

REPUBLIC OF CAMEROON

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FACULTÉ DES ARTS, LETTRES ET SCIENCES
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CENTRE DE RECHERCHE ET FORMATION
DOCTORALE EN ARTS, LANGUES
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UNITÉ DE RECHERCHE ET DE FORMATION
DOCTORALE EN LANGUES
ET LITTÉRATURES

**A CRITICAL DISCOURSE ANALYSIS OF THE LANGUAGE
USED IN SKINCARE PRODUCT PACKAGE
ADVERTISEMENTS**

A Dissertation Submitted in Partial Fulfillment of the Requirements for the Award of a Master's
Degree in Sociolinguistics

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JUNE 2024

DEDICATION

To

My daughter, Asigha Daniella

ACKNOWLEDGEMENTS

My sincere gratitude goes first to my supervisor, Dr. Tameh Kilian for his guidance, patience, encouragements and continuous support throughout this work.

I also wish to acknowledge all the lecturers in the Department of English for building me up to be able realize this project

I would like to thank my lovely husband for his mentorship, guidance, support, and precious efforts from the beginning right to the completion of this research.

My sincere thanks goes to my parents for their spiritual supports and encouragements.

I thank my friends: Fonkeng Irene, Mukong Diana, Limnyuy Juliana and Waibe Piaget for their encouragement, motivation and support towards the completion of this research.

Finally, my overall gratitude goes to God almighty for seeing me through this tedious adventure.

ABSTRACT

Advertisements promoting certain products and services can be found everywhere and anytime. However, these advertisements carry diverse messages. It is on this base that the researcher carried out a critical discourse analysis of the language of skincare package advertisements. The work investigates the linguistic features, visual modes, discourses and discursive strategies utilized in skincare product package advertisements. Using a qualitative method of research, the study analyses the linguistic and visual modes of 20 images from the perspective of two theoretical frameworks: Kress and van Leeuwen's (2006) theory of Visual Grammar, adopted to analyze the images in relation to three metafunctions (Representational, Interactive and Compositional) and Fairclough's (2001) Three-Dimensional Model in Critical Discourse adopted to analyse linguistic features. The results of the study revealed that skincare product package advertisements use different semiotic resources such as images, colours, symbols and words, through the use of visual resources (information value, Saliency, framing and modality), as well as linguistic features (lexico-grammatical devices (pronouns/nouns/adjective)), rhetorical devices, and syntactic structures. Finally, skincare product package advertisements employ several discourses such as: beauty, gender and health discourses. The discursive strategies analysis revealed that they use strategies such as: prediction, nomination and intensification. In all, as revealed from the data of the study, the researcher recommends that skincare product advertisers should equalize the production of skin care products for both fair and dark skin and that stakeholders should put a check on the importation, production and the language used in the advertisement of skincare products. Finally, men and women should do a thorough check of the skincare products they buy and use.

RESUME

Les publicités vantant les mérites de certains produits et services sont présentes partout et à tout moment. Cependant, ces publicités véhiculent des messages différents. C'est sur cette base que le chercheur entreprend une analyse critique du discours utilisé dans les publicités pour les produits de soins. L'étude porte sur les caractéristiques linguistiques et visuelles, les discours et les stratégies discursives utilisés dans les publicités pour les produits de soins de la peau. En utilisant une méthode de recherche qualitative, l'analyse des modes linguistiques et visuels de quinze images dans la perspective de deux cadres théoriques : la théorie de la grammaire visuelle de Kress et van Leeuwen (2006), adoptée pour analyser les images en relation avec trois métafonctions : la représentation, l'interaction et la composition. Le second est le modèle tridimensionnel de Fairclough (2001) du discours critique. Les résultats de l'étude ont révélé que les publicités des produits des soins de la peau utilisent différentes ressources sémiotiques telles que : (images, couleurs, symboles et mots) à travers l'utilisation de caractéristiques visuelles (valeur informative, saillance, cadrage et modalité) et linguistiques (dispositifs lexico-grammaticaux (pronoms/noms/adjectifs), dispositifs rhétoriques et structures syntaxiques). Enfin, les publicités des produits des soins de la peau emploient plusieurs discours tels que les discours sur la beauté, le genre et la santé, ainsi que des stratégies discursives telles que la prédiction, la nomination et l'intensification. En somme, comme le révèlent les données de l'étude, nous recommandons que: les annonceurs de produits de soins de la peau produisent non seulement la production de produits de soins de la peau pour les peaux claires mais aussi pour les peaux foncées, les responsables veillent sur l'importation, la production et le langage utilisé dans la publicité des produits de soins de la peau. enfin, que les hommes et les femmes vérifient minutieusement les produits de soins de la peau qu'ils achètent et utilisent.

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LIST OF ABBREVIATIONS

CDA _____ Critical Discourse Analysis

DHA _____ Discourse-Historical Approach

Advert _____ Advertisement

CD _____ Critical Discourse

EFL _____ English Language For Foreign Learners

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CHAPTER ONE

GENERAL INTRODUCTION

1.1. Introduction

This chapter presents an introductory or preliminaries of the research. In other words, it acts as the base of the study. It consists of: the overall introduction, research background, research problem, delimitation, research objectives, significance of the research, research question specific and main, and lastly definition of key terms.

The present work seeks to investigate the language used in the advertisements of skincare products through the lenses of Critical Discourse Analysis (CDA). It adopts the Three-Dimensional Approach of Fairclough and multimodal approach propounded by Kress and Van Leeuwen in the Grammar of Visual Designs (2006). The former perceives advertisements as multimodal bands incorporating different modes, (visual and non-visual) each of which contributes to build the message anticipated by the company. Thus, such an analysis will be conducted relying on two theories: Critical Discourse Analysis by Fairclough and the Grammar of Visual Design framework developed by Kress and Van Leeuwen, (2006), by using the three meta-functions (compositional, interactive and representational) as the basis of the analysis.

Communication as one vital element of our daily life, is the exchange of information between humans, through the use of language. The information conveyed can include: ideas, facts, attitudes, behavior and emotions. Through language, someone creates reality and arranges it. Language plays a decisive role in the entire process of communication. Information is not transmitted just by using language but also through other means such as gestures and facial expressions. Communication can be verbal by using language or non-verbal by using other visual modes or resources such as gestures, images and colours. It can also be a combination of verbal and nonverbal means. This refers to what is known as ‘multi-modal communication’ which is a term within ‘multimodality’ developed by (Kress and Van Leeuwen, 2006) cited by (Pratiwy & Wulan, 2018); an approach which highlights that meaning making is the result of the use of a

collection of visual modes. Hence, the linguistic mode, either spoken or written, is seen as one mode within that approach.

Today, we live in a world grounded on communication, which is sponsored and facilitated by technological development. One significant type of communication is advertisement. Indeed, we cannot go anywhere without being influenced by an advertisement, which is a field within which communication is viewed as basis. Advertisement designers' endeavor to promote different products through different channels such as print, television, internet, social media platforms (WhatsApp, Facebook and YouTube) by employing different visual and non-visual techniques to create an influence on the consumer and affect his/her behavior. Skincare products designers tend to use various means such as: words, images, colors and symbols to create influential messages and persuade as many consumers as possible. Although many customers remain unaware of it, the choice of words on the advertisement of skincare product is complex. Advertisers must have both the ability and the expertise to manage certain linguistic resources to create the perfect message while taking into consideration the target market and the reactions from it.

In our contemporary consumer-driven society, product advertisements play a significant role in influencing our purchasing decision. Skincare product advertisements is one domain where advertisement has a prevalent presence, as countless products are marketed to consumers with promises of radiant and flawless skin. Nevertheless, besides the glamorous images and persuasive claims, there is the use of complex linguistic strategies that deserves careful examination. This is where Critical Discourse Analysis is employed.

CDA had existed since the 1990s, when Teun van Dijk, Ruth Wodak, and Norman Fairclough made contribution to this field through seminal work. Each of these researchers laid out their different approaches and theoretical frameworks, which are different from theories of discourse analysis. Van Dijk contributed his first seminal journal titled *Discourse and Society* in 1990 followed by several books, closely related to this field in the upcoming years. Critical Discourse Studies had emerged before the critical analysis of language came into existence, which is commonly known as Critical Discourse Analysis (CDA). CDA is a branch of discourse analysis that goes beyond how and why discourse contributes to the imitation of macro-structures and highlights the traces of cultural and conceptual meaning. The term 'critical' in discourse does not literary means evaluating, it has been addressed in multiple ways which relates to the use of

language and the reproduction of power in society. The criticality is considered specifically to the issue of power and hegemony in various fields of language.

Critical Discourse Analysis is a multidisciplinary approach that inquires the social, political and cultural dimensions of language use. It therefore offers a powerful lens through which we can use to analyse the language used to promote skincare products. Skincare package advertisement offers a rich source of linguistic data that reflects the norms and values of both the skincare industry and the society at large. This analysis will be relevant in our contemporary society as it is going gain an insight into the ways in which these texts contribute to the construction of beauty standards and the effects to our understanding of what it means to have good skin. By examining the linguistic features, the visual modest, the discourses and discursive strategies employed in these advertisements, we seek to uncover underlying ideologies behind them.

1.2. Background to the study

Language is the most remarkable way in which humans communicate. An exclusive ability that differentiate them from other living things. Language plays a decisive role in advertisements and in the entire process of marketing. The process of choosing appropriate words, tenses and rhetorical devices is very vital in advertisement and varies from the target audience to another. Language in advertisement is thus meant to be creative; as such, advertisers or writers are expected to have both the ability to manage linguistic and visual resources to create appealing messages. An effective and efficient use of language will result to effective persuasion and transmission of ideas and feelings, which can influence the target audience's choice.

Language use in advertisement is meant to be persuasive (Arens, 2006, p.7). Advertisement can be found everywhere in our contemporary society (Cook, 2001, p. 1) cited by Oudjani et al. (2017). Various kinds of products are being promoted in advertisement one of which is skincare products. Many people think that advertisements are used only to convince people to buy certain products; they assume that advertising is merely about promoting products so the customer can get benefits. However, the case is not that simple as advertisement is not all about promoting brands, but can also indirectly deliver ideas such as race or culture.

The image of an ideal woman is delivered through skincare product advertisements at times by displaying pictures of an ideal woman or a celebrity to convince readers to buy the skincare product in order to achieve the criteria of an ideal woman or celebrity displayed in the package.

The major stakeholders in advertisement are the manufacturers, consumers, and advertising organizations. They reach out to customers through various media such as: the internet, radio, television, magazines and newspapers. To reach the target group, advertisers need to select the right medium for example if the target is the younger generation, the internet will be the best source as many young people go online when obtaining products.

According to (Cook, 2001, p. 1), advertisements inform, persuade, remind, influence and in most cases change opinions, emotions and behavior. The ideal woman is categorized through visual and textual aspects of advertisement. Advertisements do not only sell products but change society and make people buy things they do not want or need. He also feels that advertisements do caution or give information to people. As such, advertisements can help create consciousness, construct identities and attitude on people.

Advertisements of cosmetic products and skincare in particular is very common as it can be seen anywhere. In the quest to get a perfect skin, people of all ages are constantly searching for best skincare product, be it from shops, online, or recommendations and prescriptions. It cannot be denied that appearance can affect a woman's social or career success in life. Haliza (2006) cited by Kaur et al. (2013) argue that physical appearance is greatly subjected to social judgments. Although some people may accept as true that advertisements are not significant or have no effect on their standards, this is far from true. Today, for instance emphasis is laid on a thin female body and advertising creates "crucial standard of worth, so that people are judged against this standard whether we like it or not" (Kilbourne, 1987) cited by Kaur et al. (2013). When constantly shown images such as a slim body, perfect flawless skin and so on, it becomes a normal phenomenon. Language is a powerful tool which can shape people. Prints just like other media portray a great impact on readers as Fairclough (2001, p. 47) rightly states that this is due to the complexity of the media discourse which presents different ideological processes. In short, advertisers manipulate people into buying a way of life.

1.3. Motivation

The myth about skincare dates back to the past when people especially women then, used various traditional products to enrich or take care of their skin. For instance, in the olden days in Cameroon, it is said that people used bleached palm oil and “manjanga” (oil processed from palm kernels) . In today’s world, people put so much energy, effort and money into skincare products as physical attractiveness is emphasized as desirable and admired. Skincare products are used to enhance physical appearance. As such, having smooth skin, a slim body, fair skin and a beautiful appearance has made the cosmetics industry one of the fastest-growing industries. This has led to the production of skincare products from both cosmetics companies and locally composed products by individuals, a phenomenon coined in Cameroon as “organic skincare”. Skincare package advertisement is found on almost all skincare products, unlike other products. These package advertisements carry different messages, which instigated the zeal to do a critical discourse analysis of the variety of messages on these products. Also, as one of the motivating factors, little is done on package advertisements in Cameroon, which kindled the zeal to carry on research on critical discourse analysis to investigate the language and discourses used on skincare package advertisements.

1.4. Research problem

Skincare product package advertisement has numerous messages that lure and convince mostly women to buy and use these products. As a result, women attribute more attention, efforts and resources towards purchasing and using beauty products specifically skincare. Most regularly, they purchase skin lightening or brightening skincare products, which most cases end up changing their skin tone, a phenomenon in Cameroon Pidgin English known as “njansang”. Consequently, there is a rapid increase in the production of skincare products of different qualities by different cosmetic companies and even individuals. Thus, the advertisements of these products through several media: television, social media platforms, prints and door-to-door vendors. This therefore draws the attention of the researcher to carry out a critical discourse analysis on language used in the advertisements of these products, paying attention to both linguistics and non-linguistic

features. Just like any other product advertisement, skincare product advertisers employ several semiotic or visual modes to make the advertisements real and more persuasive. Skincare product producers thus use appealing and persuasive language to advertise their products.

1.5. Aim

This study addresses skincare product package advertisements, which is designed using both linguistic and visual resources. In clearer terms, the present work seeks to analyze how messages are constructed by skincare product package advertisers. As meaning making in advertisements encompasses the articulation of multiple modes, the study will adopt the view of Kress & Van Leeuwen (2006) that maintains the view of multimodality based on semiotic principles.

1.6. Objectives

1. To investigate the semiotic and linguistic modes used in skincare product advertisements to get to customers.
2. To identify the discourses and the discursive strategies used in the advertisement of skincare products.

1.7. Research questions

In line with the objective and purpose of the research, the following questions were adopted for the research.

- **Main research question**

How are semiotic or visual modes employed by skincare product advertisers on skincare products?

- **Specific research questions**

- What are the linguistic elements used by skincare product advertisers to persuade consumers?

- What are the discourses and discourse strategies used by skincare product advertisers on skincare products?

1.8. Significance of the research

This critical discourse research is expected to be of significant benefit to: Sociolinguists, future researchers, women and men and EFL learners in the following ways.

- **To English language (sociolinguistics) research students.**

This study will help English language discourse research students to understand more about the application of Critical Discourse Analysis. This study will also enrich the English language education students' knowledge about language use in particular settings and contexts thus, it is intended to develop English discourse student's understanding on language use in advertisement and its relationship with society.

- **To future researchers**

This study will be an attempt to analyze skincare product advertisement from Critical Discourse Analysis Framework. However, further research will still be needed to study deeper into this as such, the study can act as an additional reference to future researchers.

- **To women**

Hopefully the present work will contribute to the representations of women in the advertisement of skincare products and the way these representations reflect some cultural messages to specific audience through the use and interpretation of semiotic resources that are employed following specific rules of composition. Therefore, this may lead to raising the awareness of women about the valuable role visual resources play in the construction of meaning such as cultural and commercial/business contents. This study is also intended to help women to be aware of skincare product advertisement around them since they are the ones who likely fall victims.

- **To men and EFL learners**

This study is significant for men to see how meaning is conveyed in advertisements, by asking how it is constructed through multi-modal demonstrations and how the use of signs carry meaning. For example meaning making in advertisement does not only involve using the linguistic mode, but non-linguistic modes such as: colors, gestures, layouts and more important visuals. Furthermore, the work is significant for EFL learners and advertisers in general as it helps them understand the linguistic and the visual modes used in advertising.

1.9. Scope of the research

The scope of the work will be 20 skincare products, which are limited to samples from two main markets (Acacia and Mendong) in the city of Yaounde, Cameroon. Using the samples, the study will explore the linguistic, visual resources and discourses used in package advertisements.

1.10. Key terms

In order to give better understanding of this study, it is important to define special or main terms

➤ Language Use

Language use refers to the communicative meaning of language which can be compared to usage. Language usage refers to the rules for making language and the structures we use to make it. In advertisements, language is inevitable. Language use varies from one setting to another (daily life, public affairs, press, religion etc)

➤ Discourse Analysis

“Discourse is often used to mean an extended stretch of connected speech, writing or ‘text’ Discourse Analysis then means the analysis of a text or type of a text.” (Theo Van Leeuwen in Wodak and Meyer, 2009, p.145). He further said, defining discourses as socially constructed ways of knowing some aspect of reality which can be drawn upon when that aspect of reality has to be represented or to be put in another way, context-specified frameworks for making sense of things.

➤ Critical Discourse Analysis

Critical Discourse Analysis (CDA) is a cross-discipline set forth in the early 1990’s by a group of scholars such as Theo Van Leeuwen, Gunther Kress, Teun Van Dijk and Norman Fairclough (Wodak and Meyer, 2001) cited by Fairclough (2001). CDA scholars believe that language both have power in spoken and written form. In this research, the Critical Discourse Analysis will be employed to analyze the relation between language in skincare product advertisement and the power of the advertiser to construct ideal beauty.

➤ **Linguistic Features**

Linguistic features are elements of language which can have many variations depending on the context. In this research, the linguistic features which are going to be analyzed are features of written language in skincare product printed advertisement.

➤ **Advertisement**

Advertisement comes from a Latin verb 'advertere', which means to direct ones attention to something. "It is any type of or form of communication intended to direct peoples intention to the availability, qualities or costs of specific commodities or services (Marcel, 2002) cited by (Damiana, 2016). Arens (2006) also defines advertisement as "the structured and composed non - personal communication of information usually paid for and persuasive in nature about products (goods services and ideas) by identified sponsors through various media" (P. 7). Advertising is entrenched into social discourse by means of its widespread circulation throughout societies all over the world (Beasley and Danesi, 2002) cited by Hamoud and Hamtache (2017). Cook (2001) points out that in contemporary societies advertising is everywhere; it is "both part of, and has helped to create, a new global culture which disregards national boundaries". According to McLuhan, advertising has become the 'art of the modern world' (Danesi, 2004, p. 273) cited by Hamoud and Hamtache (2017).

➤ **Types of Advertisements**

Advertising reaches people through diverse types of mass communication: web and print advertising.

○ **Web Advertising**

With the evolution of the internet users, companies and corporations grasp that internet is the best opportunity to promote and sell their products. According to Kaye and Medoff (2001) cited by Hamoud & Hamtache (2017), internet is a useful medium for both communication and advertising.

○ **Print Advertising**

Print advertising is the ancient and well-known category compared to other types. It may include periodicals, newspaper, flyers, and posters ...etc. Even in the technological world of today, print advertising stays the prominent medium, as such it is the base for which this study is base.

➤ **Semiotic Resources**

The term semiotic resource is a key concept within social semiotics. It originates from Halliday's work which argues that "the grammar of language is not a code, not a set of rules for producing correct sentences, but a source for making meaning" (Halliday, 1978, p.192) cited by Hamoud & Hamtache (2017). This imply that a resource is used for meaning making; it is not a stable system of rules. Semiotic resources are not restricted to speech, writing and picture making, but they are concerned with everything that individuals use in everyday life to convey meaning in multimodal society. Van Leeuwen (2005, p. 3) defines semiotic resources as resources "actions and objects we use to communicate, whether they are produced physiologically-with our vocal apparatus". According to him, this notion of semiotic resource can be considered as almost everything that individuals make or do to convey meaning. As such, it is use to refer to means for meaning making that is simultaneously a material, social, and cultural resource.

