

## Addressing the Feminine in Cosmetic Advertisements

### Abstract

*The linguistic and semiotic configurations used in Pakistani advertisements propose a significant dimension in exploring the ways in which a beauty narrative centering on femininity is created and represented. In this context, this research examines the linguistic and semiotic features used in the Pakistani discourse of advertising to study the beauty narrative created by the advertisers through addressing the feminine. The data consists of the advertisement texts shared on the official Facebook pages of three cosmetic brands. A socio-semiotic approach to discourse analysis is used to study the linguistic and semiotic representations in the advertisement texts to examine how the feminine is portrayed in these advertisements with respect to style, attitude, identity etc. The findings indicate that a certain woman image based on the respective perceptions of feminine beauty ideals of the producers is created and represented that focus mainly on the white skin, young age, and glamorous persona.*

**Keywords:** Advertising discourse; Gender; Femininity; Beauty narrative; Discourse analysis

### INTRODUCTION

Gender representation in advertisements has long been the subject of research studies owing to the tendency of advertisements to create stereotypical images of both men and women. In the Pakistani advertising context, the advertising discourse persists in strengthening gender stereotypes by portraying a certain kind of image of both men and women. In recent times, however, a certain shift in the portrayal of women's image in advertisements has been observed. The advertising text producers now endeavor to create a more diverse and dynamic image of women who are shown to be more confident, bold, and strong than ever before. However, in spite of this shift in portrayal, it has been observed that through these advertisements a certain beauty narrative is created which focuses on age-old beauty ideals. Advertising images and the narratives

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created in the advertisements greatly affect our thought patterns, sentiments and behaviors. The present study in this context focuses on studying the image of women created in Pakistani cosmetic advertisements and also on examining the kind of beauty narrative created by the ways in which feminine is addressed in these advertisements. Pakistan is witnessing a rise in the branding process owing to the greatly increasing markets of both local and foreign brands in the country. Brand producers in this context rely heavily on advertisement campaigns to attract more and more customers. Not only does the advertising discourse reflect social realities, it also constructs certain narratives and discourses that come to be viewed as part of the society in which they are produced and viewed. Hence, the discourse of advertising needs to be examined from a sociolinguistic perspective in order to study the dominant narratives being created through it. In this context the present research focuses on the study of the kind of beauty narrative created in the advertising discourse of various cosmetic brands in Pakistan to examine how the feminine is perceived and represented in Pakistani advertising discourse.

The aim of the present research is to study the ways in which different cosmetic brands in Pakistan create a beauty narrative by addressing the feminine in their advertising discourse through language with both its linguistic and semiotic features. In line with this aim the following research questions are designed:

Q. What dominant images regarding femininity are prominent in the advertisements of cosmetic brands in Pakistan on their official Facebook pages?

Q. What kind of beauty narrative is created in the Pakistani advertisements of these cosmetic brands through the linguistic and semiotic configurations used in the advertisement texts?

### **Operational Definition of the term ‘Cosmetics’**

Traditionally, the term 'cosmetics' referred to the idea of making for beauty, especially for the skin and complexion. It was considered a product applied to the body, especially the face, to improve its appearance. However, with the upsurge of products introduced in the world of cosmetics by various companies manufacturing in line with the idea of beauty and personal care, the term now includes any products used for beautifying and cleansing the body, improving appearances, and caring for the body. Augustine and Hasan (2020) define cosmetics as “articles intended to be applied to the human body by being rubbed, poured, sprinkled, or sprayed for cleansing, promoting attractiveness, beautifying, or altering the appearance” (p. 202).

*Cosmetics Europe-The Personal Care Association* has provided a comprehensive definition of the term by synonymizing the terms ‘cosmetics’ and ‘personal care products’, asserting,

“Cosmetics and personal care products are applied to the human body for the purposes of cleaning, beautifying, promoting attractiveness or changing its appearance. Ranging from antiperspirants, fragrances, make-up and shampoos, to soaps, sunscreens and toothpastes, cosmetics and personal care products play an essential role in all stages of our life. Specifically, there are seven categories of cosmetics and personal care products - oral care, skin care, sun care, hair care, decorative cosmetics, body care and perfumes” (n.d.).

Hence, the more updated definitions of the term ‘cosmetics’ include the products catering to the beautifying and cleansing needs of a person’s body. In the light of these updated notions about the scope of cosmetics in terms of products, the term cosmetics includes beauty creams, soaps, shampoos and conditioners, bleach creams, and perfumes in the present study.

## **LITERATURE REVIEW**

This section provides a brief review of the literature that is relevant to the current research.

