

**COMMERCIAL ADVERTISING DISCOURSE IN THE PRINT MEDIA AND ITS  
ROLE IN THE CONSTRUCTION OF SOCIAL IDENTITIES**

By

**Wilfred Nyakwanya Marube**

AM13/0843/03

A project submitted to the Department of Literature, Languages and Linguistics in  
partial fulfillment for the Requirements of the Degree of Master of Arts in English of  
Egerton University

EGERTON UNIVERSITY LIBRARY

APRIL, 2006

NJORO, KENYA



Eger234443

2008/73054 X

X

## DECLARATION AND APPROVAL

### DECLARATION

This is my original work and has not been presented in any other university

NAME: Wilfred Nyakwanya Marube

Sign:  Date: 26-04-2006

### APPROVAL

This M.A. project has been submitted for examination with my approval as university supervisor

NAME: DR. James Onyango

Sign:  Date: 26.04.2006

Copyright © 2006 by Wilfred Nyakwanya Marube

All rights reserved. No part of this project may be reproduced, stored in a retrieval system, or transmitted in any form by any means – electronic, mechanical, photocopy or any other – except for brief quotations for research purposes, without the prior permission of the researcher.

## **DEDICATION**

I dedicate this project to my dear wife Veronica and my lovely daughters Kwash and Boch. They all unknowingly fuelled my determination and stamina to complete this course when I was almost faltering.

## ACKNOWLEDGMENTS

My gratitude goes to all those who made this project possible.

My deepest appreciation goes to my supervisor Dr. Onyango. His patient, insightful and encouraging guidance took me beyond limits I thought impossible. Thanks a lot to Dr. Yieke for introducing a new dimension to this study.

I salute my classmates Muturi and Karanja for their encouragement throughout the whole course.

I am greatly indebted to all the students who responded to the questionnaires. Especially, Gusii Institute of Technology students for their wholesome cooperation.

I would not have done without the support of Dorcah and Nyandusi who typed my work and availed their computer for editing.

It would be unfair not to mention my friends Onkangi, Lumbasi and Mogire. I owe them more than they realize.

To my parents Hezron and Eunice Marube: you all made it possible in different ways. Finally, I salute my siblings who threw in the challenge and I took it headlong.

## ABSTRACT

Advertisements have been said to be part of the modern way of life. Language has gained an increased economic importance. This has led to a deliberate intervention to mould language practices. This study therefore sought to examine how advertisements construct the social identities of readers, and whether the readers offer any resistance to this construction. It was hoped that the findings of this study would demonstrate that language affects society through ideology and power relations. It also strove to provide for alternative possible readings of the text. The research also hoped to reveal the abuse of power in discourse with a view to stirring the readers to make a critical reading of any text, to capture its truthfulness. The objectives of the study were to describe the language of advertisements, to examine how social identities of readers are constructed in advertisements of cosmetics and to establish whether readers offer any resistant reading to these advertisements. The study purposefully selected twenty advertisements and described their language. It also subjected them to a Critical Discourse Analysis, analysing the linguistic and semiotic features, establishing how they construct the social identities. From the analyzed data, it was gathered that the semiotic features construct the social identities through exposure of the characters' skins, facial expressions of the actors and close proximity of men to women. Three linguistic features were instrumental in constructing the social identities. They included: referential strategies, predicational strategies and argumentation strategies. The findings revealed that the advertisements presented a worldview, which is commercially advantageous to the powerful industrial group. Thirty female college students were given questionnaires to indicate how they respond to the construction of the social identities. The responses were computed in percentages. The findings showed that majority of the readers did not offer a resistant reading. It is necessary to mention that, although majority of readers did not resist the construction of social identities, there was an effort to resist albeit not successfully.