➤ **Skincare product**

According to Sahar H. et al (2022), skincare involves the maintenance of the hygienic state of the skin towards conditions of cleanliness and comfort. As such, it is a range of practices that support skin integrity, enhance its appearance and relieve any adverse symptoms, particularly regarding the skin as this reflects the health of the body. Skincare is a daily routine performed in many settings dependent of whether the skin is either too dry or moist. Skincare products are generally composed of synthetic or natural or mixture of both that contain wide range of chemicals.

➤ **Multimodality**

"Multimodality is a field of communication studies which looks beyond language to the multiple modes of communicating or making meaning from images to sound and music" (Kress, 2009, p. 236). It is an approach which is concerned with modern contemporary communication which associates language and other modes like colors, sounds and images. It incorporates different modes to send meaning, as in the case of media, magazines, advertisements, videos and

social networks. It means that meaning is not always related to one mode but rather to the combination of various modes to create a multimodal ensemble.

Multimodality is defined as

'inter-disciplinary approach that understands communication and representation to be more than about language. It has been developed over the past years to analytically address much debated questions about changes in society, for instance in relation to new media and technologies. Multimodal approaches have provided concepts, methods and a framework for the collection and analysis of visual, audio, embodied, and spatial aspects of interaction and environments, and the relationships between these' (Bezemer, 2012) cited by Oudjani et al. (2017).

From these viewpoints, language has been displaced as the main mode of communication. The central idea in modality is that meaning is made with more than one mode. This method has shifted from power of language to other modes of communication, such as Visuals. According to Jewitt (2009) cited by Oudjani et al. (2017) there are three theoretical norms underlying multimodality:

Multimodality assumes that representation and communication is a combination of different modes, which all of them convey meaning. It focuses on analyzing and describing the full range of meaning making resources that people use which can either be visual, spoken, gestural or written.

Multimodality assumes that communication is socially shaped over time to become meaning making resources that articulate the social, individual and affective meanings demanded by the requirements of different societies.

Meaning is interpreted through the selection and formation of modes, foregrounding the significance of the interaction between modes. As such, all communication acts are shaped by the standards and rules at the moment of sign making, and influenced by the motivations and interests of people in a specific social context. This implies that all types of communication are structured by norms and rules. Therefore, visuals are like language, which is governed by rules in order to construct meaning, which refers to what is called Visual Grammar.

1.11. The structure of the work

The work consists five chapter, each starting with an introduction and ending with a conclusion. The first chapter titled *General Introduction* present the preliminaries of the work, therefore setting a base for the work. It provides the problem, background, motivation, research, objectives and aims of the study. Chapter two which is titled *Literature Review and Theoretical Framework* reviews related works to the study and the theories adopted for data analysis (Fairclough's three-dimensional Model and Grammar of Visual Designs by Kress and Van Leeuwen). Chapter three; *Methodology*, outlines the methods of data collection and analysis, problems encountered during data collection, the language of the data, justification of the data site, data source and data collection. Chapter four, *Presentation of Findings* displays the results and data of the study. Lastly, chapter five titled: General Conclusion and Recommendation, presents a conclusion drawn from the analysis in chapter four in respect to the concepts provided on the literature review of this study following the order of research questions. The chapter further presents some recommendations.

1.12. Conclusion

This introductory chapter has laid a foundation for this work by providing preliminary notions. Throughout this chapter, we have presented the background to the study, the scope of the study, objectives of the research, research problems, definition of key terms needed for better understanding of the study and lastly the significance of the study to women, men and to future researchers in the field of critical discourse analysis. By examining the linguistic strategies employed in these advertisements, we can gain an insight into the underlying ideologies and societal influences that shape our understanding of beauty. In all, this introductory chapter serves as a solid foundation for the study.

CHAPTER TWO

REVIEW OF LITERATURE AND THEORETICAL FRAMEWORK

2.1. Introduction

This chapter will examine and elaborate the main theories in which the study is based, that is the Critical Discourse Analysis theory. The chapter is divided into two parts. Part one reviews works similar to the present study and concepts. Part two deals with a review of the theoretical framework used for data analysis, these theories consists: Critical Discourse Analysis of Fairclough and the visual grammar introduced by Kress and van Leeuwen (2006).

2.2. Literature review

Fink (2005) defines a literature review as “a systematic, explicit, and reproducible method for identifying, evaluating, and synthesizing the existing body of a completed and recorded work produced by researchers, scholars and practitioners.”

Harvey (2020) also defines literature review as a comprehensive summary of previous research on a topic thus implying that, almost everything which is researchable probably connects with an existing field. Literature review makes use of scholarly articles and books related to a particular field of research.

As such, this section of the chapter will focus on available published and unpublished works related to the topic within Cameroon and beyond. The section will review works related to critical discourse analysis in the first section and multimodality particularly in the domain of semiotics in the second part.

The study reviewed a research work by Kaur et al., (2013) titled “*Beauty Product Advertisement :A Critical Discourse Analysis*” conducted in Malaysia. It is very similar to the present study. The study examined beauty product in Malaysian local magazines from a CDA approach of Fairclough. It analyzed the linguistic features of the advertisement text discourse strategies and the social implication of beauty product adverts to women. This study examined beauty advertisements in local English magazine. This study mainly focused on the use of language in beauty advertisements and strategies employed by advertisers to manipulate and impact their

customers. The study was based on three research questions which were answered at the end of the work:

1. What are linguistic features of used in the two women magazines (Cleo and Women's weekly)?
2. What are the discourse strategies and lastly the social implication of these advertisements?

The analysis was based on Fairclough's three-dimensional framework. It demonstrated how the ideology of 'beauty' is produced and replicated through advertisements in popular local women's magazines. Qualitative research was conducted on beauty product advertisements in two popular local women's magazines, Cleo and Women's Weekly. The findings indicated that advertisers used various strategies to manipulate women. The advertisements promote an idealized lifestyle and manipulate readers to a certain extent into believing whatever that is advertised is indeed true. This study revealed how the ideology of beauty is constructed and reconstructed through magazines by labelling how beauty products are tantamount with a better life. Advertising language is used to control people's minds. Thus, people in power (advertisers) use language as a means to exercise control over others. The research also indicated that, advertisers use various linguistic devices such as direct address, positive vocabulary, headlines, and catchy slogans to attract women. In addition, the vocabulary used in the beauty product advertisements. The researcher indicated that such vocabulary carries certain ideology of what establishes beauty such as having less wrinkles or 'free wrinkles' eyes or lips that are 'plumped' or eye lashes that are double in length or thicker. The advertisements as indicated by the findings of the research represent what a beautiful woman as one with certain features such as long lashes, no wrinkles around the eyes, lips that shine and so on. Advertisements that appear in magazines show how one should look in order to be acceptable as part of this ideal woman.

It was also incited that, these advertisements uses direct address or pronoun "you" which carry the message that the customer is of utmost importance. Thus, consumers can be influenced directly towards the product. Intertextuality also occurs in advertising as revealed from the data of the study when advertisers use words from other discourses to attract readers such as words from science. The textual findings which answers the first research question revealed that, Cleo and Everyday Women Magazines uses pronouns, nouns, adjectives and faulty syntax in their

advertisements, with regards to the discourse strategies which answers the second research question, they include: invoking inadequacies, unrealistic representation, puffery, celebrity endorsement, scientific evidence and emotive words to advertise their products. Conclusively, the work is similar to the present work in that, the two uses the same framework in the domain of CDA analyzing beauty products. On the other hand, the present work is different from this in that, it's analysis is not limited just to linguistic features but visual, also the present work deals specifically with package advertisements of skincare while the reviewed work was focused on magazines advertisements. The work has also reviewed similar research work by Yella Hoepfner conducted in 2006, titled, "Critical Discourse Analysis: Analyzing the Beauty Advertisement Discourse: Dove' Campaign for Real Beauty."

The work aimed at analyzing an advertisement campaign for body care products in order to investigate the intentions and techniques of consumer product companies to reach more customers and sell more products. The discourse fragment analyzed for the study is a television clip for the brand Dove. According to the researcher, it was chosen because of its relatively unorthodox way to advertise its product (body milk): in contrary to most of the current beauty advertisements it does neither show professional models nor does it give any information about the benefits customers could gain from using this body milk.

The methodological approach selected for the study is Critical Discourse Analysis with the research tools of Norman Fairclough's three-dimensional model of discourse, which allows focusing more on the production and reception processes of the discourse than just examining the discursive text. In that way the discursive context was viewed from different theoretical perspectives such as social or historical sciences. The findings of the study were limited in size and content, for intensive research of production implications could only be possible by analyzing more contextual material and integrating quantitative methods in order to be comparative. The findings textual of the study revealed that: Considering the three levels of the text dimension, in terms of Identifying the subject position created is that of a healthy (cares for herself and her children), self-confident (diverse body features), content (happy), and educated (should be sensitive in terms of racism/diversity, should understand English →song) woman. At the level of Relating, it was revealed that in sales-consumer relation, there is no direct information about the product or its use. Concerning the level of Representation, the belief created is identical with the

message of the advertisement: all skin types are beautiful (in their own special ways), and so is every woman, irrespective of her age, weight or body marks. This research work is similar to the present in that, they all deal with skincare product advertisement from a CDA perspective. Notwithstanding, the two works have differences while the present research deals with package advertisements, the reviewed deals with television advertisements of skincare.

The following paragraphs review research works that make use of the multimodal approach (visual grammar).

This study reviewed a dissertation titled *The Representation of Women in Advertisements: A Social Semiotic Analysis of Algerian and British ORIFLAME's Beauty Catalogs* published in 2017 and defended in Mouloud Mammeri University of Tizi-Ouzou, Faculty of Letters and Languages Department of English. by Bousbici and Boumendi. The dissertation deals with a Social Semiotic Multimodal analysis of women's representation in beauty catalogs in order to determine how various semiotic resources have been used in representing particular meanings to a given viewers. The study deals with the opinions and reflections of Algerian designers of ORIFLAME catalogs on the design process as well as on women's representations.

The work was aimed at investigating the way women are visually represented in beauty catalogs in two cultures; Algerian and British in order to figure out any difference or similarity in the compositional patterns as well as the stereotypes and cultural messages embodied in the visual representations. In order to achieve this aim, the two researchers looked at various semiotic resources such as colors, gaze, body postures, angles of interactions etc, used in these visual representations and the way they combine to make the meaning of the whole composition. Accordingly, the study sets 03 main research objectives. First, it attempted to make a social semiotic multimodal analysis of the Algerian and British catalogs visuals in order to figure out the compositional patterns that are crucial in reading and interpreting women's representations in these beauty catalogs. Second, it tried to look into the cultural and stereotypical messages represented with the women. Third, it attempts to examine the catalog designers' perceptions and reflections on the design process as well as on women's representations.

The tool or theory used for data analysis was Visual Grammar, developed by Kress & Van Leeuwen (2006) within social semiotic theory in regard to three metafunctions: representational, interactional and compositional metafunctions. Also an interview was conducted to interview the advertisers about the reason for women representation on the various catalog. The study followed a qualitative research design in order to compare and analyze the way women are represented in both Algerian and British beauty products catalogs and a quantitative method obtained in the interview.

The corpus selected for the study was taken from ORIFLAME beauty catalogs. The work was based under two-research question: Q01: How are women visually represented in the two versions of ORIFLAME catalog: the Algerian and the British ones? Q02: To what extent does the representation of women reflect the cultural background of each country? The work set out two tentative answers, which are: Hyp01: The Algerian and British versions of ORIFLAME catalogs follow the same compositional principles and use the same semiotic resources. Hyp02: Both Algerian and British catalogs are loaded with cultural content and stereotypes reflecting the respective cultures and which are used to fit the company's goals.

It consisted of ten images of women: five taken from an Algerian catalog and five others taken from a British one in order to compare the way women are epitomized in the two cultures. Kress and Van Leeuwen's framework for the reading of visual images was used as a methodological framework.

The study revealed that despite some differences, women are represented in the same way in the two catalogs. That is to say, both representations highlight certain stereotypes, mainly the ones that attribute women with beauty and fairness and the constant search for perfect body to become attractive.

Other important results revealed from the social semiotic pictorial analysis are as follows: almost all the selected images present 'conceptual processes' since the represented participants show no agency and are static. The interactional metafunction shows that the gaze is present in all the visuals as a prominent resource used to demand something to the viewers. In addition to the distance in which all the portrayed images shared the close personal distance allowing interaction with the viewers. Concerning the 'angles of interaction', all the visuals are seen from the medium vertical angle since the participants are at eye level with the viewers; whereas the frontal horizontal

angle that suggests involvement of the participants with the viewers is presented in all of the selected pictures. Regarding the compositional metafunction, the results showed that different compositional elements are used in different positions.

First, Information Value attached to various zones in the images therefore the selected visuals are found in the left/right position in some images, and centre position is also present in some images where the women are placed in the middle position which entails that they are the most valued element. The results showed that salience is given to the women in some images or to the presented products in other images; and in most images it is given to both the women and the products by foregrounding them or/and making them big in size. The last component is framing which is related to the degree of making the elements connected or disconnected.

Lastly the hypothesis of the work was tested right and the research questions answered. Both representations reflect their respective cultures: Algerian women reflect. From the conservative nature of Algerian people to keep customs and traditions; whereas, British women reflect the modern independent status of the 21st Century European woman. In terms of compositional principles, the two catalogs follow the same structures by using and positioning some semiotic resources namely: gaze, color, angle, body posters, and size of elements in the same manner, for the same objective. Interview data showed that these designers are more or less conscious of the significance of using and placing the different semiotic resources within the visual representation in a way to achieve the desired goals (i.e., better advertising for ORIFLAME products). They are also mindful of the various stereotypes and cultural messages that women's depictions provide to the intended audience and know how to use these to serve the objectives of their company. The work is similar to the present one in that, both deals with skincare product advertisements, but while the present work deals with package advertisements, the reviewed deals with the representation of women in two different magazines.

A similar work was also conducted by Hamoud & Hamtache (2017) in Algerian titled "A Social Semiotic Analysis of Condor Smart Phones Advertisements in Algeria". The dissertation deals with Social semiotic analysis of Condor smart phones advertisements in Algeria in 2017. The primary aim of the work was to explore Condor Semiotic systems in advertisements by investigating the various systems (linguistic and visual) and how they are combined to enact on

the viewers (consumers). Thus, the second aim of the research is to provide explanations of concepts used in advertisement.

The research was based on three research questions Q1-What are the Semiotic Resources (visual and linguistic) used by Condor cell phones to persuade consumers? Q2-Do the linguistic and visual modes complete each other in Condor smart phones advertisements? Q3-Do Condor smart phones advertisements imply any hidden messages? If yes, what are they? In regards to these questions, four hypotheses were set. H1-Condor smart phones advertisements are built through using different semiotic resources such as: images, colors, symbols and words to attract consumers. H2-The visual and linguistic modes complete each other in Condor smart phones advertisements. H3- The visual and linguistic modes do not complete each other in Condor smart phones advertisements H4- Condor's smart phones tend to imply messages, all of which are intended to highlight the reliability, service and faithfulness of the company.

Using a mixed method of research, the study analyzed the linguistic and visual modes of thirteen images in the light of two theoretical frameworks. The first is Halliday's Systemic Functional Linguistics (1978) it was employed to analyze the linguistic mode in regard to grammatical structures of the sentences in relation to the three metafunctions: Ideational, Interpersonal and Textual. The second being Kress & Van Leeuwen (2006) theory of Visual Grammar, adopted to analyze the images in relation to the three metafunctions: Representational, Interactive and Compositional. The results of the study reveal that the Condor smart phones advertisements use different semiotic resources such as: (images, colors, symbols and words) through the use of visual (information value, Saliency, framing and modality), as well as linguistic modes (Type of theme, clause mode, pronouns/nouns/adjectives and type of processes)resources.

In the research, a mixed method approach combining quantitative and qualitative methods was used. In addition, a corpus of thirteen images of Condor smart phones advertisements was analyzed in relation to the linguistic and visual modes. The results obtained revealed that half of the selected images are encoded in 'conceptual processes' since they do not contain 'vectors' and the represented participants are depicted as objects of knowledge. Concerning the compositional metafunction, the findings of the study have indicated that the products being promoted in the selected images (advertisements) is mostly placed in the right position as new information.

Saliency, which is another system of this metafunction, was achieved in the selected images by placing the depicted participants in the foreground in order to draw the viewers' attention. Framing as the last element of the composition which relates to whether the represented participants are connected or disconnected revealed, that the participants in all the advertisements have been represented as being connected rather than disconnected. That is to say, they denote the same idea of reliability. The linguistic analysis of the results obtained that Condor company tends to use more special structures, which are most of the time built with unmarked theme under the imperative mode to make commands and inform their consumers about their products, rather than asking them questions, which according to the advertisement principles are not useful.

The study has showed that the first hypothesis was confirmed in that Condor uses different semiotic resources (visual and linguistic) to influence consumers to buy its products. Second, relying on the results of the linguistic and the visual analysis of the selected advertisements upon which the present study is based, revealed that the linguistic and the visual modes complete one another. Finally, the last hypothesis was confirmed, since condor's smart phones advertisements tend to imply messages, all of which are intended to highlight the reliability and service company. For instance, using imperative clauses, Condor Company shows a kind of ideology by making proposition and recommendation services to the consumers to buy their products rather than imposing its products. This work is similar to the present work in that, the two uses two frameworks to investigate the visual and linguistic features of advertisement. While the present study is grounded on the CDA of the language use in skincare package advertisements, the reviewed deals with the semiotic analysis smart phones advertisements.

2.2.1 Review of concepts

2.2.1.1 Advertisement

Advertisement dates far back to the 1950s, and 60s. Before advertising was meant for hard selling and limited to trade; that is, selling the maximum of products. Recently, advertising has become a central issue in our everyday life, as it appears almost everywhere due to the technological development. Additionally, the process of advertising is no longer limited to "products promotion", but also regarded as a form of social discourse "a system of communication and a channel to influence, persuade and attract" Goddar (1998, p.5). He supports this claim by affirming that "for adverts to work, they must use our generally shared resources of language in

ways that affect us and mean something to us”. Her position is that advertisements are forms of discourse, which make influential contribution to how we create our identities (Goddard, 1998, p 4).

Similarly, Davidson (1992) defines advertising as “a social language, a genre of Spectator/reader experiences, a method of persuasionalmost a world in its own right, with its own languages, audience and history, and one that sets the pace for large parts of our lives ”cited in (Hossein Vahid, 2012).

2.2. 1.2. Language of Advertisement

Language has a great influence over people and their behaviour. This is evident in the fields of marketing and advertising. The choice of language to deliver specific messages with the intention of influencing people is important. Visual content and design in advertising have a very great effect on the consumer, however language helps people to identify a product and remember it. Mass media, when reporting news items, marketing and advertising personnel have to consider the sensitive power of the words they use. First, they make a decision about what to communicate and what not to. One way in which advertisers adapt language to their taste is the use of compound words as adjectives. Examples of these compounds which have become part of the English language are: top-quality, economy-size, chocolate-flavoured, feather-light and longer-lasting. The language of advertising is, usually positive and emphasizes why one product stands out more than the other. “ In order to send information, advertising English must be vivid, usual, emotional, and attractive (Anamaria and Monica,2010).

Advertisement is studied in many disciplines namely mass media communication, fields related to business such as: economics, marketing, and management and linguistics, In terms of linguistic exploration, the language of advertising has been investigated by Leech (1966) and Cook (1992). Leech provides a preliminary exploration of English standard advertising. In his study, the study of advertising language is partly based on Halliday (1961). Based on Systemic Functional Linguistics, Leech’s study covers two main dimensions: STRATIFICATION (i.e. lexicogrammar, semantics, and context) and RANK (i.e. words, words groups/phrases (including nominal groups and verbal groups) and clauses). Cook explores advertisements as a discourse type. That is, advertising being viewed as a prominent discourse type in the contemporary society. He introduces advertising discourse by investigating the language of complementary advertisements.

