized portrayal of women as a type of freedom rather than discrimination. Many women enjoy the thought of themselves as powerful, seductive, successful women who take care of their appearance for their own benefit rather than that of others.

Nevertheless, there is an issue. Slimness or youth might be made to seem natural thanks to media pictures. Being slim and using decorative cosmetics to conform to the beauty ideal becomes "natural." Women attempt to escape into a world where they are as prosperous, successful, and attractive as the famous people in the cosmetics commercials. By doing this, individuals frequently forget that the flawless bodies and features they see in the media are all the result of digital makeup, that celebrities have a large staff of people who look after their kids or homes, and that it is their responsibility to maintain their appearance.

Surprisingly, women are still portrayed in beauty advertising as just objects of sex and beauty. Most often, women are depicted in advertisements in intimate settings with men and with alluring gazes and large lips. However, men are frequently shown in scenarios that are related to sports. Both male and female advertising need well-rested models. Males typically have designer stubbles and trained chests, but girls need to have skinny arms and legs, a trained stomach, and small breasts. Men are typically portrayed in advertisements as highly manly, powerful, and self-assured, whereas women are frequently seen lost in contemplation or daydreamingly gazing away from the reader and towards other objects. Interestingly, there are also advertisements with women looking directly at the reader, suggesting a demand and seduction-filled environment.

The women portrayed are from many cultures and have various skin and hair tones. Oddly enough, aging is still frowned upon in cosmetics advertising. There are only three advertisements that depict "older" women across all three gender groups. Because the images of the celebrities endorsing the goods have been digitally manipulated to the point where they provide the incorrect impression of the outcomes that may be obtained with particular products, two of these three commercials have been prohibited. In contrast, older men are commonly shown in media since age in men is linked to charisma, power, and financial stability.

Conclusion

This research paper seeks to demonstrate how advertising tricks consumers into believing certain things about beauty. Also being examined are the variations in how female models are portrayed. The examination of these commercials revealed that famous people regularly serve as spokespersons for different products since in 43 percent of the commercials, well-known models, singers, or actresses from different ethnic backgrounds promote a particular product.

Advertising firms make an effort to ensure that women from different nations and cultural backgrounds may relate with their products by selecting celebrities to serve as their brand ambassadors. In addition, the ability to utilize the same cosmetics product as the celebrity they like makes it simpler for women to resemble them. Intriguingly, 'older' models are virtually only used when they are famous people whose genuine age is known to the public. Because they are portrayed as having flawless skin or wrinkle-free facial skin, so-called "no-age women" aid businesses in selling anti-wrinkle treatments. A sensation of intimacy and sensuality, which are both crucial in cosmetics advertising, is conveyed by bare shoulders and caressing hands, which are also of major relevance. Furthermore, the research has demonstrated that a sterile, scientific environment is not as important in beauty commercials as nature and a natural appearance. Brands that want to suggest that their items are of the highest caliber and supported by scientific evidence typically utilize the latter. Female models who are connected with glamour are portrayed as being highly self-assured and stunning. However, the portrayal of women is typically restricted to characters like the beauty or mistress, with few instances of businesswomen or those in positions of leadership. All advertisements with female models do prominently emphasize nature. "Nature" is promoted as a component of the goods or as a means of enhancing nature (e.g. cosmetics). Additionally, outdoor scenes that depict stunning locations like beaches or parks are employed to enhance the dreamlike environment that many women can relate to because it enables them to escape from their regular life.

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