### **Gender**

Gender refers to the culturally and socially fashioned variances between females and males found in the meanings, beliefs, and practices associated with ‘femininity’ and ‘masculinity’ (Lorber, 1994, p. 6). According to Nixon (1997) gender identities ‘are invented categories. They are the product of the cultural meanings attached to certain attributes, capacities, dispositions and forms of conduct at given historical moments’ (p. 301). Being a social and cultural construct, gender is actively promoted by the media and hence needs to be studied in order to examine the gendered narrative being created by the media in society.

### **Advertising Discourse and Gender Representation in the Media**

Advertising ‘is the air we breathe as we live our daily lives’ (Jhally, 1995, p. 79). The advertising discourse needs to be researched because it has a great impact upon the way we perceive things. Together with promoting the brand and creating a certain desired image of the producers, advertising also promotes a notion and an ideology (Chouliaraki & Fairclough, 1999). Worell (2002) believes that media encourages a strengthening of the notions prevalent in society about appropriate roles, conducts, proficiencies and abilities of men and women and also about the appropriateness of women’s place both in the domestic and work platforms. According to Kellner (1995), media contributes to the training of the people about how to be men and women; how to dress, look and consume; how to react to members of different social groups; how to be popular and successful and avoid failure; and how to conform to the dominant system of norms, values, practices and institutions. (p. 5). Advertising is persuasive. It

has become much more concerned with the manipulation of social ideals and outlooks and less concerned with the communication of information about the products and/or services being advertised (Woods, 2006).

### **Gender Representation in the Pakistani Advertising Contexts**

Craig (1992) notes that women in particular have been specifically stereotyped in advertising and have been portrayed either as dependent housewives or as sensuous objects. Similarly, in the Pakistani advertisements women are constantly being stereotyped as either homemakers or as attractive physical beings depending on the type of products they are endorsing in the advertisements. In the advertisements of food and home appliances for instance, they are portrayed in nurturing roles such as housewives and mothers; whereas in the advertisements of accessories, cosmetics and clothing women are represented as sensuous objects obsessed with the ideals of beauty and physical appearance.

### **RESEARCH METHODOLOGY**

This section provides the details regarding collection of data, time frame for data collection and research methodology used in the present study.

#### **Collection of Data**

Data is collected from the official Facebook pages of three cosmetic brands in Pakistan to look into the ways in which these brands use both linguistic and semiotic features in their advertising discourse to address the feminine. The names of the selected three brands are as follows:

Brand 1: Lux

Brand 2: Sunsilk

Brand 3: Olivia

It is significant to note here that some of the selected brands are international brands used worldwide, and hence may not be called purely Pakistani brands, however, the focus of analysis is not on the discourse analysis of essentially Pakistani brands, rather it is on the exploration of dominant images of femininity in the Pakistani advertisements of these brands. So, only the Pakistani Facebook pages of these brands, being operated in Pakistan and targeted mainly at the Pakistani audience have been selected for the study. Appendix A contains the links to the official Pakistani websites of the selected brands, from where the links to their official Pakistani Facebook pages have been obtained in order to ensure the accurate selection of the official pages. It also contains the snapshot images of the Google search results for the official websites and official Facebook pages of these brands. Moreover, the snapshot images of the main/Home page of the official websites and Facebook pages with the number of

followers/likes are also included in this appendix for the purpose of establishing the popularity of the selected brands among the Pakistani audience on their respective Facebook pages.

### **Time Frame of Data Collection**

The data includes the linguistic and semiotic features used in the advertisement texts on the official Facebook pages of these brands over a period of 6 months (i.e. 1<sup>st</sup> July, 2014 – 31<sup>st</sup> December, 2014).

### **Analytical Framework**

The approach used in the present research is the socio-semiotic approach to discourse analysis. O'Shaughnessy and Stadler (2002) are of the view that all sign systems can be explored using semiology. Halliday (1978) believes that semiotic resources are 'system[s] of meanings that constitute the 'reality' of the culture' (p. 123). The socio-semiotic linguistic analysis focuses on the analysis of linguistic and semiotic features in a text to examine discourse and its meanings in a social context.

### **System of Data Presentation**

Due to the extensive amount of data collected and the limited scope of the research paper, in sections 4.1, 4.2, and 4.3 which deal with data analysis of the three selected brands respectively, only representative data is included for analysis. The data presented in the paper includes pictures along with captions shared on the official Facebook pages of the selected brands.

## **RESULTS & ANALYSIS**

The analysis in this section focuses on examining the linguistic and semiotic configurations used in the Pakistani discourse of advertising of cosmetic brands to study how the feminine is addressed in the advertising texts of the selected brands. The qualitative findings focusing on the qualitative aspects of the analysis are presented as under.