Fourteen prototypical features of advertisements are also provided (Cook, 1992, p. 214). The component of an advertisement is not only language, there are other modes, such as the visual mode. Thus advertisement in its diverse forms tend to incorporate a variety of modes such as language, colors, images, symbols and so on, which are arranged carefully and linked to each other to form a meaningful whole to affect viewers and grab their attention to particular products. Cook (1992, p.3) upholds that an advertisement is not a stable object, but rather, “a dynamic synthesis of many constituents, which comes into being through them”. Thus, any misplacement of an element whether visual linguistic will affect the general message of the advertisement.

Additionally, culture is a key element in any advertisement since designers tend to highlight the cultural background of the audience, in order to help make the world (understand what a given advertisement is about) and also to influence their behaviour by directing their attention to buy the advertised product (Cook, 1992).

2.2.1.3. Online Advertisement

According to Parul Deshwal (2016) “advertising has evolved into a vastly complex form of communication, with literally thousands of different ways for people to transmit business messages to consumers.” That is, advertising is a type of communication that combines different semiotic resources, consequently to deliver messages. Advertisers use many strategies to enact on the consumer. Contemporary advertisements come out every day in significant amounts to promote various products and persuade consumers. Online advertising is about “delivering advertisements to internet, e-mail ad-supported software and internet-enabled smart phones”.

2.2.1.4. Multimodality

According to Hodge and Kress (1988, p. 124), modality “refers to the status, authority and reality of a message” In social semiotics, modality refers to the extent to which things are represented “as if they are real, as though they actually exist in this way, or as they are imaginary, fantasies or caricatures.” (Kress and Van Leeuwen 2006, p. 156). Modality is expressed visually through resources indicating increases or decreases in “how real” the image should be taken’ (Van Leeuwen 2005, p. 166). Visual Modality has three main types: Naturalistic, Sensory, natural modality and Abstract. Naturalistic Modality refers to the truth of an opinion. It involves the naturalistic criterion in which an image portrays the participants and the objects, the way one would see them in real world (Yassine, 2012). The naturalistic is usually found in photographs. Sensory

Modality refers to the outcome of pleasure and the emotions generated by different qualities of the image. Abstract Modality refers to the abstract truth criterion; i.e. the more the image shows the deeper meaning of what it denotes the higher its abstract modality.

Multimodality however, has been existed long time ago when people used to draw or paint on the wall as a medium of communicate with each other. Over the last decades, the term “multimodality” has been widely used and discussed by linguists and semioticians who explained that Multimodality is, “the blend of different semiotic modes for example, language and music in a communicative piece” (van Leeuwen, 2005, p.28). Moreover, multimodality describes the grammar of visual communication that is used by image designers. It is the analysis of the rules and principles that allow viewers to understand the meaning potential of relative placement of elements, framing, salience, colors and so on (Machin, 2007).

Most linguistic researchers, namely Kress and van Leeuwen (1996) have put forward methodologies and notions for the analysis of multimodal discourse, based on Halliday’s systemic functional linguistics. Kress and van Leeuwen are the instances of key scholars who carried out studies on multimodality. Pictures and visual design of various wide range of texts including advertisements were the focus of Kress & van Leeuwen (1996; 2006). They adopted Halliday’s Systemic Functional Linguistic approach, and extended his concepts of metafunctional analysis to the visual mode. Metafunction is considered as the most pivotal tenet of systemic functional theory to analyze multimodal discourse which provides theories that show how different semiotic resources interact and construct the intended meaning (O’Halloran, 2008).

Contributing knowledge

From the above review of related works, it is noticeable that little has been done on skincare products. Most works are on beauty products and women representation on beauty products in newspapers and television advertisements. This research will be different in that it will analyze the language (visual and linguistic) used by skincare producers on the packages to brandish their products and also the strategies they use in the advertisements of skincare products. More emphasis in the present work will be laid on linguistic and visual features of the language since as indicated from existing literature little have been done in regards to the two.

2.3. Theoretical framework

This section reviews theories used in the study: discourse analysis, approaches, critical discourse analysis (CDA), advertisement discourse, and visual grammar. According to one of the sociolinguists Kurt Lewin (1952), “there is nothing more practical than a good theory”. This thus led to the incorporation of two theoretical framework

2.3.1 Discourse Analysis (DA)

Discourse analysis is a term which varies in interpretation from one linguist to another. According to Halliday (2003), it describes the real human experience by the text and context of the way human experience is represented, related, exchanged, and organized as discourse. In the same light, Fairclough (2001) observes that,

Text analysis is essential part of discourse analysis, but discourse analysis is not merely linguistic analysis of texts. I see discourse analysis as “oscillating’ between a focus in a specific text and focus what I call order of discourse , the relatively durable social structuring of language which is itself one element of the relatively durable structuring and networking of social practice. (Fairclough, 2001, p.3)

2.3.2 Critical Discourse Analysis (CDA)

According to Fairclough (2003), language is an irreducible part of social life, dialectically interconnected with elements of social life. It can be seen as a representative of social practice in a certain culture. In other words, we can know about the existing social practice by looking at the language used. CDA provides opportunities to think through the relationships between discourse and society, between text and context, and between language and power (Fairclough, 2001; Luke, 2002). In the same light, Fairclough (2001), defines CDA as “a form of critical social science aimed at illuminating the problems which people are confronted with by actual forms of social life, and to contributing resources which people may be able to draw upon in tackling and overcoming those problems” (p.125).

Van Dijk (2003) looks CDA as a type of discourse analytical research that principally studies the way social power abuse, dominance and inequality are enacted, reproduced, and resisted by text and talk in the social and political context. Similarly, Kazemian and Hashemi, (2014) sees CDA as an interdisciplinary analytical viewpoint, which looks into the relationship between power and discourse, and particularly it investigates the way in which authority, supremacy and social inequality are constructed, sustained, reproduced and resisted in the discourse of written texts and spoken words. Fairclough (1995) still in the same regard provides a quite lengthy definition to the concept,

By critical discourse analysis I mean analysis which aims to systematically explore often opaque relationships of causality and determination between (a) discursive practices, events and texts, and (b) wider social and cultural structures, relations and processes; to investigate how such practices, events and texts arise out of and are ideologically shaped by relations of power and struggles over power, and to explore how the opacity of these relationships between discourse and society is itself a factor securing power and hegemony. (Fairclough, 1995, pp. 132–133)

2.3.2.1 The aim of critical discourse analysis

Discursive practices establish, conceal power relations between those involved in a specific discourse. Wodak describes the approach of CDA as being “emancipatory and socially critical”, in such a way that scientists relating this method associate themselves “with those who suffer political and social injustice”. In this sense CDA intervenes discursively in given social and political practices (Wadak, 1999) “The aim of Critical Discourse Analysis is to uncover ideologically infused and often obscured structures of power, political control, and dominance, as well as strategies of biased inclusion and exclusion in language in use” (Wadak, 1999).

Hillary Janks emphasizes again that social practices deal with existing social relations in different powerful ways (Janks 1997, p. 26). He defines CDA’s paradigm as: “Where analysis seeks to understand how discourse is implicated in relations of power it is called Critical Discourse Analysis” (Janks 1997).

This approach of conducting an analysis is called critical, as Fairclough confirms that it is not only critical “in that it seeks to discern connections between language and other elements in social life which are often opaque”, but essentially because it is “committed to progressive social change; CDA “has an emancipatory ‘knowledge interest’ (Fairclough, 2001, p.29).”

2.3.2.2 Approaches in Critical Discourse Analysis

Critical discourse approach (CDA) is a theoretical framework and methodology used in various social sciences, including linguistic, sociology and political science. It aims at analyzing the relationship between language and ideology in social and political contexts. CDA assume that language is not neutral but it is instead shaped by social structures and power relation. There are a number of approaches in the domain of CDA, some of which include: Fairclough’s Socio-Cultural Approach, Van Dijk’s Socio-Cognitive Approach and Wodak’s Discourse-Historical Approach.

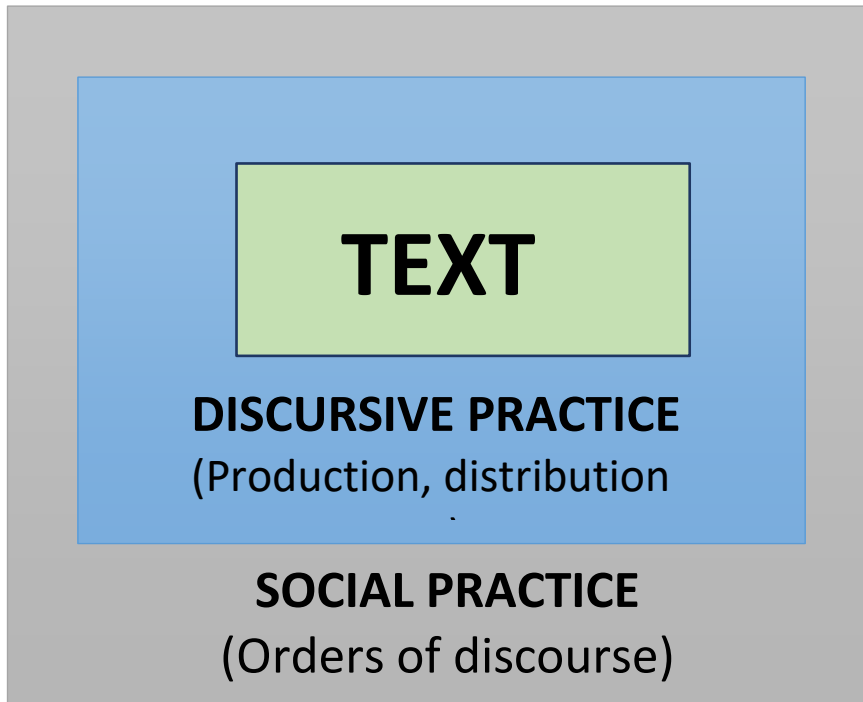
2.3.2.2.1 Fairclough’s Socio-Cultural Approach

Fairclough’s system of discourse analysis has three dimensions, since he considers discourse simultaneously as: (i) a text (spoken or written, visual images inclusive), (ii) a discourse practice production, consumption and distribution of the text, and (iii) a socio cultural practice. As such, Fairclough provides a three-dimensional framework for the analysis of text and discourse: (a) the linguistic account of the formal of text properties; (b) the interpretation of the relationship between the discursive processes/interaction and the text, and finally, (c) the explanation of the relationship between discourse and social and cultural reality.

Fairclough’s Critical Discourse Analysis framework (2001) is used to show the nature of social practice and the properties of language (linguistic features and discourse practice). His three-dimensional framework includes the notion of discourse as text (micro level), discourse practice (meso level) and sociocultural practice (macro level). Its aim is to explore the relationships among language, ideology and power and to find out how advertisers persuade viewers to buy their products. Thus, this framework is adopted for the study to answer research question two and three

focused on analyzing the linguistic features of skincare product advertisement. The following figure outline his three-dimensional model.

Figure 1
The three-dimensional model (Fairclough, 2001)



In the present study, advertisements are seen as media discourse as they entail language and social process. Fairclough's framework of Discourse Analysis is utilized to show the relation between properties of language and social practice. The data of the study are considered as texts which is part of social interaction. The application of this framework in the study involves a combination of three dimensions in analyzing the data and solving the research questions. To answer research question two, the researcher analyzes the linguistic features employed in the data of the analysis, then the discourse strategy obtained from the linguistic features to solve research question 03 and lastly the social context, that is how sociocultural environments shape the ideas in the advertisements.

2.3.2.2.2 Van Dijk's Socio-Cognitive Approach

The Socio-Cognitive Approach (SCA) propounded by Van Dijk (2001) identifies discourse as a form of social practice. Nonetheless, it does not focus on discursive practice. Van Dijk rather concentrates on social cognition as the facilitating part between text and society. He argues that CDA account for the numerous forms of social cognition that are shared by the social collectivities (groups, organizations and institutions). Social cognition, he states, are "socially shared representations of societal arrangements, groups and relations, as well as mental operations such as analysis, thinking and arguing and learning" (Van Dijk, 1993, p.257) cited by (Amoussou and Allagbe, 2018). Van Dijk additionally identifies two levels of discourse analysis: macro and micro. Language use, discourse, verbal interaction and communication determine the micro level of social order, whereas the macro level entails power, dominance and inequality between social groups (Van Dijk, 2003). He defines "social power" in terms of control (Van Dijk, 2003), and outlooks ideologies as "the basis of the social representations of groups" (Van Dijk, 2006, p. 131). He therefore argues that "groups have (more or less) power if they are able to (more or less) control the acts and minds of (members of) other groups" (Van Dijk, 2003). Furthermore, he highlights that ideological discourse is generally organized by a general strategy of positive self-presentation (boastful) and negative other-presentation (derogation). In sum, Van Dijk claims that CDA should not only be limited to a study of the connection between discourse and social structure, but that language use and discourse always assume the prevailing mental models, goals and general social representations (knowledge, ideologies, norms, values) of the language users. It is obvious from most of Van Dijk's studies that, his critical analysis of texts tends to make obvious the ideological dimension of "Us" versus "Them" and to demonstrate the discursive structures and strategies used in exercising the dominant power.

2.3.2.2.3 Wodak's Discourse-Historical Approach

Alike Fairclough's and Van Dijk's approaches, Wodak's Discourse-Historical Approach (DHA) views discourse as a form of social practice. Wodak (2002) has focused on the interdisciplinary and diverse nature of CDA, since problems in our society are too complex to be studied using a single point of view. Hence, to comprehend and explain the object under investigation, one needs to incorporate diverse theories and methods. She thus claims that "studies in CDA are multifarious, resulting from quite different theoretical backgrounds, directed towards different data and methodologies" (Wodak, 2001, p. 5). One important principle of CDA is "that all discourses are

historical and can therefore only be understood with direction to their context" (Meyer, 2001; Wodak, 2009). Implying that discourse is connected synchronically and diachronically with other communicative events which are ongoing or which had happened before. According to Wodak, the notion of context is crucial for CDA, since this clearly includes socio-psychological, political and ideological components and thus assumes an interdisciplinary procedure.

2.3.2.2.4 Advertisement as a discourse

Since part of the study employs critical discourse analysis to analyze the language use in the advertisement of skincare products, it is vital to look at advertising as discourse. The explanation will be preceded by definition of what discourse is all about.

Ruth Wodak, a Viennese linguist states that the term discourse is used in different contexts "in a variety of humanities and social science disciplines, including the applied branches of linguistics" Wodak (1999) cited by (Amoussou & Allagbe, 2018), which has led to "considerable semantic fuzziness and terminological flexibility" (ibid.). In Britain CDA is built on Michel Foucault's theory of discourse (discourse = practice; discourse = a scheme of representation), and is related to the systemic linguistic theory (Halliday/ Firth) and to social semiotics Halliday and Wodak (1999) cited by (Amoussou & Allagbe, 2018). Fairclough defines discourse "as just a particular form of social practice" (Fairclough, 1989, p. 42), in the center of which power and ideology mutually influence and interact with one another. Wodak additionally emphasizes the historical dimension of discursive acts.

The use of the term discourse varies from one scholar to another. Most of them draw a distinction between text and discourse. Martin and Wadak argue that, "text is different from discourse in that, texts are parts of discourse which makes speech acts durable over time and thus bridge two dilated speech situations that is situation of speech production and reception".

Similarly, (Fairclough, 1995) argues that text is distinct from discourse regarding its position in language as a social process. A text is a product of the procedure of text production which can either be spoken, written or in form of text. Discourse on the other hand refers to the entire process of production and interpretation. However, discourse involves social conditions specified into social conditions interpretation and production.

Cook (2001) argues that discourse is not only concern with language alone, but also take into consideration the context of communication. He further makes a distinction between text, context and discourse (p.4). While text mainly focuses on linguistic forms which are separated from context for analysis purposes, context includes the substance, pictures, paralanguage (behaviors accompanying language), intertext (text from other discourses) and function. And discourse is the interpretation between text and context meaningful and unified by the participants.

2.3.3 Visual Grammar

To solve the research problem, and answer research question one, the present investigation intends to use the multimodal theory by in their joined work, Visual Grammar' as an analytical tool for the analysis of the selected skincare product advertisements. They assume that, the grammar of language describes how linguistic units (words, phrases and sentences) are combined to express different meanings. Likewise, the grammar of visuals describes how visual elements (fonts, colors, images and frame) are arranged in a significant way to convey various ideas and views. (Kress & Van Leeuwen, 1996, p. 40) explain that “the visual, like all semiotic modes, has to serve communicational and representational requirements, in order to functions as a full unit of communication”. Kress and Van Leeuwen implemented the meta functions of systemic functional grammar in order to describe how the elements of the image work together in a visual representation. Halliday’s theory of meta functions postulates that language fulfills three meta functions, namely: ideational, interpersonal and textual. The same meta functions have been adopted in visual resources by (Kress & Van Leeuwen, 1996, 2006) and renamed as representational, interactive and compositional meta functions. They consider that “the visual, like all semiotic modes, has to serve several communications (and representational) requirements, in order to function as a full unit of communication” (2006, p. 41).

2.3.3.1. Representational meta function

It has to be able to represent objects and their relation in a world outside the representational system” (Kress & Van Leeuwen, 2006, p. 42). The representational meta function in other words is concerned in the representation of interaction (object, persons) and entails the relation between the elements depicted in the image. Kress and Van Leeuwen (2006) make a distinction on narrative and conceptual processes.

2.3.3.1.1 Narrative process

“Refers to the situation in which the represented participants are connected with vectors.” (Kress & Van Leeuwen, 2006, p. 76) As such, viewers identify them to be interacting with each other. They describe the process as being active and relates participants in the process of doing and happening. Represented participants in this process are connected by a vector, a line, often slanting, that connects participants. They are represented either as ‘actor’ or ‘goal’ and recognized thanks to the ‘vector’. The participant that creates a vector is called ‘actor’, while the one that receives it is referred to as ‘goal’. There are three types of actions within the narrative process: First, the Transactional action which refers to a represented participant (actor) who performs an action to another participant (goal) (Kress & Van Leeuwen, 2006, p. 50). Second, Non-transactional action which relates to the situation where only one participant in the image performs an action and, thus, playing the role of an actor (Kress & Van Leeuwen, 2006, p. 63). Finally, Reactional which refers to a situation where a given participant reacts in the image by gazing at another participant or phenomenon (Kress & Van Leeuwen, 2006, p. 67).

2.3.3.1.2 Conceptual process

Unlike narrative process, conceptual process is vectors free. According to Harrison (2003) cited by (Oudjani et al., 2017), conceptual process’s participants “tend to be grouped together to present viewers with the concept of who or what they represent, that is, they show stable and timeless concepts”. Thus, the conceptual process is static (no vectors) and deals with the state rather than actions of the participants.

2.3.3.2 Interactive meta function

Interactive meaning depicts the way in which participants in the image interact with the viewer. Several types of participants are involved in visual communication, namely represented or depicted and interactive or real. Interactive meta function therefore has three ways to examine interactive meaning: the gaze of participants, distance, size of the frame, and angle of interaction (point of view) (Kress & Van Leeuwen, 2006, p. 114).

2.3.3.2.1 Gaze

Gaze is one of the pertinent components in interpreting an image because it reflects a kind of interaction between the viewer and participant. It also relates to gaze direction of the represented participant. Gaze has two types; demand and offer.

- a. **Demand:** this is when the participant looks directly at the viewer which is considered to establish an imaginary relation with the viewer. The act can be emphasized through facial expressions and gestures (Kress & Van Leeuwen, 2006, p. 118).
- b. **Offer:** it implies that the participant does not direct their gaze towards the viewer, instead, participants are represented as items of information and as objects of contemplation since the gaze is taken away.

2.3.3.2.2 Size of the frame and social distance

Social distance is influenced by different sizes of frames: close-up, medium or long shot. These sizes apply to not just humans, but also objects, landscapes or buildings which can imply different relations between represented participants and viewers (Kress & Van Leeuwen, 2006, p. 129). To help in the classification of these distances, they adopted a schema from Edward Hall (1996). The classification of social distance is represented in the table below.