## **TABLE OF CONTENTS**

Title page.....	i
Declaration and approval.....	ii
Copyright page .....	iii
Dedication .....	iv
Acknowledgement.....	v
Abstract.....	vi
Table of contents.....	vii
List of tables/ figures.....	xi

### **CHAPTER ONE – INTRODUCTION**

1.1 Background to the Study.....	1
1.2 Statement of the Problem.....	3
1.3 Objectives.....	3
1.4 Hypotheses.....	3
1.5 Justification of the Study.....	3
1.6 Scope and Limitations.....	4
1.6.1 Scope.....	4
1.6.2 Limitations.....	4
1.7 List of Abbreviation and Definitions.....	5

### **CHAPTER TWO - LITERATURE REVIEW**

2.1 Introduction.....	6
2.2 Critical Discourse Analysis.....	6
2.3 Mass Media Discourse.....	8
2.4 Advertising Discourse.....	10
2.5 Theoretical Framework.....	12

### **CHAPTER THREE –METHODOLOGY**

3.1 Introduction.....	14
3.2 Research Design .....	14
3.3 Target Population.....	14

3.4 Location of the Study.....	15
3.5 Sampling Procedure.....	15
3.6 Instrumentation .....	16
3.7 Data Collection.....	16
3.8 Data Analysis.....	16
3.8.1 Text Analysis.....	16
3.8.2 Analysis of the Discursive Practice.....	17
3.8.3 The Analysis of the Social Practice.....	17
<b>CHAPTER FOUR – RESULTS AND DISCUSSION</b>	
4.1 Introduction .....	18
4.2 Description of Advertisements .....	18
4.3 Linguistic Features of Advertisements.....	20
4.3.1 Foregrounding of Graphological Features .....	21
4.3.1.1 Use of Large and Bold Letters.....	21
4.3.1.2 Letters Written in Italics.....	22
4.3.1.3 Capital Letters Used within Statements .....	22
4.3.1.4 Use of Numerical Figures .....	23
4.3.2 Over Usage of Adjectives .....	24
4.3.3 Use of Adverbs .....	26
4.3.4 Use of ‘Weasel’ Words.....	27
4.3.5 Use of Specialized and Technical Terminologies.....	28
4.3.6 Use of the Testimony of the Users of the Products.....	30
4.3.7 Use of Similes .....	31
4.3.8 Use of Affixes.....	31
4.3.9 Imperative Sentences .....	32
4.3.10 Declarative Sentences.....	34
4.4 Context of the advertisements on Cosmetics .....	36
4.4.1 The Historical Context of the Advertisements.....	36
4.4.2 Topics on the Discourse of Cosmetics .....	37
4.4.2.1 Regaining of the Youthful State.....	38
4.4.2.2 Threats to Beauty and protection against these Threats.....	38



4.4.2.3 Recognition and Admiration .....	39
4.4.2.4 Globalization .....	39
4.4.2.5 Femininity.....	40
4.4.2.6 Self Improvement .....	40
4.4.3 Intertextual Relationship and Interdiscursivity.....	40
4.5 Use of Linguistic Strategies in the Construction of Social Identities.....	43
4.5.1 Regaining of Youth.....	43
4.5.1.1 Referential Strategies on Regaining of Youth.....	43
4.5.1.2 Predicational Strategies on Regaining of Youth .....	46
4.5.1.3 Argumentation Strategies on Regaining of Youth .....	48
4.5.2 Threats to Beauty and Protection against the Threats.....	50
4.5.2.1 Referential Strategies on Threats to Beauty and Protection against the Threats.....	50
4.5.2.2 Predicational Strategies on Threats to Beauty and Protection against the Threats.....	54
4.5.2.3 Argumentation Strategies on Threats to Beauty and Protection against the Threats ...	57
4.5.3 Personality of the Actors as Depicted in the Advertisements.....	59
4.5.3.1 Referential Strategies on Personality of the Actors as Depicted in the Advertisements...	59
4.5.3.2 Predicational Strategies on Personality of the Actors as Depicted in the Advertisements.....	65
4.5.3.3 Argumentation Strategies on Personality of the Actors as Depicted in the Advertisements .....	68
4.6 Use of Semiotic Features in the Construction of Social Identities.....	69
4.6.1 Exposure of the Actors' Skins .....	70
4.6.2 Facial Expressions .....	71
4.6.3 Close Proximity of Women to Men .....	72
4.7 Level of Resistant Reading Among Respondents .....	73
4.7.1 The Attractiveness of the Advertisements to the Readers .....	74
4.7.2 Readers' Responses to the Construction of Social Identities.....	76
<b>CHAPTER FIVE - CONCLUSIONS AND RECOMMENDATIONS</b>	
5.1 Introduction .....	79
5.2 Summary of the Study.....	79
5.3 Conclusions of the Study.....	81