### **Brand 1- LUX**

The way Lux represents gender in its advertising discourse tells a great deal about the way it perceives gender identity. The discourse creates an image of an emblematic *Lux girl* who is trendy, fashionable, stylish, flirtatious, alluring, confident and bold while still maintaining the feminine in her. A few instances where the text producers have created an example of a perfect *Lux girl* which shows how the brand perceives feminine identity, are being discussed here. Figure (1) taken from the Facebook page of the brand defines what the brand means by the phrase '*Lux girl*'.

Figure (1)

***Brace yourself, world. Our Lux girls are all about confidence!***



Figure (1) shows an image of a woman smiling at the camera. The text on the picture stating, '***CONFIDENCE- A slight, self-assured smile tells the world you believe in yourself***', gives a lesson on life and teaches women to be more confident and self-assured. The caption to the picture says, '***Brace yourself, world. Our Lux girls are all about confidence!***', defines the typical Lux girl as one who is full of confidence and self-assurance. This creates a strong image of women who are confident. '***Brace yourself, world***' is a word of caution to the world that it better beware of the women who believe in themselves and can make the mountains move due to the confidence they have. Hence, we see that a strong image of women has been created in the text. Projecting the glamorous, flirtatious and alluring image of a woman the text producers urges the women to be independent and classy. Figure (2) taken from the Facebook page of Lux is an example.

Figure (2)



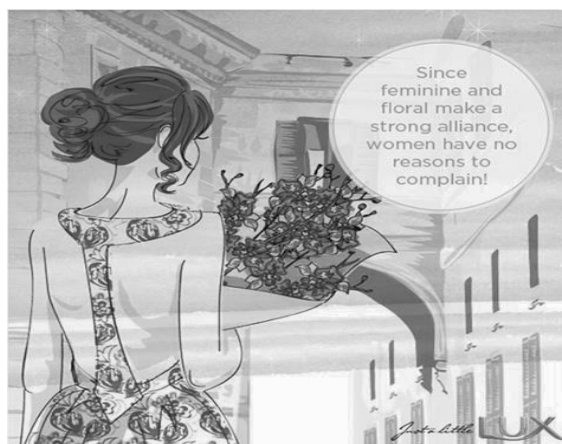
Figure (2) shows a woman's face painted in black and white whose lips are highlighted in a bright red color. The lips are parted and the gaze is directed away from the camera aiming to give a glamorized look to the woman. This image is meant to portray the look of a flirtatious woman as the text on the picture states, '***Just cause I flirt doesn't mean I'm interested***'. From this statement it can be inferred that the ideal woman for Lux is flirtatious and ruthless who is indifferent to her admirers. The statement here gives agency to women as it comes from a woman's perspective evident from the use of the first pronoun singular '***I***' in the text. Agency is further established when a woman is portrayed as one who has the choice of flirting while not meaning to have long term commitments. This is a somewhat revolutionary image of a woman in Pakistan as Pakistani society is mainly a patriarchal society where mostly the men are at the helm of making decisions about marriage, family and other domestically oriented matters. Hence, portraying women to be flirtatious shows the image of unconventional women Lux desires for its female audience. Lux takes pride in the femininity of women and relates feminine with floral. On one occasion the text producers write, '***Floral is feminine, flirty and perfect for every ... lady!***'. This declaration shows that the brand considers floral to be feminine, establishing that the floral aspect of Lux beauty bars is not only feminine, but also flirty which makes it perfect for every woman. Figure (3) is an illustration of the brand relating floral with feminine.

Figure (3)  
*What scent are you?*



Figure (3) shows an image of various flowers, a perfume bottle, and the text, '*Floral-Sweet and romantic, these scents are the "good girls" of the fragrance aisle. Florals are sometimes single note, but generally combine the scents of various flowers to create a classic feminine appeal*'. The floral aspects of Lux beauty bars have very subtly been associated with femininity. The scents are called sweet and romantic, relating this sweetness and romance to the idea of '*good girls*'. The text also claims that the brand has combined various floral scents '*to create a classic feminine appeal*', thereby relating femininity with flowers and their fragrances. The advertising discourse of Lux endeavors to make women feel proud of their femininity urging them to flaunt it in style. Figure (4) shared by the brand teaches women to embrace their femininity and to feel proud of it.