Table 1

The Classification of Distance in Photographic Images

The different type of camera shot	Different types of represented distance
Close shot	Close personal and intimate distance: involves the head and shoulders of the participant
Very close shot	Intimate distance: only the face and head of the participants are included
Medium-close shot	Far intimate distance: the participant is presented from the waist upward
Medium-long shot	Close social distance: the whole figure is presented
Long shot	Far social distance: the whole figure is presented with some space around

2.3.3.2.3 Angle of interaction (point of view or social relation)

This is the angle from which we see the participants also called angle or perspective. It has two types: horizontal and vertical. The angle has two types: horizontal and vertical. These angles express two features of the represented social relation between the viewer and the people in the picture: power and involvement.

➤ **Horizontal angle**

The horizontal refers to whether the viewer sees the depicted participants from the side or the front. Also, it is associated with involvement and detachment that the viewer has toward the people in the image which is the difference between the oblique and frontal (Kress and Van Leeuwen, 2006). In other words, the frontal angle represents the viewer in maximum involvement where the viewer is directly confronted with the picture; unlike oblique angle which the participants are seen from low, above or at eye level and it is detached from who or what the participants see.

➤ **Vertical Angle**

Vertical angle on the hand is whether we see the person from above, at eye level, or from below which they interpreted as related to power differences. In other words, it has to do with the power assigned to represent participants and viewers. It can be high and assign power to interactive participants, eye level to make them look equal and diminish their power (Kress & Van Leeuwen, 2006, p. 140).

2.3.3.3. Compositional meta function

The compositional meta function relates to the way in which representations and communicative acts adhere into the kind of meaningful whole called text (Kress & Van Leeuwen, 2006, p. 181) these systems are not restricted to single pictures, but they also apply to multiple elements , such as visuals, which combine text, image and other graphic elements, and their layouts. According to Kress & van Leeuwen the compositional meaning of images is realized through three interrelated systems: information value (given or new, ideal or real, important or less), salience (achieved through size, color, tone, focus, perspective etc.), and framing.

2.3.3.3.1. Information value

(Kress & Van Leeuwen, 2006, p. 177) defines information value as ‘the placement of elements in different positions relative to each other and to the viewer in order to convey meaning’. Information value is associated to three main visual areas: Left/right; top /bottom; and center/margin. In the case of left and right, the arrangement is structured along the horizontal axis. The left side is related to a given information, which is assumed to be familiar and already known by the viewer. As opposed, the right side which relates to new information, something unknown or

requiring special attention (Kress & Van Leeuwen, 2006, pp. 179–185). It refers to unfamiliar information.

Information can also be structured along a vertical axis as well. Kress and Van Leeuwen, (2006) state ideal/ real to refer to top and bottom structures respectively. The information placed at top is represented as essential or ideal whereas the elements placed at the bottom are real or more specific and practical information

Lastly, different values are attributed to the information following a center /margin alignment. The centre is reserved for most important information, whereas the margin includes elements that are similar and dependent to the center.

2.3.3.3.2. Saliency

Saliency is another significant system in the composition of visuals; this system makes a difference among depicted elements, because some elements are presented as more important or attractive than others. The visual elements indicating ‘Saliency’ are: size, sharpness of focus, tonal contrasts, color contrast, placement in the visual field, perspective and specific cultural factors (Kress & Van Leeuwen, 2006, p. 203). The following illustrate elements or indicators of saliency and their features.

- **Size:** Larger objects are more easily noticed by the eye than smaller ones.
- **Placement in the visual field:** The aspect of visual ‘weight’ - objects are ‘heavier’ when close to the top and ‘heavier’ when positioned on the left.
- **Shape of focus:** Objects are more clearly seen because their features are in sharp focus and are more easily seen by the eye than those which have their features less sharply focused.
- **Tonal contrasts:** Areas of high contrast, for example black borders placed on white spaces are higher in saliency than less distinct border performing the same dividing function.
- **Perspective:** Objects placed in the foreground are visually more salient than those in the background, and elements which overlap others are more salient.
- **Colour contrasts:** The contrasts between highly saturated colors and softer muted colors, or the contrast between red, white and blue.

2.3.3.3. Framing

Framing connects the representational meaning to the interactive one. The elements in image or page can be connected or disconnected by frame lines, discontinuity of shape or empty space between elements. Moreover, connection can be emphasized by vectors (Kress & Van Leeuwen (2006, p. 204). To put all together, framing gives us insights about how visual input is to be read as whole and not as disintegrated entities. According to Kress and van Leeuwen (2006), we can see that images are made up of elements that can be disintegrated when we analyze their meaning. Just as language, images have meaning only when they are integrated together. That is, the meaning of visual images comes from the arrangement of different visual elements.

2.4. Conclusion

This chapter which is divided into two sections (theoretical framework and literature review) has reviewed related works to the study in the field of advertisements, critical discourse analysis, semiotics and works that have used the two theoretical frameworks as ones used in the study. The second section of this chapter has given a review of the two theoretical frameworks; Fairclough's Critical Discourse Analysis (2001) and The Grammar of Visual Design by Kress and Van Leeuwen (2006). The review of both the literature and theoretical framework helps the researcher to know the existing works by other scholars and to be able to analyzed the data of the study respectively, and as well answer the research questions and solve the research problem.

CHAPTER THREE

METHODOLOGY

3.1. Introduction

This section is mythological as it sets to identify the methods and procedures for collecting and analyzing the data of the study. The chapter highlights: the research design, the population, research design and area of study, description of informants, the method of data collection, the tools of its collection, justification of the data sites, Data selection and lastly analytical methods and research procedure. In all, this section of the work sets a phase for the analytical chapter (chapter four).

3.2. The Research design

This study has used the qualitative research design. The qualitative design is involved in exposing the meaning of an occurrence, understanding how people perceive their experience, how they construct meaning and how they attribute meaning to their experiences (Merriam, 2009, p.5) This research method suits the research questions

Digital texts afford interactivity that is, they do not only represent meaning, but enable “users” to act at given sites and achieve some texts. Interactivity are not only signs making meaning in a page, it also represents an analytical gap in linguistics, text-analysis as well as multimodal analysis which will be used to analyze the data. CDA is regarded more as a critical viewpoint, which can be joint with other methods rather than a theory.

Fairclough (1995, p. 1) argues that CDA as an analytical framework is related to the study of language and its relation to power and ideology and becomes a resource for people who struggle against domination. The analysis is carried out in the light of two frameworks to solve the research problem, attend the research objectives and answer the research questions. First Multimodal Discourse Analysis elaborated by Kress and van Leeuwen’s in their combined work called “The Visual Grammar Approach” (2006), which is used to analyze the visual or semiotic mode in relation to the representational, interactive and compositional meaning. It adopts Hallyday’s (1978) three meta functions (ideational, interpersonal and textual) plotting them onto the two-fold nature and the two-dimensional functioning of site and sign. Second, “The Critical Discourse Analysis Framework” (2001) based on Fairclough’s three dimensional framework; “Text”,

“Discursive Practice” and “Social Practice”, which is adopted here to examine the linguistic aspect of the data of the study, that is the language that accompanies these image.

3.3. Data collection

The data of the study was gathered from 05 skincare product shops in the city of Yaounde. The researcher randomly picked and snapped some skincare products from cosmetic shops in the city of Yaounde Cameroon, to check how language is being used on these skincare products by advertisers to brandish and advertise their products. A sample of 20 skincare products were selected from the 05 skincare shops in the two main markets in Yaounde (‘Mendong’ and ‘Acacia’). After that, the images were compiled in a folder and numbered ready for the visual analysis for research question 01. Later, a list of the words, phrases as well as sentences was made and the linguistic features were identified followed by analysis of the discourse strategies used in the sentences. Lastly the social discourse to answer research question 02 and 03 was identified.

3.4. Data instrument

The tool or instrument used for this research was electronic devices, where samples of written text on skincare products, selected from different beauty product shops in the city of Yaoundé, Cameroon and from social media platforms were snapped. In other to provide a clear answer to the research questions, 20 samples of skincare product will be used.

3.5. Data source

In line with the objectives and aim of the study, the data used for this research was taken from cosmetic shops selected in the main markets (Mendong’ and ‘Acacia’) in the city of Yaounde Cameroon. The researcher has analyzed 20 different skincare products to see if the language used in advertising the products varies or if it is the same on the various products, and also to bring out the various semiotic and visual modes used in the advertisement of skincare products to persuade and influence the viewers.

3.6. Justification of the data site

The researcher chooses Acacia and Mendong markets because they are the two main markets in the city of Yaounde 6 sub division, where majority of the population do their shopping and where beauty products in general and skincare in particular can be easily purchased. Retailers who sell in small markets or quarters in Yaounde, usually or most at times buy products from

these main markets; ‘Mendong’ and, ‘Acacia’ to resell. Also, some sample skincare product were taken from Facebook, a popular, well known and used, social media platform.

3.7. Data selection

The data for this research is 20 skincare samples selected from skincare shops in Acasia and Mendong, the main markets in the city of Yaoundé Cameroon. Some samples were equally taken from Facebook pages of skincare producers

3.8. Techniques of data collection

The data was collected from texts on skincare products packages which were gotten from online sources and some sample taken from skincare products shops.

3.9. Analytical methods and research procedure

The selected advertisements of skincare products (20) are analysed in respect to two theories. The linguistic features are analyzed in respect to Furlough’s Critical Discourse Analysis, Three-Dimensional Model (text, discourse practice and social practice, 2001). Besides that, will be Grammar of Visual Design framework introduced by Kress and van Leeuwen (2006). Within the representational meaning, the analysis will focus on the type of the process within which these advertisements are encoded, that is, whether they are encoded in conceptual or narrative processes. For the interactive metafunction, the analysis will be conducted in regards to distance (vertical and horizontal) and the social distance. In regard to the compositional meaning, the analysis will be conducted on: information value of these multimodal images, the Saliency they create and framing which deals with connected or disconnected elements.

3.9.1. The Visual Analysis: The Grammar of Visual Design by Kress and Van Leeuwen (2006)

To answer the first research question on the visual or semiotic features of the language used in the advertisements of skincare products, Kress and Van Leeuwen; The Grammar of Visual Designs in the domain of modality will be used. Modality refers to the degree to which things are represented “as though they are real, as though they actually exist in this way, or as though they do not exist, as though they are imaginings, fantasies or caricatures” (Kress & Van Leeuwen, 2006, p. 156). Modality is expressed visually through resources indicating increase or decreases in “how real” the image should be taken. (Kress & Van Leeuwen, 2006, p. 166) Kress and Van Leeuwen (1996) claim that, analyzing an image or text involves two kinds of participants; interactive and

representative discuss. The theory makes use of three meta-functions (representational, interactive and compositional) which will be used as follows to analyze the data of the study as such, each image will be analyze in respect to these metafunctions.

3.9.1.1. Visual Analysis and Representational Meaning

Within the representational metafunction, Kress & van Leeuwen (2006) maintain that depicted participants are encoded into two different types of processes (narrative and conceptual).

- **Narrative Process. Here**, depicted participants are shown as interacting with each other through vectors.
- **Conceptual process.** Here, static elements are presented to represent information and objects of knowledge.

3.9.1.2. Visual Analysis and interactive meaning

Interaction meaning is deduced through the way in which participants in the image interact with the viewer; and this interaction is designed through semiotic resources: the gaze of participants, distance, size of the frame, and angel of interaction (point of view) Kress and Van Leeuwen (2006).

3.9.1.2.1. Gaze

It reflects a kind of interaction between the viewer and participant. The gaze has two types:

- a. Demand:** It is when participants look directly at the viewer; they demand that the viewer enter into some kinds of fictional relation with them.
- b. Offer:** It means when participants do not direct their gaze towards viewer, as such, representations are presented to the viewer as items of information and as objects of examination because their gaze is taken away.

3.8.1.2.2. The Size of the Frame Social Distance

The size of the frame means the shot of the pictures; whether the picture consists of different figures or just the face of participants. This size of the frame creates a social distance between the participants and viewers which can be a social or an intimate relation (Kress & Van Leeuwen, 2006, pp. 124–125). This social distance is explained in the image through the choices in size of frames. The classification of social distance is represented in the table below:

Table 2

The Dimensions of Social Distance

Social Distance	Description	Its significance
Very close up	Less than head and shoulders	Intimate
Close shot	Head and shoulders of the participant	Friendly or personal
Medium close	From head to his waist	Social
Medium shot	From head to knees	Familiar social
Medium long	Show full figure	General social
Long shot	Human figure fills half image height	Public, largely impersonal
Very long shot	And anything beyond (wider) than half height	Little or no social connection

3.9.1.2.3. Angle of Interaction (Point of View)

Point of view is the last dimension of the interactive meaning; it is also called angle or perspective. The angle has two types: horizontal and vertical. The first one refers to whether the viewer sees the depicted participants from the side or the front. In addition, it is associated with involvement or detachment that the viewer has toward the people in the image which is the difference between the oblique and frontal (Kress and Van Leeuwen, 2006). Therefore, frontal angle refers to “what you see here is part of our world, something we are involved with”; whereas the oblique angle refers to something we are not involved with. In other words, the frontal angle represents the viewer in maximum involvement where the viewer is directly confronted with the picture. Hence, vertical angle assigns power to interactive participants.

3.9.1.3. Visual Analysis and the meaning of composition

Within the compositional meaning, Kress and van Leeuwen (2006) have identified three interconnected systems: information value, salience and framing.

Information Value and Placement in the Visual Field

Table 3:

Various Areas of the Compositional Information Value

Position	The significance
Left	Given information to the viewer
Right	New information to the viewer
Top	Essential or ideal information.
Bottom	Real information
Center	The nucleus of the presented information
Margin	Completes the main or center information

3.9.1.3.1. Saliency

Saliency is indicated in different hints such as: placement in the foreground or background, relative size, contrasts in tonal value (or color), differences in sharpness, etc.

Table 4

Visual “clues” for Compositional Salience (Kress & Van Leeuwen, 2006, p. 212)

Salience indicator	Features
Size	The eye more easily notices larger objects than smaller ones.
Tonal contrasts	Areas of high contrast, for example black borders placed on white spaces are higher in salience than a Grey-shaded, less distinct border performing the same dividing function.
Sharpness of focus	Objects are more clearly seen because their features are in sharp focus and are more easily noticed by the eye than those which have their features less sharply focused
Placement in the visual field	The aspect of visual ‘weight’ - objects are ‘heavier’ when close to the top and ‘heavier’ when placed on the left.
Color contrast	The contrasts between highly saturated colors and softer muted colors, or the contrast between red, white and blue.
Perspective	Objects or entities placed in the foreground are visually more salient than those in the background, and elements which join others are more salient.

3.9.1.3.2. Framing

The presence or absence of framing devices (realized by elements which create dividing lines, or by actual frame lines) disconnects or connects components of the image, signifying that they belong or do not in some sense.

3.9.2. Linguistic Analysis

Within the scope of Critical Discourse Analysis in respect to Fairclough's Three-Dimensional Model, his three-dimensional framework includes a notion of discourse as text (micro level), discourse practice (meso level) and sociocultural practice (macro level) which will be used to analyze the data. The following figure represents the three-dimensional model as demonstrated in (figure 1) above.

The first dimension denotes the discourse fragment, that is, the object of analysis (verbal, visual or verbal and visual texts). The second dimension can be interpreted as the aspect of context, or even the place where struggles over power relations in discourse happen, or, the dimension where the processes by which the object is produced and received (writing/speaking/designing and reading/listening/viewing) by human subjects take place. Finally, the third dimension of discourse could be described as 'power behind discourse' or as social practices, since it is containing "the socio-historical conditions that govern these processes of production and reception" (Janks, 1997).

3.10. Challenges in data collection

The challenges in the data collection were: some cosmetics shop owners did not permit the researcher to snap their products, if not buying a product. In their words they say "we are here to sell and not for our products to be snapped, if you must snap any product you have to buy at least one". The researcher resolved this problem by snapping skincare products of neighbors and friends, since these products were bought mainly from cosmetics shops in the two markets (Acacia and Mendong). Also the researcher bought products from all the shops samples of skincare products were taken.

3.11. The language of the data

The language of the data is mainly in English Language and French the two official languages in Cameroon.. The two languages are being used by skincare product advertisers to be able to successfully brandish their products, since English and French are spoken and understood worldwide. For foreign or imported products, the advertisements are written in other languages apart from English and French language. Since the study is based in English Language, only the text in English is being analyzed.

3.12. Conclusion

This chapter has presented the methodology upon which the present work is based. Hence, it has presented the method of data collection through the description of the body underlying the study and the data analysis method, which is represented by Firclough's three-dimensional model and the principles of Visual Grammar introduced by Kress and van Leeuwen (2006). Finally, these principles have been represented linguistically and visually as they will be applied to analyze how skincare product advertisements convey different meanings.

CHAPTER FOUR

ANALYSIS AND PRESENTATION OF FINDINGS

4.1. Introduction

This chapter depicts the findings of the language used in the advertisement of skincare products. The analyzed data are composed of 20 samples taken from skincare product shops and Online advertisements (images) describing a variety of skincare products. The analysis is carried out in the light of two frameworks. The first is Kress and van Leeuwen's Visual Grammar Approach (2006) which is used to analyze the visual or semiotic mode of the representational, interactive and compositional meaning. The second is the Critical Discourse Analysis Framework (2001) based on Fairclough's three-dimensional framework; "Text", "Discursive Practice" and "Social Practice", which is adopted here to examine the linguistic aspect of the data of the study, that is the language that accompanies these images. The second level of analysis investigates the discursive strategies of skincare advertisements. Therefore, this chapter comprises two sections. Section one reports the findings of the visual analysis of skincare advertisements while section two presents the results obtained from the linguistic analysis. For images with two pictures (front and back), the first picture (front) pertains to the visual analysis while the second (back) pertains to the linguistic analysis.

4.2. Presentation of visual findings

This section of the analysis answers research question 1 (**What are the visual features or semiotic modes used on skin care products**). Kress and van Leeuwen's Visual Grammar Approach (2006) which is used to analyze the visual or semiotic mode about the representational, interactive and compositional meaning the data in this section is analyzed using. This theory falls under the multimodal Discourse Analysis Framework. Each image will be analyzed by these metafunctions.

Representational metafunction

Kress and Van Leeuwen (2006) identify two sub-categories within this visual system: narrative and conceptual processes. The former has to do with dynamic processes; the latter refers to the static features of visual elements.

- Interactional Metafunction

Interactional Metafunction is concerned mainly with social relations between the represented participants (people, place and things depicted in the image) and the interactive participants (the viewer of the image). Kress and Van Leeuwen explain this social relation through three makers; gaze, social distance and angle. The gaze has two types demand and offer. The former is when the presented participants are engaged in eye contact with the viewers. As opposed to offer, where there is no contact between participants as the represented, as the represented participants do not look directly at the viewers (Kress & Van Leeuwen, 2006, p. 122). Social distance is what or who is supposed to be close to the viewer or distance from them. angle is divided into two types: horizontal and vertical postulating the viewer about the represented participants.

- Compositional metafunction

The compositional metafunction is based on three main constituents. The first one is information value which is attached to the various zones of the image: left (given or familiar information to the viewer) and right (new information to the viewer), top (essential or ideal information) and bottom (real information), centre (the nucleus of the information) and margin (complete the main or centre information). Saliency is the second constituent that explains how the elements are combined to attract the viewer's attention like the placement in the foreground or background. the saliency of an image is realized through colour, size, sharpness of focus and placement of the visual field. . The third one is framing, it has to do with the connection and disconnection elements of the image.

4.2.1. Visual analysis of Image 1

Image 1:

Immediate White Body Milk



4.1.1.1. Representational metafunction

Image1 depicts a picture of a lady. She looks happy. The process depicted here is conceptual meaning since no action is performed by the lady, because she is just posturing and looking directly at the viewer by an image act or gaze.

4.1.1.2. Interactional Metafunction

Gaze:

It is a demanding gaze, as the participant directs her gaze towards the viewers and smiling. She is bare skin, so as to showcase her skin tone to viewers and invite them to use the same skincare like the one she uses, to have her same skin tone.

➤ **Angle of interaction:**

Vertical interaction: The lady is at eye level with the viewers so there is a relationship of symbolic equality between the both.

Horizontal interaction: The horizontal or frontal representation of the woman implies the involvement of the viewers

➤ **Distance:**

Close shot, since the participant is presented from waist to head which stands for close personal distance.

4.1.1.3. Compositional metafunction

➤ **Information value**

The lady is placed from the center to the bottom, thereby representing the nucleus of the information implying that she is the focal point, at the top the name of the product representing essential or ideal information, at the bottom is the quality of the product, representing real information.

➤ **Saliency**

The depicted participant, the white bare skin lady, is presented in a larger size with high and sharp contrast, as such the saliency is given to her. The woman presented bare skin is to showcase her skin tone gotten obviously as a result of using the product.

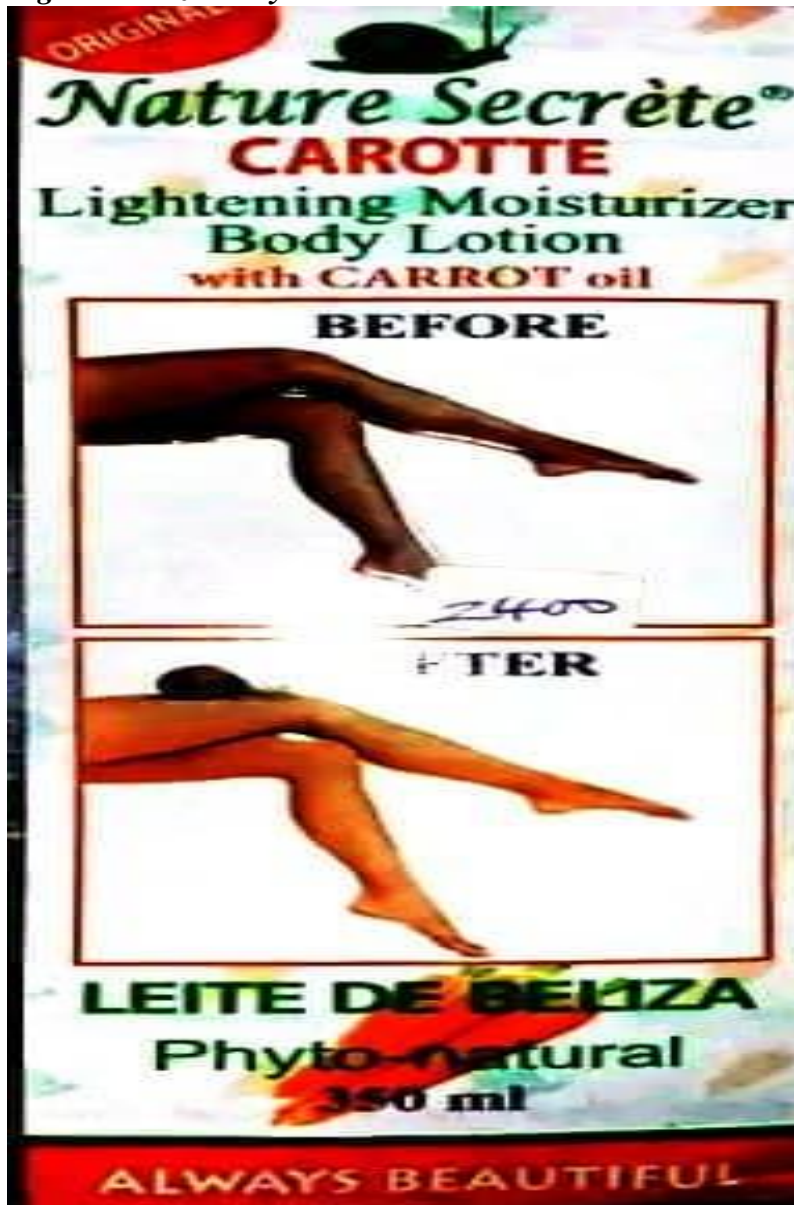
➤ **Framing**

The image is depicted with high level of saliency and modality. All the elements of the linguistic text (French and English), pictures of carrots and snail, colors, full lights are well articulated and connected, which makes the image real.

4.2.2. Visual analysis of Image 2

Image 2:

Lightening Moisturizer body lotion



4.1.2.1. Representational metafunction

Image 2 depicts two legs, first being black, with the caption “before” and second being white with the caption “after”. The two images are placed at the center implying that, it is the most relevant element. At the top, there is an image of a snail and that of carrots at the bottom, hence it expresses conceptual meaning since there is no action performed.

4.1.2.2. Interactional Metafunction

➤ **Gaze:**

The gaze here is an offer as the first dark skin legs presented has no product on it and the second light skin has the product on it. Thereby, offering the viewers an item of information, implying using the same product entails having the same skin tone.

➤ **Angle of interaction:**

Vertical interaction: The images are represented as relationship of symbolic equality with the viewers since the legs are represented facing the viewers.

Horizontal interaction: The frontal horizontal representation of the legs implies the involvement of the viewers.

➤ **Distance:**

Close medium shot (anything beyond the face and shoulders) which stands for close personal distance.

4.1.2.3. Compositional metafunction

➤ **Information value**

The two legs with different skin tone are placed in the center, representing the nucleus of the information, at the top the name of the product representing essential or ideal information, at the bottom is the quantity and carrots representing real information.

➤ **Saliency**

The represented image of the legs (fair and black complexion colour) is represented with high contrast and large size hereby being presented as the most important element to attract viewers attention.

➤ **Framing**

The image is depicted with high level of saliency and modality. All the elements of the: linguistic text (French and English), pictures of carrots and snail, colours, full lights are well articulated and connected, which makes the image real

4.2.3. Visual analysis of Image 3

Image 3:

Whitening Milk and Honey Soap



4.1.3.1. Representational metafunction

The image (a) depicts a woman's half bare skin photo placed at the center and gazes directly at the viewers. Therefore, it refers to conceptual representation of the woman, since no actual action takes place.

4.1.3.2. Interactional Metafunction

➤ **Gaze:**

The image is a demanding gaze as the woman presented directs her gaze towards the viewers and smile to invite the viewers to use the same product as the she uses.

➤ **Angle of interaction:**

Vertical interaction: The woman is at eye level with the viewers, so there is a relationship of symbolic equality between the two.

Horizontal interaction: The horizontal or frontal representation of the woman implies the involvement of the viewers

➤ **Distance:**

The social distance for image 3 is close personal, as the woman is represented in a close shot (from head to the shoulders)

4.1.3.3. Compositional metafunction

➤ **Information value**

The woman is presented at the left and the right is information about the product. At the bottom is the product's name

➤ **Saliency**

The woman is foregrounded implying she is the important element of the image and as such she is given the saliency.

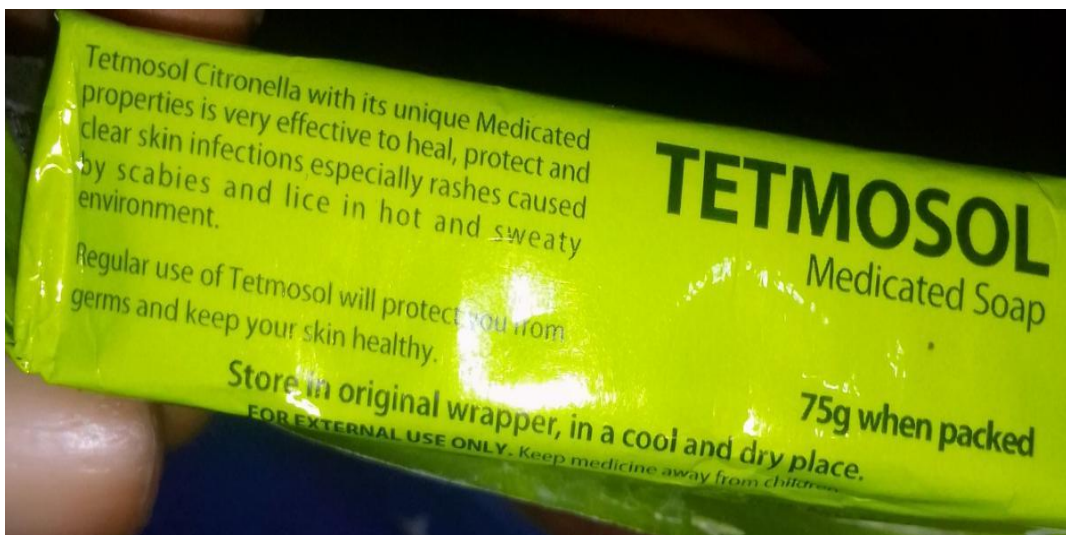
➤ **Framing**

All the elements : linguistic, color and light are well articulated, as such making the whole image look real and ideal.

4.2.4. Visual analysis of Image 4

Image 4:

Tetmosol medicated Soap



4.1.4.1. Representational metafunction

Image 4a portrays two participants, a man and a woman, dressed in white shirts. They look happy with their open mouths, only from their chest to heads are visible with their two heads joined together. The process here is narrative, their eyes level is direct to the viewers. They are on the left of the leaflet.

4.1.4.2. Interactional Metafunction

➤ **Gaze:**

The gaze is demanding as the two participants (man and woman) fixed their eyes towards the viewers and smile to invite viewers particular couples to use the same product as them.

➤ **Angle of interaction:**

Vertical interaction: The two participants are at eye level with the viewers as such, there is a relationship of symbolic equality between them

Horizontal interaction: The horizontal or frontal representation of the woman implies the involvement of the viewers

➤ **Distance:**

Intimate distance implying short shot (participants are represented from head to the shoulders)

4.1.4.3. Compositional metafunction

Information value

The two participants (man and woman) are represented on the left, at the top is the product name, at the bottom, the capacity of the product.

Salience

The two smiling depicted participants (man and woman) are given salience by placing them on fore ground with sharpness of focus and tonal contrast.

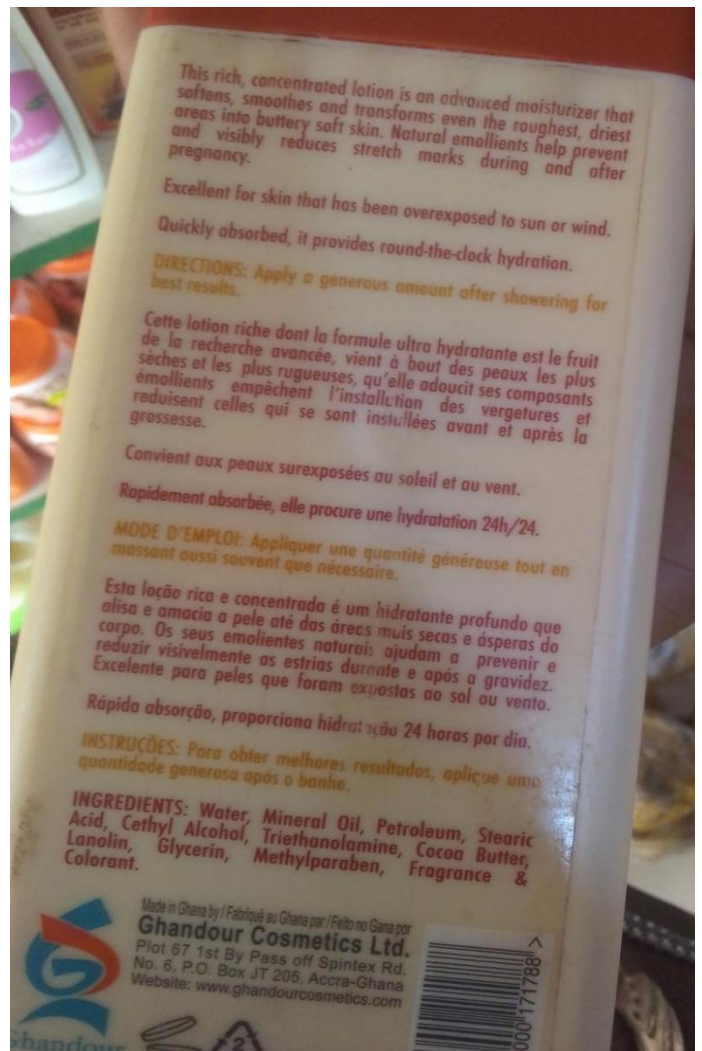
Framing

All the elements of the image; linguistic, color and light make the image real and ideal.

4.2.5. Visual analysis of Image 5

Image 5:

Cocoa Care Body Lotion



4.1.5.1. Representational metafunction

The image (5a) generates a conceptual meaning. The chocolate complexion African woman, with low cut represented bare skin and smiling attests to this. Her half body appears; her eyes fixed seductively to the viewers. She is represented on the right from center to bottom.

4.1.5.2. Interactional Metafunction

➤ **Gaze:**

It is a demanding gaze as the woman directs her gaze towards the viewers to invite them to use the same product that she uses, so as to have the same skin tone like hers.

➤ **Angle of interaction:**

Vertical interaction: The woman is at eye level with the viewers, so there is a relationship of symbolic equality between the two.

Horizontal interaction: The horizontal representation of the woman implies the involvement of the viewers

➤ **Distance:**

Close personal as the woman is represented in a close shot

4.1.5.3. Compositional metafunction

➤ **Information value**

The participant, the woman is placed at the bottom right corner of the product to communicate its importance, the product name at the top, at the center is the capacity of the product and at the margin is top and bottom is a picture of cocoa.

➤ **Saliency**

The woman depicted is given saliency as she is placed on the right and foregrounded implying special attention and the nucleus of the information. Which could entail having a new skin tone like hers from using the product.

➤ **Framing**

All the elements of the image; linguistic, colour and light, the lady presented has chocolate complexion, the text colour has same, implying the product is processed from cacao which is also represented. All these elements combine to make the image real and ideal.

4.2.6. Visual analysis of Image 6

Image 6:

Caro Clear Whitening Body Lotion



4.1.6.1. Representational metafunction

The picture presents a fair, bare skin half photo of a woman placed at the center. She is smiling and her gaze fixed directly to the viewers. This portrays a conceptual process since she performs no action.

4.1.6.2. Interactional Metafunction

➤ **Gaze:**

The picture presented is a demand gaze as the woman fixed her eyes towards the viewers and smiling to invite the viewers to use the same product like hers.

➤ **Angle of interaction:**

Vertical interaction: The woman is at eye level with the viewers, so there is a relationship of symbolic equality between the two.

Horizontal interaction: The horizontal or frontal representation of the woman implies the involvement of the viewers

➤ **Distance:**

Close personal as the woman is represented in a close shot.

4.1.6.3. Compositional metafunction

➤ **Information value**

At the top of the product is its name indicating ideal or essential information, at the bottom is the essence of the product which indicate real information, at the center is the depicted participant (woman) implying the nucleus of the information, at the margin is the formulae and essence to complete the main or center information.

➤ **Saliency**

The saliency here is portrayed in the represented participant whose picture is enlarged with sharp focus and high contrast.

➤ **Framing**

All the elements of the image: linguistic, color and light that is, the sharpness of focus and tonal contrast, which combine to make the image real an ideal.

4.2.7. Visual analysis of Image 7

Image 7:

Skin Secret Gold Super Clarifying Soap



4.1.7.1. Representational metafunction

The image (a) portrays a picture of a white woman. Only a half photo of her is presented bare skin with her hands touching her jaws. Her gaze is directed towards the viewers. She is placed at the right from center to bottom. As such, the process represented here is conceptual.

4.1.7.2. Interactional metafunction

➤ **Gaze:**

It is a demand gaze as the woman presented directs her gaze towards the viewers with her two hands touching her chin thereby inviting the viewers to use the same product as her. Her posture also implies satisfaction.

➤ **Angle of interaction:**

Vertical interaction: The woman is at eye level with the viewers, so there is a relationship of symbolic equivalence between the two.

Horizontal interaction: The horizontal or frontal representation of the woman implies the involvement of the viewers.

➤ **Distance:**

Close personal as the woman represented is at close shot.

4.1.7.3. Compositional metafunction

Information value

The represented participant is placed on the right implying new information and at the left is the product name and a snail.

Saliency

The lady is foregrounded and with shape and high contrast making her the saliency of the image.

Framing

All the elements of the image; linguistic, color and light are connected thereby making the image real and ideal.

4.2.8. Visual analysis of Image 8

Image 8:

Caro Clair Body Milk



4.1.8. 1. Representational metafunction

The image (8a) depicts a light skin woman with dark hair. Only her half bare skin picture is represented, with her two hands touching her jaws. Carrots are also represented. she looks

seductively to the viewers with a smiling face. The process represented here is conceptual, the woman presented carries no action.

4.1.8. 2. Interactional Metafunction

➤ Gaze:

It is a demand gaze as the woman presented directs her gaze towards the viewers with her two hands touching her chin thereby inviting the viewers to use the same product as hers. Her posture also implies satisfaction.

➤ Angle of interaction:

Vertical interaction: The woman is at eye level with the viewers, so there is a relationship of symbolic equivalence between the two.

Horizontal interaction: The horizontal or frontal representation of the woman implies the involvement of the viewers

➤ Distance:

The social distance indicated by image 8 is friendly which implies a close shot.

4.1.8. 3. Compositional metafunction

➤ Information value

At the top of the product is the product's name, at the bottom is the ingredients and at the middle is the participant (lady) and carrots

➤ Saliency

The saliency here is placed on the participant as she is placed at the middle implying that, she is the nucleus of the information with high and sharp contrast

➤ Framing

All the elements of the products are related with each other as they try to pass the same information as such making the image real

4.2.9. Visual analysis of Image 9

Image 9:

Fresh Glow Moisturising Soap



4.1.9.1. Representational metafunction

The image on the package depicts a bare skin lady. Only her half picture is presented at the left, from top to bottom. She looks seductively at the viewers with her hand placed on her left jaw. The process here is conceptual.

4.1.9.2. Interactional Metafunction

➤ **Gaze:**

The image is a demanding gaze as the woman presented directs her gaze towards the viewers and smile to invite the viewers to use the same product as the she uses.

➤ **Angle of interaction:**

Vertical interaction: The woman is at eye level with the viewers, so there is a relationship of symbolic equivalence between the two.

Horizontal interaction: The horizontal representation of the woman implies the involvement of the viewers

➤ **Distance:**

The social distance portrayed by image 9 is Friendly which implies a close shot.

4.1.9.3. Compositional metafunction

➤ **Information value**

At the left is the represented participant and at the right is the product's name

➤ **Salience**

The salience is placed on the participant as she is foregrounded and presented with high and sharp contrast

➤ **Framing**

All the elements of the image are connected to one another as such making the image real and ideal

4.2.10. Visual analysis of Image 10

Image 10:
Longrich Stretch Marks Removal



4.1.10.1. Representational metafunction

The image presents, first two laps with stretch marks, with the caption “before” and two lap without stretch marks with the caption “after” the first laps presented is fair in complexion and that in the second is dark.

4.1.10.2. Interactional Metafunction

➤ **Gaze:**

It is a demand as the laps with and without stretch marks and stomach with and without stretch marks are presented towards the viewers and not the product. As such, inviting viewers to use the same product to clear their own stretch marks.

➤ **Angle of interaction:**

Vertical interaction: The participants presented with gaze towards the viewers implies a relation of symbolic equivalence between them.

Horizontal interaction: The horizontal or frontal representation of the woman implies the involvement of the viewers.

➤ **Distance:**

Very close up implying an intimate relation.

4.1.10.3. Compositional metafunction

➤ **Information value**

On the left are the benefits of the product, on the right is the participant, at the middle is the product and at the bottom is another participant, which completes the central information.

➤ **Saliency**

The saliency is placed on the participants as they are foregrounded and larger in size.

➤ **Framing**

All the elements of the image are connected to pass the same information.

4.2.11. Visual analysis of Image 11

Image 11: Longrich skincare



4.1.11.1. Representational metafunction

The image presents a woman's face, first with pimples and dark spots and second without pimples and dark spots, with the caption "before" on the first and "after" on the second. Her eyes are fixed towards the viewers. The image presented here is conceptual since it is static.

4.1.11.2. Interactional Metafunction

➤ **Gaze:**

It is a demand gaze as the participant presented in two pictures is looking at the viewers and not the product. Her clearer face presented in the second picture is to invite the viewers to use the same product as hers.

➤ **Angle of interaction:**

Vertical interaction: The woman is at eye level with the viewers, so there is a relationship of symbolic equivalence between the two.