Figure (4)



Corresponding to the producers' practice of establishing a correlation between floral and feminine, the image in the figure (4) shows a woman with her back towards the camera wearing a floral dress, and holding a bouquet in her hands. The inscription on the picture reads, '*Since feminine and floral make a strong alliance, women have no reasons to complain*'. This statement highlights a strong alliance of feminine with floral and further highlights this alliance as a strong point for women. The advertising discourse of Lux shows that it creates an unconventional image of women who are confident, bold, self-assured, and most of all stylish. It should however be noted that Lux's image of women does not shy away from femininity, rather the ideal woman image portrayed in the emblematic *Lux girl* focuses more on the combination of confidence with feminine pride. Unlike most of the modern women images advocating women empowerment as portrayed in the media today that focus more on negating the feminine in a woman while highlighting the bold in them, Lux creates an image of a modern woman who embraces audacity while still holding on to her feminine side.

### Brand 2 - Sunsilk

Sunsilk presents its ideal woman as young, glamorous, independent, sociable and outgoing on the basis of how it presents women in its advertising discourse. The text producers have created an example of a perfect *Sunsilk woman* who is strong, charming, affable, and is a dreamer. Figure (5) taken from the Facebook page of the brand demonstrates its vision of an ideal woman.

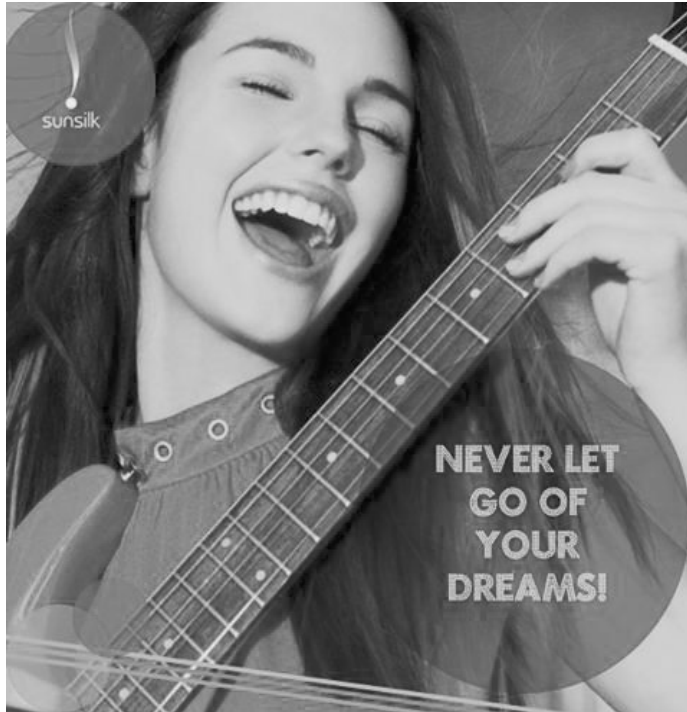
Figure (5)  
*Well said!*



Figure (5) shows an image of a woman wearing sunglasses and an unconventional outfit. The inscription in the picture states, '*BE the kind of woman that makes other*

*women want to be you*', urging the women to be role models for other women. The caption states, '*Well said!*', thus establishing the expressive values in the text by straightaway agreeing with the quote written on the picture. An ideal woman, for the brand hence, is the one who pursues her dreams of self-accomplishment. Figure (6) which has been taken from the brand's Facebook page also reaffirms this.

Figure (6)



The message in the picture shown in figure (6) urges women to follow their dreams. The picture shows an image of a young girl singing and playing on the guitar. Her eyes are closed, showing the intensity of her excitement and passion for singing. The inscription on the picture states, '*NEVER LET GO OF YOUR DREAMS*', reiterating the message of following one's dreams. Pakistan has a patriarchal society where men enjoy all the privileges of free will, freedom and rights, while women have to let go of their dreams of career, liberty, and sometimes even education. The girl in the picture is shown happy as it is implied that singing is her dream and following that dream has made her truly happy. Hence, it reflects that Sunsilk uses its advertisements as a platform to motivate women to hold on to their dreams.

Emotional strength and women empowerment are the two themes that are recurrent and are interlinked in the advertising discourse of Sunsilk. Many of the texts shared on the Facebook page of the brand contain the message of women empowerment focusing

on emotional strengths of women. To be able to cope with unhappiness to which women usually succumb to, owing to the gap between their provisions and emotional needs, Sunsilk gives messages of feeling happy by making women realize their worth and value. Figure 7 is an example.