Horizontal interaction: The horizontal or frontal representation of the woman implies the involvement of the viewers.

➤ **Distance:**

The social distance depicted by image 11 is Friendly which implies a close shot.

4.1.11.3. Compositional metafunction

➤ **Information value**

At the top is the participant and at the middle is the product.

➤ **Saliency**

The participant is given the saliency in the image, as it is larger in size and placed at the top which implies essential information.

➤ **Framing**

All the element of the image are connected making the image real and ideal.

4.2.12. Visual analysis of Image 12

Image 12:

Caro Care Clarifying Lotion



4.1.12.1. Representational metafunction

The advertisement on Caro Care, a clarifying lotion depicts a half picture of a light skin lady placed at the center of the product. The process here is conceptual as it depicts no action.

4.1.12.2. Interactional Metafunction

➤ Gaze:

The gaze here is a demand as the participant though with close eyes still directs her gaze towards the viewers.

➤ **Angle of interaction:**

Vertical interaction: The two participants gaze towards the viewers representing equal relation between the viewer and the represented participant.

Horizontal interaction: The horizontal or frontal representation of the woman implies the involvement of the viewers.

➤ **Distance:**

Close shot implying friendly social distance.

4.1.12.3 Compositional metafunction

➤ **Information value**

At the top is the product name and middle to bottom is the participant (woman) and occupies the left

➤ **Saliency**

The saliency of the image is the participant who is foregrounded and placed on the left and covers the center to the bottom implying that, she is the essential and main idea of the information.

➤ **Framing**

The elements of the image are connected as such making the image real and appealing.

4.2.13. Visual analysis of Image 13

Image 13:
Menglow



4.1.13.1 Representational metafunction

Image 13 depicts the product with fresh green leaves surrounding it. No action takes place, as such a conceptual process is portrayed. A dark skin with eyes fixed towards the viewers is portrayed.

4.1.13.2 Interactional Metafunction

➤ **Gaze:**

The gaze here is demand as the man presented fixed his eyes towards the viewers there by inviting the viewers to use the same product like him.

➤ **Angle of interaction:**

Vertical interaction: The man's eyes are fixed towards the participants implying a relation of equivalence between the two

Horizontal interaction: The horizontal representation of the man implies the involvement of the viewers

➤ **Distance:**

Friendly which implies a close shot.

4.1.13.3. Compositional metafunction

➤ **Information value**

At the top is the product name, at the bottom contact, at the left is the benefit of the product and on the right is the product.

➤ **Saliency**

The saliency is placed on the product, as it is presented in a larger size with high and sharp contrast.

➤ **Framing**

The elements of the image are connected, as such making the image real and appealing.

4.2.14. Visual analysis of Image 14

Image 14:

Fair and White



4.1.14.1. Representational metafunction

Image 14 presents a fair skin woman presented as the logo. Only her half picture is shown, she is placed on the left and the product on the right. Her head is raised up with her eyes closed seductively. The process portrayed here is conceptual.

4.1.14.2. Interactional Metafunction

➤ **Gaze:**

It is offer, since the gaze is not directed to the viewers The participant pretentious closed eyes and directed towards the product is offering out a piece of information.

➤ **Angle of interaction:**

Vertical interaction: It expresses a relation of equivalence between represented participant and viewer.

Horizontal interaction: The horizontal or frontal representation of the woman implies the involvement of the viewers.

➤ **Distance:**

Friendly which implies a close shot.

4.1.14.3. Compositional metafunction

➤ **Information value**

The participant is placed on the left and is the product.

➤ **Saliency**

The saliency here is on the participant, as she is places at the right and foregrounded in a larger size.

➤ **Framing**

The elements of the image are connected, as such making the image real and appealing

4.2.15. Visual analysis of Image 15

Image 15:

Extract Whitening Lotion



4.1.15.1. Representational metafunction

The image depicts a slice of citron and that of papaya. They are placed at the bottom of the product, as such, a conceptual process is represented.

4.1.15.2. Interactional Metafunction

➤ **Gaze:**

It is a demand as both the citron and the papaya presented are sliced thereby showing evidence that, the skincare crème is made out of it and as such inviting viewers to use the product.

➤ **Angle of interaction:**

Vertical interaction: Image directed towards the viewers.

Horizontal interaction: The horizontal representation of papaya and citron implies the involvement of the viewers.

Distance:

4.1.15.3. Compositional metafunction

Information value

At the top is the product's name at the bottom is the participant (papaya and lemon)

Saliency

The saliency is on the participants as they are presented in a larger size with sharp and high contrast

Framing The elements of the image are connected as such making the image real and appealing.

As indicated from the representational analysis of the data presented above, most skincare products adverts represent women to advertise their products. It is clear that all the 15 samples presented, images are based on conceptual processes; as the represented participants are static and do not perform any action.

4.2.16. Visual analysis of Image 16

Image 16:

Doctor Face Lift



4.1.16.1. Representational metafunction

The image depicts a nurse and two female faces. The nurse is placed on the right and the two faces on the left, as such a conceptual process is represented.

4.1.16.2. Interactional Metafunction

- **Gaze:** The gaze here is demand as the nurse presented fixed her eyes towards the viewers, there by inviting them to use the product.
- **Angle of interaction:**

Vertical interaction: Image directed towards the viewers.

Horizontal interaction: The horizontal representation of the nurse and the female faces implies the involvement of the viewers.

4.1.16.3. Compositional metafunction

Information value

At the top is the product's name and from the middle to the bottom are the represented participants.

Saliency

The saliency is on the participants as they are presented in a larger size with sharp and high contrast.

Framing The elements of the image are connected, as such making the image real and appealing.

4.2.17. Visual analysis of Image 17

Image 17:

Oraywhite Shower Gel



4.1.17.1. Representational metafunction

The image on the package depicts a bare skin lady. Only her half picture is presented at the centre. She looks seductively at the viewers with her hand supporting her head. The process here is narrative as the participant is shown as though interacting with the viewers by smiling, as such conveying a positive emotion.

4.1.17.2. Interactional Metafunction

➤ **Gaze:**

The image is a demanding gaze as the woman presented directs her gaze towards the viewers and smile to invite the viewers to use the same product as her.

➤ **Angle of interaction:**

Vertical interaction: The woman is at eye level with the viewers, so there is a relationship of symbolic equivalence between the two.

Horizontal interaction: The horizontal representation of the woman implies the involvement of the viewers.

➤ **Distance:**

The social distance portrayed by image 17 is friendly which implies a close shot.

4.1.9.3. Compositional metafunction

➤ **Information value**

The product name is presented at the top, the participant at the middle and the uses of the product at the bottom.

➤ **Salience**

The salience is placed on the participant as she is foregrounded and presented with high and sharp contrast.

➤ **Framing**

All the elements of the image are connected to one another, as such making the image real and ideal.

4.2.18. Visual analysis of Image 18

Image 18:

Obi 20



4.1.18.1. Representational metafunction

The image on the package depicts a bare skin lady. Only her half picture is presented placed from top to bottom, on the right hand corner. She looks seductively at the viewers with her hand supporting her head. The process here is narrative, as the participant is shown as though interacting with the viewers by smiling ,as such conveying a positive emotion.

4.1.18.2. Interactional Metafunction

➤ **Gaze:**

The image is a demanding gaze as the woman presented directs her gaze towards the viewers and smile to invite the viewers to use the same product as her.

➤ **Angle of interaction:**

Vertical interaction: The woman is at eye level with the viewers, so there is a relationship of symbolic equivalence between the two.

Horizontal interaction: The horizontal representation of the woman implies the involvement of the viewers.

➤ **Distance:**

The social distance portrayed by image 18 is friendly, which implies a close shot.

4.1.18.3. Compositional metafunction

➤ **Information value**

The product name is presented in the middle and the participant on the right corner of the package.

➤ **Saliency**

The saliency is placed on the participant as she is foregrounded and presented with high and sharp contrast

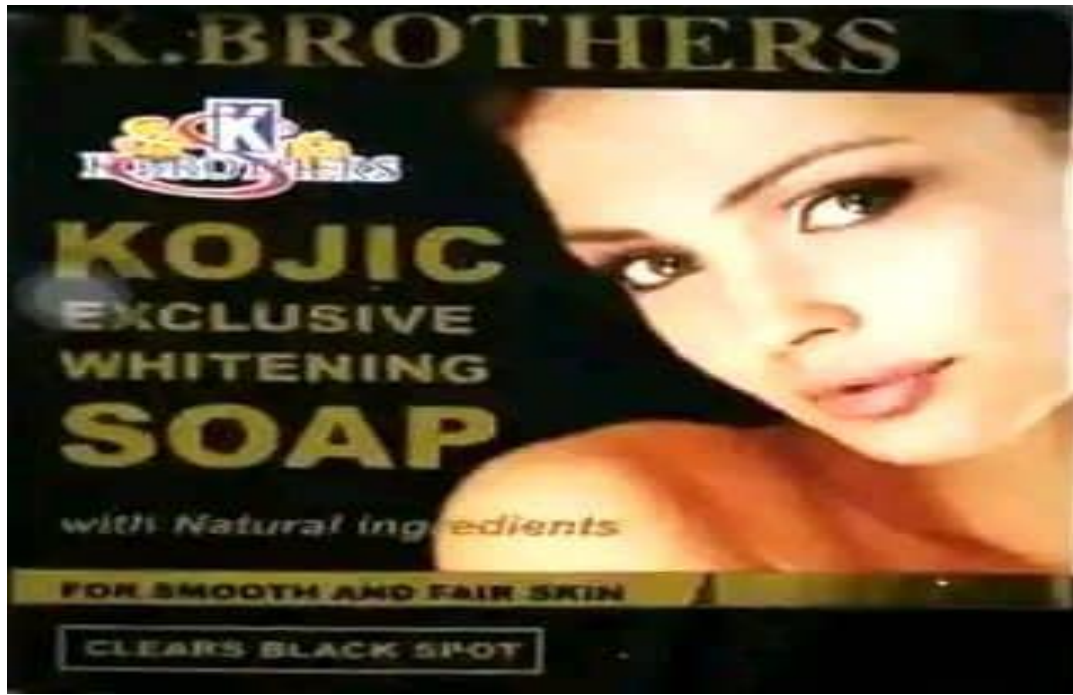
➤ **Framing**

All the elements of the image are connected to one another, as such making the image real and ideal.

4.2.19. Visual analysis of Image 19

Image 19:

Kojic Exclusive Whitening Soap



4.1.19.1. Representational metafunction

The image on the package depicts a bare skin lady. Only her half picture is presented placed from top to bottom, on the right hand corner. She looks seductively at the viewers with. The process here is narrative, as the participant is shown as though interacting with the viewers by smiling ,as such conveying a positive emotion.

4.1.19.2. Interactional Metafunction

➤ **Gaze:**

The image is a demanding gaze as the woman presented directs her gaze towards the viewers and smile to invite the viewers to use the same product as her.

➤ **Angle of interaction:**

Vertical interaction: The woman is at eye level with the viewers, so there is a relationship of symbolic equivalence between the two.

Horizontal interaction: The horizontal representation of the woman implies the involvement of the viewers.

➤ **Distance:**

The social distance portrayed by image 19 is friendly, which implies a close shot.

4.1.19.3. Compositional metafunction

➤ **Information value**

The product name is presented in the middle and the participant on the right corner of the package.

➤ **Saliency**

The saliency is placed on the participant as she is foregrounded and presented with high and sharp contrast

➤ **Framing**

All the elements of the image are connected to one another, as such making the image real and ideal.

4.2.20. Visual analysis of Image 20

Image 20:

Neat and White Beauty Cream



4.1.20.1. Representational metafunction

The image on the package depicts a bare skin lady. Only her half picture is presented placed from top to bottom, on the right hand corner. She looks seductively at the viewers with her hand supporting her head. The process here is narrative, as the participant is shown as though interacting with the viewers by the posture of her eyes, as such conveying a positive emotion.

4.1.20.2. Interactional Metafunction

➤ **Gaze:**

The image is a demanding gaze as the woman presented directs her gaze towards the viewers to invite the viewers to use the same product as her.

➤ **Angle of interaction:**

Vertical interaction: The woman is at eye level with the viewers, so there is a relationship of symbolic equivalence between the two.

Horizontal interaction: The horizontal representation of the woman implies the involvement of the viewers.

➤ **Distance:**

The social distance portrayed by image 20 is friendly, which implies a close shot.

4.1.20.3. Compositional metafunction

➤ **Information value**

The product name is presented in the middle and the participant on the right corner of the package.

➤ **Saliency**

The saliency is placed on the participant as she is foregrounded and presented with high and sharp contrast

➤ **Framing**

All the elements of the image are connected to one another, as such making the image real and ideal.

As indicated from the representational analysis of the data presented above, most skincare products adverts represent women to advertise their products. Also, the process represented in almost all the images is the conceptual as the participants presented are portrayed as though they are in an imaginary interaction with the viewers, through their seductive smiles and facial expressions, they do not interact with any vector, but rather are presented just as postures for the viewers.

The interactive metafunction analysis shows that most skincare advertisements make use of visual demands than offer. Out of the 20 samples analyzed, only 03 make use of offer gaze (image 02, 12 and 14). 18 makes use of demand gaze. For the demand gaze, the represented participants are gazing at the viewers and they demand something through their eyes, fixed directly on the viewers. Whereas, the participants represented in the offer gaze are presented to the viewers

as items of information. In terms of distance, close personal or friendly distance is realized in the images, but for image 12 that presents a medium distance which entail social distance, which permits interaction with the viewers. Concerning the horizontal angle, in all the 20 images the participants are viewed from a frontal angle. For the vertical angle, all the 20 represented participants on the images are at the eye level with the viewers.

The compositional metafunction analysis points out that in skincare product advertisements, three types of information value are found in the left, right and center position to demonstrate that they are the prominent elements in the image. This indicates that the salience is given to represented participants who are also foregrounded and presented in sharp and tonal contrast. But in image 11, the participant is placed on top implying that, she is the essential information. Regarding the framing, in all images the represented elements are connected.

4.3. Linguistic features of skincare product advertisements

The analysis is presented at the textual (micro), discursive practice (meso) and social practice (macro) level based on Fairclough's (2001) CDA framework. This section of the analysis is based on the second pictures (back) for images with two pictures.

4.3.1. Textual analysis

The textual analysis relates to research question 02 which is linked to linguistic features used in the advertisement of skincare products. At this level of the analysis, the linguistic features such as lexico- grammatical devices (nouns, verbs, adjectives, pronouns), syntax and rhetorical devices are analyzed.

4.3.1.1. Lexico-grammatical devices

This section focuses on the use of adjectives, adverbs, modifiers, verbs, and nouns. These lexico-grammatical devices are important in advertisements to heighten persuasion. The data collected shows that, advertisements on skincare entails massive usage of modifiers. More than one adjective or adverb is used to modify a noun, as such laying emphasis on the best qualities of the product which intensify sensitive appeal and create more convincing messages.

Examples of such from the data collected is represented in table 5 below.

Table 5:

Heavy use of modifies in the advertisement of skincare products

Modifiers	Image, text referent and product name
... smooth and luminous lightened (skin tone)	Image 03b (Whitening Milk And Honey Soup)
Long-lasting nourishing (lotion) ... soft and glowing (skin)	Image 05a (Cocoa Care)
(your skin is) radiant and unified	Image 06b (Clinic Care)
Gold super clarifying (soup)	Image 7b (Skin Secret)
White and light(skin) Tolerant and strong brightening (agents)	Image 8b (Carclair)
(makes you look) younger and tender	Image 10 (longrich Stretch Marks lotion)
.... Powerful brightening (agent)	Image 14b (Fair and White)
... radiant and silky-smooth (skin)	Image 15b (Extract)
Whitening facial (soup)	Image 16 (Doctor face lift)

From the above table it is evident that, skincare product advertisers make use of heavy modifying words that is, using more than one modifier (adverbs and adjective) to describe an entity. Out of the 20 samples analyzed, 12 use more than one modifier to describe results of using the product and the agents used to produce the product. Also, most product names denote the use

of heavy modifiers for examples: “ Fresh Glow Moisturing Soap” (image 09), “ Immediate White body lotion” (image 01). Consequently, it makes the advertisements more appealing and convincing, therefore capable of persuading the readers to buy and use the product.

Adjectives are pertinent in advertising as they convey a positive or negative affective meaning (Alex, 2000, p. 133). Affective meaning will display reader’s positive or negative evaluation of an item shown. The advertisements in this study contained adjectives with positive and negative denotations.

Table 6:

Positive and negative adjectives

Positive Adjectives	Negative adjectives
Radiant(image15), medicated (image 04), smooth (image 03), moisturizing (image 09), natural (image 19), soft (image 05), white (image 20), lightening (image 18), brightening (image 14), strong, tolerant, (image 06)	Dark (image 16), sun-damaged, roughest (image 05), wrinkled (image 08)

From the table above, skincare product advertisers use more of positive than negative adjectives. The positive adjectives are related to the qualities of the product, whereas the negative adjectives are linked to the existing problems that the use of the product can solve. The ways the positive adjectives are used, demonstrate the positivity of the product. This will be inserted in the mind of readers which Cook (2001) refers to as ‘fusion’ that will infuse the characterless product with desirable qualities’. The positive adjectives are used to highlight certain qualities and values to the ideal user.

Apart from adjectives, compound words are used in skincare product advertisement the following table represent some examples.

Table 7:

Compound words

Compound word	Image
Round-clock-hydration	Image 05
Multi-function	Image 06
One-stop, hyper-pigmentation	Image 08
White-up	Image 14
Sun-damage	Image 15

In addition, skincare advertisements as indicated use verbs to create a sense of action and urgency as well as convey the benefits and outcomes of using the products. Verbs are powerful word class that evoke emotions and prompt actions. This can go a long way to create a positive appeal to customers, thereby persuading them to buy the product. Examples of verbs as indicated from the data can be categorized under : action verbs, descriptive, imperative and emotion-indulging verbs as illustrated below.

- Action verbs: These verbs emphasize activity and immediate results examples as indicated from the data include: nourish, transform, hydrate, refresh, brighten, whiten and smoothen. These type of verbs goes a long way to convey the ideology that the product actively works on the skin.
- Emotion indulging verbs: These type of verbs are meant to evoke emotions and also to create a connection between the viewer and the product. Examples of such to

appeal to the sensory experience and desire for self-care and well being include: beautify, appealing and fresh.

- Command verbs: these type of verbs gives command to the audience commending them to take action. Examples include: **discover, reveal, experience, order,achieve and try.** These verbs are used to prompt the audience into taking actions and to engage to try it out.

Leech (1966) summarizes the top 20 verbs used in cosmetic advertisements in general, they include: make, protect, discover, build, provide, feel, show, help, clean, love, keep, wear, wash, bring, give, use, take, look, need. All of them represent actual actions and are easy to understand and recall, resulting from the function of advertisements. The above findings of the study confirms to the list of verbs summarized by Leech. This goes a long way to promote and publicize a brand, which entails it should make consumers get the intended meaning at their first sights. If words used are so unfamiliar that the reader needs to use a dictionary for help, the advertisements is bound to limit potential consumers and fail to reach the intended effect on the audience.

The findings also reveal that skincare product advertisers make use of pronouns, which help create a friendly atmosphere to persuade the audience. Women in particular will easily accept a product if a good friend commended them. Hence, advertisements that seem to talk with friends bring the readers closer. In skincare product advertisements as observed in this study, it was found that the most common pronoun used is “you” and “it”. The use of the second person pronoun and the third person seems to indicate as if the advertiser is making promises that are truthful and honest. Examples of pronouns in skincare product advertisements in this study are:

- *It is enriched with natural value of milk and honey which helps reduce wrinklesit gives a smooth and luminous lightened skin tone (image 03b)*
- *Regular use of Tetmosol will protect **you** from germs and keep your skin healthy (image 04b)*
- *It is appropriate and adopted in the process of hyper pigmentation phase of dark skin.....(image 08b)*
- *Makes **you** look younger and tender (anti-ageing) (image 10)*
- *Order **yours** now (image11)*
- *Its subtle greedy fragrance makes **you** more appealing than ever (image 14)*

➤ *Helps you get visibly whiter and smother skin in just 7 days (image 15)*

4.3.1.2. Syntactic features of the Text

The following part explains the syntactic features of both the product name and body copies or text.

4.3.1.2.1 The syntactic features of product names

A product name is one of the first things that can attract a consumer's attention to a product and is one of the key attributes that they will remember about the product. It plays a special role in the formation and development of a brand name for the company. A well-chosen name will be able to attract customers to the product (Eskiev 2021). Product names are usually in short and simple words which are selected to capture and appeal the principal projections. As is the case with skincare product advertisements. The following represents product names of the data to this regard.

Table 8:

Syntactic Representation of Skincare Product Names.

Image number	Product Name	Feature
01	Immediate white body milk	Adjectival Phrase
02	Lightening moisturizer body lotion	Adjectival Phrase
03	Whitening Milk and Honey Soup	Adjectival Phrase
04	Tetmosol Medicated Soup	Noun phrase
05	Cocoa- Care Body Lotion	Adjectival Phrase
06	Clinic Clear Whitening Body Lotion	Adjectival Phrase
07	Skin Secret Gold Super Clarifying Soup	Adjectival Phrase
08	Caroclair Lightening Body Milk	Adjectival Phrase
09	Freshglow Moisturising Soup	Adjectival Phrase
10	Longrich Charcoal Bambo Soup	Adjectival Phrase
11	Longrich Skincare	Noun Phrase
12	Caro Care Clarifying Lotion	Adjectival Phrase
13	Men Glow	Noun Phrase
14	Fair and White Brightening and Moisturing Body Milk	Noun Phrase

15	Extract whitening lotion	Noun phrase
16	Doctor face lift	Noun phrase
17	Oraywhite skin lightening shower gel	Adjectival phrase
18	Orbi 20 Whitening Cream	Noun phrase
19	<i>Kojic Exclusive Whitening Soup</i>	Adjectival phrase
20	<i>Neat and White Beauty Cream</i>	Adjectival phrase

From the above table presented in a chronological manner of images as in the first phase of the analysis (visual analysis), it is evident that skincare product names are short and mostly adjectival phrases used to describe the qualities of the product to capture readers attention. It is also observable that, skincare product names comprise compound words that captures the essence and, or what the product is made of, to draw costumers attention.

Also, the use of noun phrases is one of the significant features of cosmetic advertising language. Skincare advertisers try to use the minimum number of words to describe their products and services. This is mainly achieved through the use of noun phrases. A center word and multiple modifiers often appear in skincare advertising language as demonstrated in the above table. For example: fast foaming; natural, a fresh fragrance, healthy-look. It is worth noting that the noun phrase in skincare advertising language is loaded with multiple modifiers. The excessive modification of noun phrases can catch the reader’s attention.

4.3.1.2.2 Syntactic representations of body text

The body copy found at the back or front of skincare products is where the advertisers amplify or elaborate on what is announced in the headlines Lane et al. (2011), which is found in front of skincare products. It generally repeats the idea stated in the headline in a convincing and explicit manner that gives additional explanations about the positive qualities of the product. Its structure is quite different from that of product names because they are not short. Rather, they

mention convincing details of product benefits. The following table presents the syntactic analysis of body copy of skincare products.

Table 9

Syntactic Features of body copy of skincare products

Image Number	Text	Feature
01	Whitening and beautifying, maxi tone, hydroquinone free	Declarative phrase
02	Milk and honey soap has been researched and developed to be a one-stop skin care which nourishes cleanses and nourishes your skin at the same time.	Declarative sentence
03	Tetmosol citronella with its unique medicated properties is very effective to heal, protect and clear skin infections especially rashes caused by scabies and lice in hot and sweaty environment.	Declarative sentence
04	Discover the beauty secret of African-American woman for a perfect skin	Declarative sentence
05	Clarifying soap with snail slime deeply cleanses the skin while eliminating dead cells and other imperfections.	Declarative sentence
06	Carclair Body Milk is an enriched intensive treatment with selected concentrated carrot extracts.	Declarative sentence
07	Protects the skin from the sun	Declarative sentence
08	Order yours now	Imperative sentence
09	Thanks to the carrot extract in the clarifying lotion Caro care, your skin is filled up with plenty of vitamin E and gets its natural glow back.	Declarative sentence
10	Men glow nourishes the skin and puffs out the natural skin tone	Declarative sentence

11	Helps you get visibly whiter and smother skin in just 7 days	Declarative sentence
18	Orbi 20 Whitening Creaam formulated to brighten, fresh and even tone skin.	Declarative sentence
19	Kojic Exclusive Whitening Soup, with natural ingredients for smooth and fair skin	Declarative sentence
20	In just 5 days! Get spotless beauty!	Exclamatory sentence

From the table above, it shows that, skincare product advertisers use mostly declarative sentences to give facts about the product and to make the messages easy to understand, thereby conveying information in a clear and straightforward manner. Declarative sentences allow advertisers to highlight the specific qualities of skincare product and its intended effects on the skin. Advertisers also use declarative sentences for persuasion and emphasis. This creates excitement and grabs viewers' attention, as they designed adverts to arouse viewers' emotional response, which goes a long way to emphasize the positive aspect of the product. Further, the use of this type of sentences helps create memorable and catchy phrases through concise and impactful language, which creates long-lasting impressions in the minds of the viewers. As such, they are easily shared and repeated. Most advertisements in the data mention detail information about the benefits and ingredients used for the production of the product in catchy simple sentences, which can sustain readers' interest.

4.4 Discourse and discursive strategy identification (discourse or discursive practice)

This section is concerned with discourse identification and discursive strategies, which relates to the second research question about discourse strategies used in the advertisements of skincare. This part of the analysis is divided into two parts; first the identification of discourses, which will then pave a way for the identification of discursive strategies (part two).

4.4.1 Discourse identification

This level of analysis outlines the discourses embedded in skincare product advertisements, it seeks to answer questions like with what kind of discourses or social practices are interrelated in skincare product advertisements?. This level of analysis is also concerned with intertextuality that helps to understand the broad societal currents that are affecting the text of the data of this study. Fairclough defines intertextuality as “the property texts has which is being fully snatched from other texts which may be merged in, and which the text may assimilate, contradict and so forth” (Fairclough, 1992, p.84). He further argues that, intertextuality examines variation in representational process at different levels of text production leading to circulation of different discourses in a discourse. Intertextuality occurs in advertising when advertisers use words from other discourses to attract readers. Some of these discourses as indicated by the data include: discourse on health, discourse on beauty and discourse on gender.

4.4.1.1 Discourse on Beauty

Beauty can be termed as the qualities of being attractive, pleasing and good-looking. . Beauty is an attribute mostly given to women and which can be gotten naturally from birth or artificially through the application of beauty products, to this regards the ideology or perception of beauty varies from culture to culture and from time to time. The modern concept of beauty is based on having a slim body, fair complexion, smooth skin and good physical looks. From the analysis, skincare product advertisers seem to be promoting the modern ideology of beauty through the represented participants, just attractive, slim, smooth and confident women are represented. An example of a beauty discourse text from the data include;

Discover the beauty secret of African-American woman for a perfect skin. This multi-function whitening body care unifies, corrects, protect, brightens and hydrates your skin in one step. Your skin is radiant and unified while being protected against premature signs of ageing. Its formula has been specifically designed and adopted to meet the nature of African skins and their cosmetic needs. (image 06)

Beauty discourse here is achieved through the adjective ‘radiant’ a term used to describe extreme beauty thus, encouraging the use of the product to enhance beauty. The type of women represented on skincare product packages also, go a long way to represent and promote beauty discourses through the representation of beautiful and glowing ladies. Again, the images seem to

capture the modern ideology of beauty of being slim, with attractive looks as no single represented participants is either oversized or unattractive.

Also, skincare product advertisers emphasize their ability to combat signs aging thereby promoting youthful appearance. They use terms like: “anti-ageing” or “wrinkled-reducing” to imply that using the product can help maintain or restore a youthful look. This is done through the display of young faces or natural and organic ingredients known for maintaining a youthful look. This goes to appeal customers seeking for more natural or environmentally fabricated products void of chemicals.

4.4.1.2 Discourse on Gender

Discourse on gender refers to a whole variety of differentiated symbolic activities which could include: manner of dressing, style of walking, as well as body gestures and talking (Edley, 2001). As such, gender identity is constructed and reproduced based on these symbolic gender activities which can vary from one culture to another though certain gender base activities are the same for all cultures. The gender discourse is closely linked to beauty discourse. Skincare product advertisers seem to promote the idea of an ideal self-confident woman. The following are some gender base examples from the data of the study.

This rich concentrated lotion is an advanced moisturizer that softens, smoothens and transforms even the roughest, driest areas into buttery soft skin, Natural emollients help prevent and visibly reduces stretch marks during and after pregnancy. (image 05)

The discourse on gender here is identified through the noun ‘pregnancy’, which is a gender role accorded to the female gender. This demonstrates that, the product is meant particularly for females to deal with their pre and post pregnancy stretch marks. This could also imply that, stretch marks is mostly a female related problem.

Also, accompanying these female gender related words, it is observable from the data of the study that most represented participants on the packages and products are women. This can be evident from the bare skin portrayal of these women , which goes to portray a modern independent woman with agency and with little control from traditional gender roles. However, by these advertisements, the traditional convention is being portrayed, that women need to take care of their skin than men if they want to be attractive and appealing. The portrayal and importance which is

laid on mostly women's skin and body on these products can increase the pressure on women to look beautiful. Examples include: “discover the beauty secret of African-American woman for a perfect skin” image 6, “natural emollients help prevent and visibly reduces stretch marks during and after pregnancy” image 5. Problems attributed to mostly women such as stretch marks, wrinkles and dark spots is also evident in the data of the study. The depiction of mostly women on the package advertisements of skincare products could also be traced to the genesis of creation, where a woman is portrayed as a weaker sex and easily deceived.

4.4.1.3. Health Discourse

According to a group of Health Discourse in UK, health discourse is the language of well-being and illness including its narrative. It can also be communication exchange about public health issues using any media of communication. Discourse in and about curing or therapy has a great significance in understanding humanity. Health discourse in skincare advertisements usually revolves around the health benefits and their effects on the skin's health. As modes of social action, writing and speaking can help construct health discourses. One of the aims for a skincare routine is to keep the skin healthy and void of skin related diseases like rashes. Consequently, skincare producers produce some of these skincare products to keep the skin void of skin diseases and healthy always. An example from the data of the study is:

Tetmosol Citronella with its medicated properties is very effective to heal, protect, and clear skin infections especially rashes caused by scabies and lice in hot and sweaty environment. Regular use of Tetmosol will protect you from germs and keep your skin healthy. (image 05)

From the above text, health discourse here is identified through the verb ‘protect’. This implies that, the skin needs to be protected against skin related diseases, thus a healthy skin, the verb ‘heal’ also indicate health discourse which implies to make better from probably a skin related disease. The last line further declares that the regular use of the skincare product will keep the skin healthy. The health discourses used on skincare package advertisement can go a long way to help sensitize viewers on the need to keep the skin protected and healthy.

Some common themes and messages highlighted in this discourse are:

- Skin improvement: as observed from the data of the study, skincare advertisements often emphasize how skincare can improve skin health by highlighting claims such as brightening complexion and minimizing pores.
- Dermatologist approval : skincare advertisers sometimes feature recommendations from dermatologist or any skincare professionals. This is mostly done on package advertisement through the use of a medical cross symbol, which indicates that it is medically approved. An example from the data of the study is evident in image 16 and 18. These endorsements tend to give viewers the credibility to trust the product.
- Natural and organic ingredients : skincare product package advertisement tend to growing trend towards promoting skincare products with natural or organic ingredients. They highlight this phenomenon by portraying pictures of natural or organic ingredients used for the composition of the various skincare products.

4.4.2 Discursive Strategy identification

These strategies used show power relation between participant in advertising discourse which involves studying the text's production and consumption, focusing on how power relations are enacted. Advertisement can be considered as a discourse in which interaction between ideology and power transpires, it can also be used to show someone's ideology. In skincare product advertisements, the concept of ideal beauty, which is that of being light in complexion (as seen in the data analyzed) is painted and can be considered an ideology since one is affected by his or her own ideological view and that of the dominant power relation in the society, which can be represented in the advertisement he or she makes. Sutton (2009, p. 68) assert that advertisement to an extent, reflects some of the advertisers' individual beliefs and values though design to influence the audience. Skincare product advertisers uses various strategies to attract especially women.

4.4.2.1. Nomination

Nomination strategies are those by which social actors are constructed and represented , for example through the creation of in-group and out- group (Wodak, 2011) as cited in (Tameh, 2019). Nomination strategies are strategies by which of self and other presentation among those utilized in actor and participant representation (Van Leeuwen 1996). This analysis of nomination will reveal how people, events, objects or phenomena are name or referred to.

4.4.2.1.1 Direct Address

Direct address is any concept in which a speaker is talking directly to a group of individuals or an individual which can either be through the use of a pronoun for example ‘you’ or someone’s personal name. Skincare product advertisers use direct address to refer to the viewers as indicated in the data of the study.

Thanks to the carrot extract in the clarifying lotion Caro Care your skin is filled up with plenty of vitamin and gets its natural glow back. Regular use of soothes your skin and gives you a feeling of well being. Your skin is nourished and your tone is even. Guarantee brightness of your complexion. (image 10)

The direct address strategy from the above text is denoted from the pronoun ‘you’ and the possessive adjective ‘your’. Skincare product advertisers use the second person pronoun “you” and possessive adjective “your” to address the readers directly thereby creating familiarity and mutual relationship with the viewers or customers. Fairclough (1994, p.62) argues that, one major way that can effectively handle people in public communication is by personalization, which is a tendency to give the impression of treating each one in a mass audience as an individual. By using this strategy, the advertisers establish personal engagement of the readers as they are addressed directly.

4.4.2.1.2 . The use of emotive language

Emotive language or communication is one whose features are often persuasive and makes audience or readers feel a certain way. Emotive language is mostly designed to target either positive, negative emotions or neutral and makes audience respond to the idea being represented. This kind of language persuade listeners, readers or audience the share the same view point. In the case of skincare package advertisements, they use motive words to persuade readers to buy and use the product advertised.

This smooth milk holds various moisturizing active ingredients and ‘white up’, the very powerful, brightening agent discovered by Labo Derma R&D skin perfector amazing creamy texture moisturizes your skin and improves your complexion; its subtle, greedy fragrance makes you more appealing than ever...(image 14)

Emotive words in the above include: ‘powerful’ (adjective), ‘amazing’ (adjective), ‘subtle’ (adjective) ‘greedy’ (adjective), ‘fragrance’(noun), ‘appealing’ (adjective) etc. These emotive words are used here to describe ingredients used in manufacturing the product and the after effects of using the product. Emotive words are use enormously in skincare product advertisements as indicated in the example above to influence viewers to use the product.

4.4.2 .2 Intensification Strategies

Intensifying strategies help qualify and modify the epistemic status of a preposition by intensifying the illocutionary force of an utterance (Reisigl and Wodok, 2011). These strategies play an important role in the discursive presentation in as much as they operate upon it by sharpening it (Tameh, 2019).

Intensification strategies are used on skincare product package advertisements, to convince or persuade readers to buy and use the product just like any other product advertisement. Some of these strategies as revealed by the data of the study is repetition and the intensive use of adjectives.

4.4.2.2.1 Repetition

The first intensification strategy identified is repetition, Vaiceniene (2006) claims that, repetition aids deliver impression to the audience through stress on key words and ideas. The data of the study reveal that the most common type of repetition used in the data of the study are alliteration (repetition of consonant sounds, principally at the beginning of words) and synonymy (repetition of similar words closer to each other).

Alliteration is used quite often in the data of the study. It functions to appeal readers emotions through aesthetic and melodious properties of the sound repeated. One example from the data of the work is;

“ skin secret super clarifying soup with snail slime” (image 4)

There is the repetition of the consonant sound /s/ in the advertisement which gives the advertisement melodious pattern thus, more interesting. The repetition of the consonant sound ‘s’ also goes a long way to help the reader the advertisement and therefore easily finds interest reading till the end.

4.4.2.2.2 Intensification through intensive use of adjectives

Another intensification strategy used on skincare product package advertisement is the intensive use of adjectives. The data of the study show that, skincare product package advertisements involve a heavy usage of modifying adjectives which tends to be heavy because more than one adjective is used to modify a noun. Such modifications lay more emphasis on the best qualities of the product being advertised, intensify emotional appeal and creates more persuasive and convincing messages. Example; “skin secret gold super clarifying soup with snail slime” (image 04). Here, four adjectives (skin secret, gold, super and clarifying) are used to modify the word (noun) ‘soup’. The use of these heavy modifying adjectives to describe the head word Soup, the advertisement lays emphasis on the qualities of the soup as such making it sound appealing and more convincing.

4.3.2.2.3. Elliptical comparison

Skincare advertisers also uses elliptical words like “before” and After” as one of their strategies. They use it to compare the skin before the use of the product, which is usually as the first image and captioned “before” and after the use of the product where a flawless skin void of any skin problem is presented in image two captioned “after”. It does not mention what it is being compared to. Examples from the data of the study include image 02 and image 10, a skin problem is presented in the first picture captioned “before”, and another picture with a flawless skin captioned “after”. Implying that, the use of the product can give the user a flawless skin or solve his/her skin problem like that represented on the image.

4.4.2.3. Predication Strategies

Predication strategy are the characteristics, qualities and features that are attributed to social actors, objects/phenomenon /events and processes (Wodak and Meyer, 2009; 113, as cited in Tameh, 2019; 115). These predications can also be negative or positive, as revealed from the data of the study, in regards to phenomena we have positive self-representation, negative self-representation and implication.

4.4.2.3.1 Positive Self-representation

Prediction strategy as revealed from the data of the study is revealed through attestation of mainly the use of positive self-representation of the reader through positive traits which depicts positive self-representation and images. This is done through the use of words with positive connotations that evokes a positive emotional response. Example;

Discover the beauty secret of African-American woman for a perfect skin. This multi-function whitening body care unifies, corrects, protect, brightens and hydrates your skin in one step. Your skin is radiant and unified while being protected against premature signs of ageing. Its formula has been specifically designed and adopted to meet the nature of African skins and their cosmetic needs. (image 06)

From the above example makes use of positive words such as ‘beauty’ (noun), ‘perfect’ (adjective), unifies, corrects, protects, brightens and hydrates(verbs), radiant and unified (adjectives). These positive words are used to describe the positive effects of the of the product on

the skin (for adjectives) and the actions that the product performs on the skin (verbs). This strategy makes the language used more appealing and attractive. Instead of using of using negative images, they use alluring phrases like *always beautiful* (image 02), *your skin is radiant, and unified while being prevented against premature signs of ageing* (image 06). To add to positive images painted, they also employ high-class and luxurious images of mostly woman to attract or grab viewers' attention to the product. They use positive and coded words to accompany these images, examples of such positive words include: radiant, amazing, subtle, luminous, glow, buttery, rich, beautiful flesh and clear.

Their positive self-representation is also evident through assertions made on their product benefits. The advertisers promote ideal standards of beauty. Women, the main consumers of beauty products deliberately or subconsciously are lured into buying the products advertised. Thus it seems not easy to minimize the persuasive nature of advertisements. They shape ideology of what it entails to an woman in our society. Fill (2002) holds that advertisements can influence consumers to purchase a product that they have never used before. The portrayal of positive representation urge women mostly to carter for their appearance and skin by recommending products that could help achieve a perfect complexion.