Figure 7

***Girls! Being happy doesn't mean that everything is perfect. It means that you've decided to look beyond the imperfections!***



Figure (7) shows an image of a young girl standing with her arms wide open in the fields of mustard with blooming flowers. The caption states, '***Girls! Being happy doesn't mean that everything is perfect. It means that you've decided to look beyond the imperfections!***'. The brand defines the concept of happiness as being able to look beyond the limitations in life. The blue color of the sky in the background and the yellow and green colors of the mustard crops lend a sense of life, happiness, and joy, which goes well with the message given by the image of the girl with her open arms which is symbolic of embracing the goodness of nature. The text confirms the brand's conception of perfect women who are strong enough to look beyond the imperfections and limitations in life. The advertising discourse of Sunsilk shows that the Sunsilk woman is young, enthusiastic, and fun-loving. However, an analysis of the secondary discourse of Sunsilk's advertisement texts shows that besides creating an ideal woman image focusing on style, emotional strength and self-assuredness, the stereotypical image of women's beauty is also reinforced. The beauty standards put forward by the

producers are those that exclude heavy or overweight women, women of dark complexion, and older women. The beauty image created by Sunsilk is the one that focuses upon fair complexion, straight and frizz free hair, youth, and glamor.

Figure (8)

*Girls do you love the way your hair looks when it is Perfectly straight?*



The inscription in Figure (8) states, '**ARE YOU THE SUNSILK GIRL?**' along with the writing in the caption stating, '*Girls do you love the way your hair looks when it is Perfectly straight?*', draws an implicit connection between straight hair and the term *Sunsilk girl* which shows that the *Sunsilk girl* is the one with straight hair. Although *Sunsilk* is a hair shampoo brand that caters to women of all hair types, the advertising discourse focuses on promoting straight hair as the only fashionable option in the milieu of the usual media texts that show straight hair to be the most glamorous and desirable. Hence, the ideal woman for *Sunsilk* is the woman who has straight hair. Not only is straight and sleek hair established as a beauty symbol in the advertising discourse of *Sunsilk*, but the aspects of fair complexion and youth also constitute the ideal beauty image of the brand. All the models in the advertisement texts of *Sunsilk* are females, who are fair complexioned, young, slim, and glamorous. The fact that only young women are seen as models for the brand in the advertising discourse of *Sunsilk* on its Facebook page shows that the brand associates itself more with the younger generation and specifically with women. In addressing women in its advertising

discourse it creates a certain woman image that portrays the ideal woman as young, glamorous, and fair complexioned. Hence, a somewhat stereotypical beauty image of women is created in the advertising discourse which focuses upon portraying beauty as being contained in the white skin tone, straight hair, and young age.

### Brand 3 - Olivia

As the texts are created based on their socio-cultural perspectives, the narrative of beauty created in the advertising discourse of Olivia is reflective of the Pakistani ideals of beauty. The kind of beauty ideals or narrative created in the advertisement texts of Olivia show what is considered to be beautiful in Pakistan. The advertisement texts of Olivia show that there is great emphasis on increasing the beauty of women which is exclusively dependent on a fair complexion. The slogan '*Fairness within your reach*' raised by the brand, presents fairness to be a desirable attribute and a goal to be achieved. In informing the audience that through a fairness product made by Olivia, they can find fairness within their reach, the slogan presupposes that fairness is something that is the most desirable quality in a woman and it should be achieved at any cost. Figure 9 shows the focus of the brand's advertising discourse on the promotion of fair skin.

Figure 9

Advertisement for Olivia whitening creme. The ad features a woman's face on the right, looking directly at the camera with her hand near her cheek. On the left, there is a box and a jar of the product. The text reads:

NOW INTRODUCING  
**Olivia**  
 whitening creme  
 FLAWLESS FAIRNESS  
 IN JUST 15 DAYS

- Makes your complexion fair and radiant
- Its proactive formula effectively reduces the melanin in your skin
- Its non greasy formula absorbs quickly into the skin, removing blemishes, freckles, and dark spots caused by pigmentation
- Contains moisturizers which eliminate signs of dullness and fatigue
- With sunscreen and vitamin E
- Hypo-Allergenic & suitable for all skin types
- For best results, apply daily for 2-3 weeks

بے داغ گورا پن صرف 15 دنوں میں  
 www.olivia.com.pk

Gently apply a small amount of Olivia whitening creme at night before bedtime

Olivia Whitening Creme  
 11/20  
 Tweet Like

Figure 9 shows the image of a female model who is apparently applying whitening cream being advertised on her face. The inscription on the picture states, ‘***NOW INTRODUCING Olivia Whitening Cream- FLAWLESS FAIRNESS IN JUST 15 DAYS***’. The brand claims to deliver a *flawless fairness* to the consumers who use the product in a time as short as fifteen days. Alliteration is used in the phrase *flawless fairness* to focus the audience’s attention on the text. The fact that the brand manufactures whitening creams is in itself a reflection of the beauty narrative prevalent in Pakistani society in which the fair complexion of skin is hailed as a sign of beauty. Advertising about these whitening products further strengthens these beauty ideals predominant in the society. Another desirable aspect of beauty as presented in the advertising discourse of Olivia is glowing skin. In a picture shared on the Facebook page the text producers define beauty in terms of glow. Consider figure 10 in this regard.

Figure (10)



Figure 10 shows the picture of a female celebrity looking straight into the camera with a confident gaze. The model is young and has a fair skin tone which further becomes prominent by her white dress, in contrast with her black hair. The inscription on the picture states, ‘***Olivia - Beauty is an experience, nothing else. It is something felt, a glow***’. The text here relates beauty with glow and defines beauty as an attitude, something that can be felt and experienced. When the text is viewed in relation to the image of the model included in the picture an implicit link is established between beauty, youth, fair complexion and glowing skin. Hence, a certain beauty narrative is constructed in the advertising discourse of Olivia which presents beauty to be existing

in white complexion, youthful appearance and a glowing skin. Numerous instances in the data have been found in which a glowing skin is considered to be the beauty standard. Figure 11 taken from the Facebook page of the brand is an example.

Figure 11



Figure 11 shows the image of a young female celebrity wearing a pink dress gazing straight into the camera. The advertisement is basically of a body lotion that claims to give glowing skin. The title on the picture reads, *'Acquire the Natural Glow!'*, and the inscription below the title states, *'Make your presence felt and enhance the natural glow within you. Enriched with Aloe Vera, Olive Oil and Vitamin E, it gives the perfect embrace to your skin'*. Though the text talks about enhancing the *'glow within'*, it actually refers to the outer skin glow which essentially makes one's presence felt in a social circle according to the beauty narrative created by Olivia. The text here establishes a connection between a strong presence of noticeable effect and a glowing skin by relating an impressive personality of influence to glowing skin. The caption reads, *'Olivia... your skin's desire'*. In persuading the audience into believing that Olivia is their skin's desire, the text producers hint at the need of using whitening products by Olivia. According to the beauty standards set in the brand's advertisements, it is all about the desire to be white, glowing, youthful, and appealing.

The advertising discourse creates a narrative that makes women believe that real beauty lies in the images portrayed in the advertisements and that is what they start desiring for themselves. According to Olivia's beauty narrative, looking beautiful is essential in order to appear appealing to others, especially to men. In Figure 12, the producers highlight the benefits of being beautiful.

Figure 12



Figure 12 shows an image of a young female model dressed in white standing among a group of men at a party. The men in the picture seem to be in awe of the woman's beauty. The model is gazing into the camera confidently and is comfortable in the position she is currently in. The caption states, '*Olivia - For every beauty there is an eye somewhere to see it*'. The word *beauty* has been personified in the image of the female model who is enjoying the admiration and attention of men. Beauty as defined in the text in both its linguistic and semiotic considerations is something that is white or fair complexioned, has glowing skin and a youthful appearance, and is feminine. The text also suggests that the need to seek beauty and to look beautiful never goes to waste as beauty is always admired by those who have an eye for it. The advertisement hence presents the social benefits of using the products of the brand, the most important of which is male approval and success in romantic endeavors all owing to a whiter skin.

The findings of the study indicate that the desire to look beautiful and attractive has been made the only priority of women in the advertising discourse of the brand. Numerous references have been made in the data, to fair skin as a much sought after attribute among women in Pakistan. The beauty narrative created by the brand places the fair skin tone well above any other attribute in a woman that makes her beautiful, confident and desirable.

## CONCLUSION

The findings of the analysis show that varying degrees of perceptions regarding beauty and femininity are portrayed in the advertising discourse of cosmetic brands in Pakistan. Ranging from the concept of ideal women as being bold, glamorous and proud of their femininity, to the views about ideal beauty as being fair complexioned, slim, and young, the advertising discourse of Pakistani cosmetic brands shows how the