4.4.2.3.2 Negative self-representation

On the other hand, skincare products advertisements use negative self-representation of the viewers as one of their predictive strategy. This is done through the representation of negative traits or skin related diseases or problems which needs to be solved only by the use of the product being advertise. Example include;

“This rich concentrated lotion is an advanced moisturizer that softens, smoothens, and transforms even the roughest and driest into buttery soft skin”(image 5)

Negative self-representation from the example above is portrayed through “roughest” and “driest” which are negative adjectives (see table 06 for other negative adjectives). This strategy is used to convinced readers with skin related problems represented on packages to use the product ,so as to get rid of these problems. In addition, they present pictures of participants with skin problems that can be solve by using the product with the caption “before” and one void of any related disease with the caption “after” implying that, using the product makes you get rid of the

problem presented and makes your skin like that of the participant in the second image. Example in the data include: image 02 and 10. Also, of the 20 images analyzed, it is noticeable that most participants represented are light skin women with words like: brightening, lightening, pigmentation, beautiful, radiant, luminous, fresh, clarifying, white, brightens and lightened accompanying the images denoting that, only a woman who fits into such characteristics is termed beautiful (portrayed through images and texts that accompany them)). Negative-self representation strategy can bring in low self-esteem for chocolate or black skin viewers and as a result some turn to use such products that in turn change their skin tone.

However, a feeling of relief is also associated with the product advertised as claims are made that the problem can be solved through the use of the product advertised. In clear terms, advertisers evoke feelings of displeasure among consumers themselves as an approach to encourage audience to buy their products to improve their looks and skin texture. A study conducted by Trampe et al (2011) revealed how beauty product advertisements lower female consumers' self-esteem. They affirm that the advertising industry has the power to change ordinary objects into highly desired products. face cream, bathing soaps and body scraps and lotions are skin enhancing products which once advertised affect how women view themselves. Their contention is that skincare product advertisements do not just sell products but also the lifestyle that essentially comes with using the product. Apaolaza-Ibanez et al (2011) claim that cosmetics advertising in general works by lowering women's self-esteem and conveying relief from this negative feeling as an passionate benefit through the brand.

Another strategy is manufacturing consent through implication. Skincare product advertisers provide details or effect of using the product to attract people especially women to get and use the product. Examples from the data include: *total whitening essence* (image 01)

.... It is enriched with the natural value of milk and honey extracts which helps reduce wrinkles and lightened skin (image 03), this rich concentrated lotion is an advanced moisturizer that softens, smoothens and transform even the roughest, driest areas into buttery soft skin (image 08), this smooth milk holds various moisturizing active ingredients and white up, the very powerful brightening agents (image 14)

4.5 Social practice analysis

This level of analysis explains societal currents affecting advertisements. It is also concerned with intertextuality that helps to understand the broad societal currents that are affecting the text of the data for this study. This includes views on skincare by people worldwide and particularly Cameroonian women's position within these practices. The myth on skincare dates far back to the past where people especially women then had also used various traditional products to enrich or take care of their skins. For instance in the olden days in Cameroon, it is said people used bleached palm oil and "manjanga", oil processed from palm kernels for their rubbing oil. In today's world people put so much energy, efforts and money on skincare products as physical attractiveness is emphasized as desirable and admired. Skincare products are used to enhance physical appearance. As such, having a smooth skin, a slim body, fair skin and beautiful appearance has made the cosmetics industry as one of the fastest growing industry. It is observable that some woman are so obsessed with looking attractive and are willing to go to lengths to achieve their desires. Beauty products advertisements are able to have control or power over consumers. Some women are sometimes misled in believing what is advertised is true especially with the case of "organic Skincare products" (local skincare producers) in Cameroon who use pictures of naturally fair people to advertise their products claiming the represented participant use the product, this was observed in friends who produce these products. some use filters and heavy beautifying apps to edit the pictures, which do not in any way represent the actual complexion of the person whose picture is being used.

Society seems to value a fair, slim, attractive women more as evident from research, some employers even especially those in the skincare industry and bar attendants give preference to fair or light skin women. This is evident in appendix 1 and 2. The people in power (advertisers of skincare products) exercise their power through manufacturing consent as such, skincare product advertisers turn to use images of attractive, slim and fair women in particular to advertise their products. This lower the self-image of consumers who don't have these qualities and as well create a feeling of dissatisfaction on them. Eventually, stimulating them to buy their products and enhance their looks. Apaolaza-Ibanez et al (2011) claim that cosmetics advertising works by lowering women's self-perception and then offering a solution from this negative feeling as an emotional benefit through the brand.

Also, society believes that the usage of skincare products is only to make skin beautiful, bright and glowing, ignoring the health benefits of skincare products. This explains the use of glamorous images and texts directed towards making the body look good than the health benefits as indicated in the data of the study. In all, advertisers not only promote their products, but shape societies standards of beauty, cultural values and lifestyles. To a certain extent the social practice has shaped the beauty ideology of most women in our contemporary society.

4.6. Conclusion

This chapter has presented the main results obtained from the analysis of skincare products advertisements. It was conducted in the light of two frameworks: Critical Discourse Analysis of Fairclough (2001) and the Visual Grammar approach developed by Kress and van Leeuwen (2006) in the multimodal domain. To sum up, the results obtained from the visual analysis of skincare products advertisements show three significant findings. First, almost all visuals depict conceptual processes in which the represented participants are static and show no agency as they are just represented in a way to attract the viewers to admire their beauty and to invite them to have a look at the skincare product they are represented on. Second, in most visuals the represented participants show a demanding gaze. This implies that the represented participants who are mostly women are staring at the viewers with confident and seductive looks in a way to convince them about the effectiveness of the product. Third, as far as the compositional metafiction is concerned, in all visuals salience is given to the represented participants either through foregrounding or putting them in a big size format. On the hand; the linguistic analysis analyzed in accordance to the Fairclough three dimensional framework (text, discourse practice and social practice) has revealed that skincare product advertisers have a tendency to use adjective, imperative or declarative mode, phrases for their product names and mostly simple sentences for the body text to promote its products. Also, the discourse identification analysis revealed that, discourses such as: health, gender and beauty are embedded in the advertisement of skincare products. Again, the discursive strategies they use include: nomination, prediction and intensification. Meanings of these different visual as well as the linguistic techniques are going to be discussed in the coming chapter.

CHAPTER FIVE

GENERAL CONCLUSION AND RECOMMENDATIONS

5.1. Introduction

This Chapter of the research consists of: summary of findings, recommendations and further research . The first part presents the summary of the findings gathered from the critical discourse analysis of the language use in the advertisement of skincare products in the light of two frameworks. First, Fairclough Critical Discourse Analysis and the Visual Grammar approach developed by Kress and van Leeuwen (2006) and data analysis. The second part mentions some recommendations related to the study. Furthermore, this chapter answers the research questions set in the General Introduction.

5.2. Summary of findings

From the data presented in chapter 04, the researcher is able to draw a conclusion which is drawn with accordance to the research objectives. The first research objective was to find out the visual modes used in the advertisement of skincare products, the second was to find out the linguistic features and lastly the discursive strategies in the language use in the advertisement of skincare products. To this regard, this section will be divided into two parts: visual and linguistic presentations.

5.2.1 Visual Findings Discussion

Based on the data analysis on the visual or semiotic modes of the skincare product advertisements, which is analyzed using Visual Grammar Approach, the following results were obtained.

5.2.1 Representational Meaning and Process Type

The First metafunction underlying Visual Grammar approach is the representational metafunction. It deals with type of process that is encoded visually, that is the narrative process and the conceptual process. Based on the results obtained from the analysis of participants type, it has been found out that most of the images (from the selected advertisements) depicts the participants involved in these images as interactive participants who are connected to the audience by their gaze, which is directed at something outside the images frame, “something that can be

identified as the viewer” (Kress & van Leeuwen, 2006, p. 118). From the analyzed data of the study, the process type used in 15 out of the 20 images is the conceptual process since participants are represented as though they are into an imaginary interaction with the audience through their facial expressions. To draw attention to the types of participants in this advertisement, there are human and non-human represented participants in these advertisements. The images depicts mostly women who are represented as static individuals (not performing an action), because they are just Posing and looking directly at the viewer by an image act or gaze. Kress and van Leeuwen (1996, 2006) argue that a conceptual participant “usually posed for the viewer, rather than involved in some action...they sit or stand for no reason other than displaying themselves to the viewer”. As for non-human participants, the advertisements depict ingredients (carrots, cocoa, honey, milk, papaya etc). The purpose behind this representation is to identify the viewers as symbolic. Additionally, these images are considered as being ‘symbolic attribute’ since according to Kress and van Leeuwen (2006, p. 106), human participants in symbolic attribute processes are not depicted as being involved in an action but, rather, just posed for the viewer. That is, “they take up a posture which cannot be interpreted as narrative: they just sit or stand there for no reason other than to demonstrating themselves to the viewer”.

5.2.2 Interactional Metafunction

Interactional Metafunction which is concerned mainly with social relations between the represented participants (people, place and things depicted in the image) and the interactive participants (the viewer of the image). Kress and Van Leeuwen explain this social relation through three makers; gaze, social distance and angle.

One of the dimensions that emphasize the interactive meaning of the image with the audience is gaze. Kress and Van Leeuwen (2006, p.116) state that “There is a fundamental difference between images from which the represented participant looks directly at the viewer eye and pictures in which this is not the case”. As stated by the two scholars, image act is divided into demands and offers images, and this is determined by the presence or absence of gaze. According to the findings of the study, the type of gaze used in most skincare advertisements is the demand gaze. Here the represented participants demand something through their pair of eyes, creating an imaginary relation with the viewers (Kress & Van Leeuwen, 2006). This is determined by their gestures and facial expressions (The smile). Kress and Van Leeuwen (2006) claim that gaze with

a gesture or facial expression like a smile, ask the audience “to enter a relation of social relation with them”. Following this idea, participants are asking the audience to use the same skincare products like them. They demand the audience to acknowledge and interact with the reality of each picture

if they do not look at us, they are, as it were, offered to our gaze as a spectacle for our dispassionate scrutiny. The picture makes us look at them as we would look at people who are not aware we are looking at them, as “voyeurs,” rather than interactants. If they do look at us, they do address us directly with their look, the picture articulates a kind of visual “you,” a symbolic demand. The people in the picture want something from us—and what that something is, is then signified by other elements of the picture: by facial expressions, by gestures, and also by angles (Van Leeuwen, 2008, pp. 140–141).

Interactive meaning of images is also transmitted through distance which is how close or far viewers from the participants. From the analysis of the study, we noticed that the majority of skincare advertisements are photographed from close personal distance (close shot), in which “we see the represented participant from the waist up”. (Kress and van Leeuwen, 2006, p.125) creating intimate and friendly relation between the represented participants and the interactive ones (viewers).

Another means to deduce the interactive meaning is horizontal and vertical angle; the horizontal is whether the represented participants are seen frontally or from the side, while the latter relates to whether the participants are seen from above, at eye level or from below (Van Leeuwen, 2008).“The difference between the oblique and the frontal angle is the difference between detachments and involvement”. In fact, when the represented participants are captured from the front, in this case, there is connection between the depicted participants and the interactive ones. The data of the study reveals that, the advertisements of skincare products are taken from a frontal and eye level angle. These techniques suggest that the represented participants are involved in an equal relation with the viewer’s world and part of the image which suggests a message of inclusion. Additionally, being at the same level with the audience means, there is no power exerts over one another.

5.2.3. The Compositional Metafunction

This metafunction is concerned with the visual space. As earlier mentioned, it refers to the way the image is created in terms of structure and composition. Kress and Van Leeuwen (1996) propose three main components of this metafunction: Information Value, Saliency and Framing. The information value is the arrangement and the placement of the elements in different locations within one image to create meaning as mentioned in Kress and Van Leeuwen (2006, pp. 197-198).

Information value

The information value analysis shows that most skincare advertisers place their participants in the center and left and right positions while the product name is placed at the top. They are placed in the center or at the margin, on the left or on the right, or in the top or in the bottom, to evoke a specific meaning.

➤ Center

From the analysis of the study, it is noticeable that, some images present participants taking the center position. Kress and Van Leeuwen argue that the composition of certain visual images is determined, not just by left right or top bottom structure, but by the dominant center. That is to say, such arrangement by the image designer highlights the importance of the depicted participants to catch up the consumer's eye. For instance, the centralization of woman by the advertisers in image: 01,02, 06, 08, makes her the core of representation.

Saliency which is another element in the compositional metafunction According to Kress and Van Leeuwen (2006, p. 209) saliency refers "the elements of the image which are made to attract the viewer's attention to different degrees, realized by factors as placement in the foreground or background, relative size, contrast in tonal value (color) differences in sharpness etc.". When analyzing the selected advertisements different visual elements, such as foreground or background, relative size, and color are realized from the data of the study.

According to the saliency results obtained from all images (1 to 20) shows that saliency is given to the participants (women). Represented participants are often foregrounded at the left or right of the product and made bigger in size format or placed at the center making them the focus of the image and to differentiate them from the rest of elements that are placed in the background.

Finally, framing which is the last component of compositional metafunction refers to the combination of elements that make sense all together, as mentioned by Kress and Van Leeuwen (2006, pp. 203-204) “The more the elements of the spatial composition are connected, the more they are presented as belonging together, as a single unit of information.” As revealed from the data of the study, all the elements in the 15 images of the study are connected thereby, making the images real.

This first section of discussion of findings answers research question 01, (what are the visual or semiotic resources used in the advertisements of skincare products) and as obtained from the first phase of the analysis, it reveals that skincare product advertisers use visual resources such as: images, colors, symbols and words to draw consumer’s attention. Second, the results show that, in all cases the visual and linguistic modes combine in skincare product advertisements to successfully pass across its message. To add, the images (advertisements) indicate that skincare product advertisements imply messages, which are intended to highlight the reliability and effectiveness of the product.

5.2.2 Linguistic and discursive findings discussion

This section is able to answer the second and third research question . The second question on linguistic features and third on discourse strategies revealed the following.

The lexico_grammatical elements analysis reveals that skincare product advertisements use lexico-grammatical devices such as nouns. Nouns, are crucial and indispensable. The most representative use of nouns in advertising lies in the name of the products (services). Thus, a good product name can help develop consumer’s loyalty to a specific product, for examples: Tetmosol Medicated Soap (image 4), Cocoa-care Body Lotion(image 5), Skin Secret Soap (image 7) etc . Nouns gives the consumers a feeling of power, strong, lifespan, reliability, as far as the products are concerned, skincare advertisements use different nouns to describe their products. To add, they also use compound coined words as represented in the data.

Also , skincare product advertisers use pronouns “you” while advertising its products as they help create a friend-like , close relationship between the advertiser and the consumers in order to persuade them to buy the products. Also, skincare advertisers opts more for the use of the pronoun “you” which tends to shorten the distance between the promoters and the consumers,

thereby appealing to the consumers that the promoters are making sincere assurances and providing honest commendation for their benefit by addressing them directly. By so doing, the advertisements stand as better choice to make consumers feel that they are being remembered and taken care of. For example, the sentences « nourishes and cleanses your skin your skin at the same time” image 3, “ *regular use of Tetmosol will protect you from germs and keep your skin healthy*” image 4, “ *its subtle greedy fragrance makes you more appealing than ever*” image 14, “ *helps you get visible whiter and smother skin in just 7 days*” image 15. These examples illustrate the idea of caring for the consumers and addressing them directly, thereby personalizing them to create a sense of personal attention and make the advertisements tailored to an individual and creating an emotional appeal which suggest that the product advertised can improve on the audience’s appearance.

The findings of the study reveal that skincare product use heavy modifying words (adverbs and adjective) that is using more than two modifiers to describe a word. It is also noticeable from the study that, skincare product advertisers use this approach even for their product names. Examples of some these heavy modifiers include “immediate White Body Lotion” image 1, “lightening Moisturiser Body Lotion” image 2, “Skin Secret Gold Super Clarifying Soup” image 04.

Moreover, concerning the syntactical features in advertisements, it shows that, skincare product advertisers used short and catchy phrases to name their products. Since complex sentences are not often used because of their long length. Therefore, short and simple sentences and phrases are more often used in their body copy which corresponds to picture “B” for images with two pictures since they are easy to understand and more effective in conveying the message to the readers/consumers. According to Cook and Guy (1992) “a common strategy in advertising language is to use very short potential statements as sentences, to maximize the amount of highlighted information that is being presented”. Advertisements are a such better written in simple language which can be understood and draw the customers attention to the product.

The discourse strategies used by skincare product advertisers (research question 3) revealed that, skincare product advertisers use numerous strategies to persuade the readers. Some of these strategies includes: prediction, nomination, argumentation, creating negative and positive self-

representation, presenting high class quality and glamorous images, and providing scientific proofs.

Each linguistic feature, strategy or visual resources has its effect on audience. Advertisers exploits these resources to make advertisements look attractive to be able to persuade the readers to buy the product. As observed from the data of the study, one advertisement is a corporation of almost all of these features. As such it seems advertiser's construction of multimodal texts is not meant to be random.

5.3. Recommendations

From the analysis of visual resources, linguistic features and discourse strategy of the language of skincare products advertisements the following recommendations to skincare product advertiser and stakeholders are made.

➤ To Skincare Product Advertisers or Designers and Producers

From the analysis of the study, the researcher recommends that skincare product advertisers' study and better understand how information could be better presented through different linguistic and visual elements in their advertisements. The researcher also recommends that skincare product advertisers and producers make available product suitable for all skin types and also valorize the dark skin. It is observable from the data analyzed that, most skincare product advertisements are tilted towards the being light, bright, and clear, this is done through participants representation, who are mostly light in complexion, product names and the language in the body texts. Out of the 20 skincare product analyzed, only 03 (image 05, image 13 and 10) make representations of dark skin participants. The researcher again recommends that, skincare product advertisers and producers should produce and advertise skincare product, not just to make skin fair, white, bright, glow, appealing, but also those that makes skin healthy.

➤ To Stakeholders

After the analysis of the language used in the advertisements of skincare products, the researcher recommends that stakeholders check the production, importation and the language use in the advertisements of these products for a possible revision. The research revealed that the language use in the advertisements of these products both imported and homemade are mostly tilted towards acquiring fair, white and white complexions rather than making the skin healthy.

The language use on these products could possibly be one of the reason for the rapid increase on skin pigmentation which causes a lot of skin damages as a results of its composition, which includes toxic acids and chemicals.

➤ **To Women and Men**

This research work can safe as an eye opener to both sexes to clearly understand the language use in the advertisements of skincare product, how these advertisers manipulate language, through the imploration of several resources such as images, symbols, framing, and different camera shots. The researcher also recommends they do a thorough check and possibly research on the ingredients used in the composition of these products and what it does to the skin before using them. As stated from the analysis, some of these products are made of several acids and chemicals which may end up destroying the skin rather than caring for it. The researcher recommends that they buy their skincare from reliable and well recommendable sources while putting in mind that bodies differ, as such what is good for skin A may not be good for skin B. they should also take note that discourses such as beauty promoted on skincare products can be influenced by marketing strategies and may not necessarily reflect the complicity of beauty standards.

5.4 Further research

This work limits its self just to the analysis of package advertisements of skincare products, as such, considerations for further research is made on the analysis of skincare product advertisements through other media like: newspaper and television. Equally, further research consideration is made on doing a comparative analysis of skincare product advertisements from two different skincare or cosmetic companies like Biopharma and Longrich.

5.5. Conclusion

In all, this study has shed light on the ways, ideologies and social constructs embedded in discourses surrounding these products. By examining the language strategies employed in these advertisements, we have uncovered underlying messages, hidden and reproduction of societal norms. Throughout the analysis, it is evident that skincare product advertisements use various discursive strategies to construct and maintain power relation. The language used often perpetuates

beauty standards, reinforcing the notion that certain skin types and tones are more desirable than others. This influences readers perception of beauty. Further, the analysis also revealed the presence of gendered and age -related discourses. Women are predominantly the targeted audience and the language used reinforces traditional gender roles, these age-related discourses also perpetuate the idea that youthfulness is ultimate, thereby emphasizing the need to combat any sign of ageing and maintaining a youthful outlook. In sum, this study underscores the importance of being critical consumers of media and advertising. By developing an awareness of the discursive strategies employed in skincare package advertisements, individuals can become more conscious of the underlying messages. By so doing, we can strive for a more inclusive and empowering beauty culture that challenges dominant norms, foster self-acceptance and promote a more inclusive society.

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APPENDICES

Appendix 1:



Appendix 2:



Appendix 3:



Appendix 4 :



Appendix 5:



Appendix 6 :