feminine is perceived by the major beauty brands in Pakistan. Where Lux focuses more on presenting women as stylish, flirtatious and proud of their femininity, Sunsilk portrays its ideal woman as being a dreamer who is strong, confident and charming while Olivia portrays feminine beauty to be present in fair and glowing skin. A probable reason for the presentation of women as glamorous and bold by Lux is that it is basically an international brand and is used worldwide. Its advertising discourse, though created and viewed in Pakistan in this case, cannot be far away from the narrative it creates about feminine beauty all over the world. The beauty narrative of Lux creates a strong image of women throughout the world. The image embodies women as being feminine, delicate but bold, and glamorous, but never weak and timid. Similarly, Sunsilk is also an international brand which tends to create a more confident image of women focusing on their outspokenness, fashion sense, and modern outlook. As regards Olivia, it is originally an Indian brand which has several marketing centers in Pakistan. However, due to its manufacturing and marketing being mostly in South Asia, the beauty narrative usually associated with it focuses greatly on the beauty ideals prevalent in Pakistan and India, which presents lighter skin tones, youth, and blemish free skins as ideals of feminine beauty. The findings show that the focus of the advertising discourse of the brand is on the beautifying aspects of women and ignore any other aspects that create a more contemporary image of women in general. Though the primary discourse of advertisement texts of the selected brands mainly advocates a more modern and confident image of women, the secondary discourse of the advertisement texts of the brands indicates that the beauty narrative created in the Pakistani advertising discourse of these brands excludes women with darker skin tones and over-sized and average looking women. The models selected in the advertisements are all young and slim having lighter skin tones. This shows that the secondary discourse points to the general conceptions of beauty ideals prevalent in Pakistan which focus greatly on the aspects of youth, fair skin tone and slenderness.

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## APPENDIX A

### Links to the Brands Selected for the Current Research

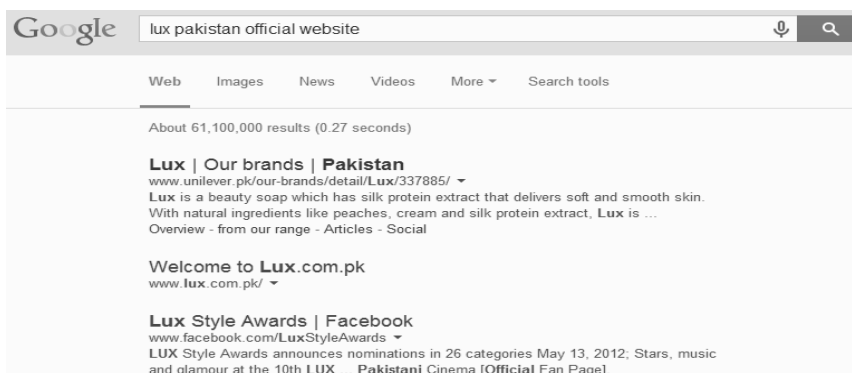
- i. Links to the Official Websites and Facebook Pages
- ii. Snapshots of the Google Search for the Official Websites and Facebook Pages
- iii. Snapshots of the Official Websites and Facebook Pages with the Number of Followers/Likes

### Brand 1: Lux

Website link: <http://www.lux.com.pk/>

Facebook link: <https://www.facebook.com/LuxPakistan/timeline>

### Google Search for the Official Websites and Facebook Page:



**Snapshot of the Official Website of the Brand:**



**Snapshot of the Facebook Page with the No. of Followers/Likes:**



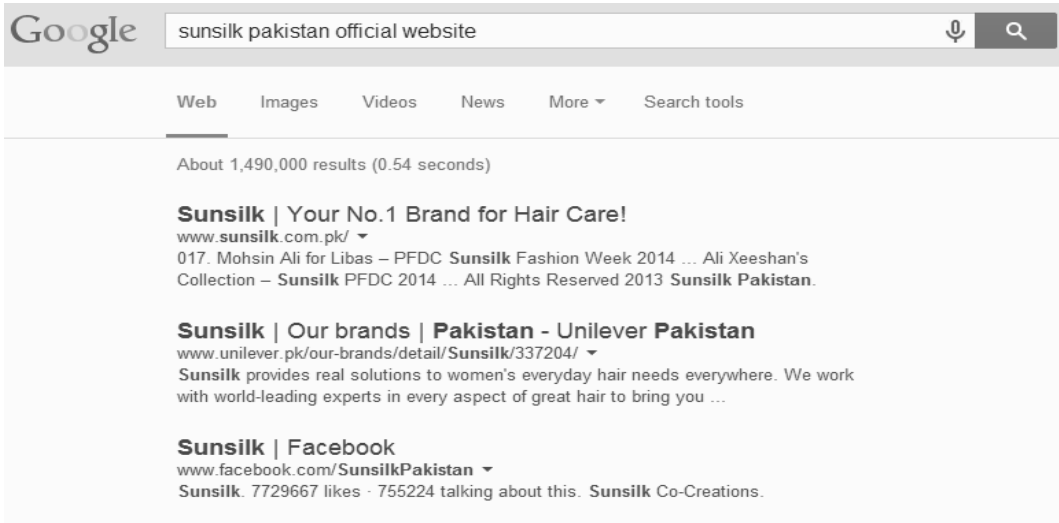
## 1.4 Operational Definition of Cosmetics:

### Brand 2: Sunsilk

Website link: <http://www.sunsilk.com.pk/>

Facebook link: <https://www.facebook.com/SunsilkPakistan>

### Google Search for the Official Websites and Facebook Page:



### Snapshot of the Official Website of the Brand:



### Snapshot of the Facebook Page with the No. of Followers/Likes:

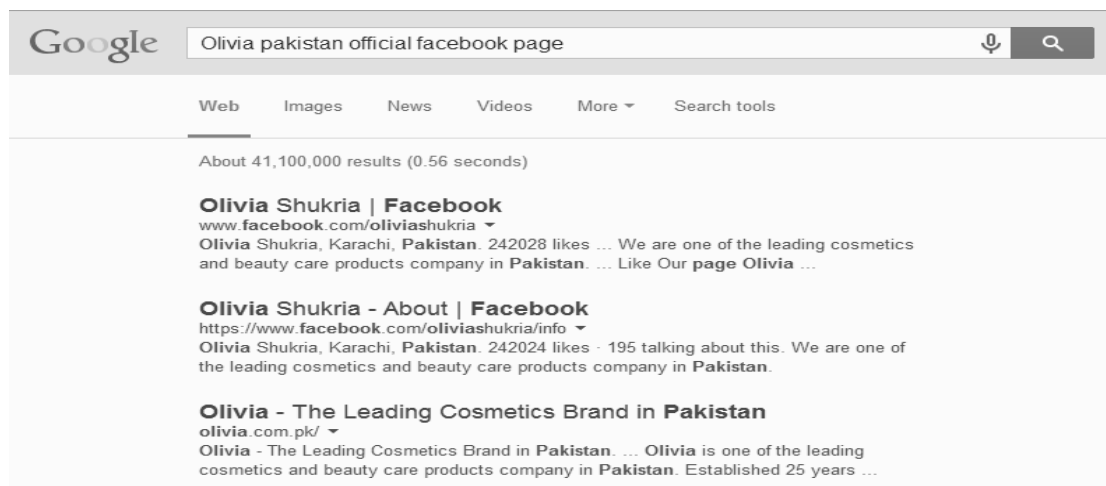


### Brand 3: Olivia

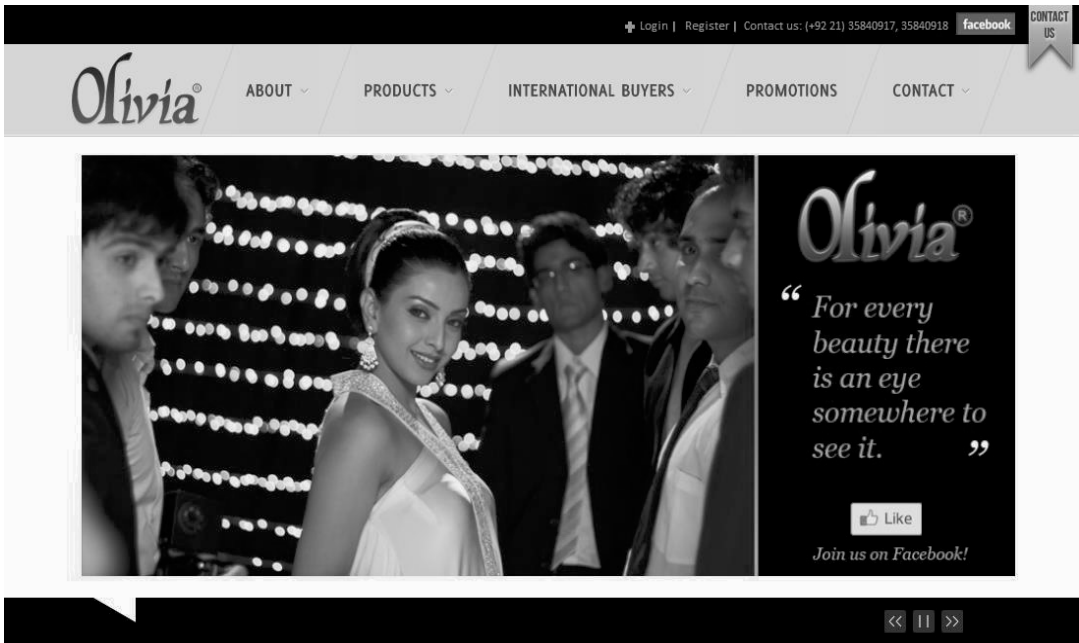
Website link: <http://olivia.com.pk/>

Facebook link: <https://www.facebook.com/oliviashukria>

### Google Search for the Official Websites and Facebook Page:



**Snapshot of the Official Website of the Brand:**



**Snapshot of the Facebook Page with the No. of Followers/Likes:**