5.4 Recommendations for Further Research.....82  
REFERENCES.....82  
APPENDICES.....87

## LIST OF TABLES AND FIGURES

### List of Tables

4.1 Linguistic Strategies Used in the Construction of Social Identities .....	43
4.2 Semiotic Analysis of Advertisements .....	70
4.3 Responses to the Suggestion that using a Product will Make Readers Better People .....	78

### List of Figures

4.1 Intertextual Relationship of the Discourse of Cosmetics. ....	42
4.2 Pie Chart Showing the Attractiveness of the Advertisements to the Reader .....	76
4.3 Responses to the Suggestions that using a Product will Make Readers Better People .....	78

## CHAPTER ONE

### INTRODUCTION

#### 1.1 Background to the Study

Economic well-being is the desire of every individual or society. In this modern capitalistic society, the aim of businesses is to maximize their returns. This is achieved through selling of more goods or provision of more services. The output from factories expanded after the 19<sup>th</sup> century industrial revolution. More goods were produced than could actually be consumed. The panacea was that consumers had to be informed about available products to possibly increase their consumption levels. The mass media served as a perfect vehicle for this, through the use of advertisements. The Encyclopedia Britannica (1980), volume 1, defines advertising as a form of communication intended to promote the sale of product or service, to influence public opinion, to gain political support, to advance a particular cause or to elicit some other response desired by the advertiser. This study wanted to examine how advertisements use linguistic and visual media to promote a product.

One of the industries that seemed to gain a lot from advertisement is the cosmetic industry. Cosmetics are made up of beauty products, which are supposed to enhance the beauty of users of the products. Initially, the industry was of limited economic importance. However by the 20<sup>th</sup> century it had become a multibillion-dollar industry. The Encyclopaedia American Vol. 8 (1979:34) explains the phenomenal growth:

An important factor in the burgeoning sales of the cosmetics industry has been the increasing use of cosmetics by men .... To-day the cosmetic industry credits its growing to the emancipation of women and the availability of the mass media to inspire and instruct.

This clearly shows that the cosmetic industry owes its fast growth to the effective use of advertisements. Therefore, there is a need to find out how the advertisements used language and other visual images to achieve that growth.

Advertisements take different forms. These forms include: billboards, posters, neon signs, radio and television advertisements, and advertisements in the print media (newspapers and magazines). All these different forms have similar features, and share the same objectives. This particular study looked at advertisements in the print media. This is because the print media has

higher circulation figures and targets a wider readership. Equally, these advertisements are more durable since they can be kept and retrieved for reading at a later time when one is relaxed. Advertisements ensure that they gain maximum effect on the audience within the limits of space and time. The producers therefore select words and images that best articulate their messages. These messages are supposed to assist the firms to get more buyers for their products, thus enabling them rake in more profits. Therefore, advertisements usually have a slogan, an explanation on the product and the reasons why one should buy it. A very high premium has been placed on the words used; hence the suggestion that the products and services help to create a better world (Lull 1996). However, the world created is not objective. It is a worldview, which sustains the objectives of the advertisers.

It is evident that mass media has been acknowledged as a powerful tool of articulating commercial interests of the powerful dominant industrial class. These owners pay for space for these advertisements. They use their power to own and control the mass media hence demonstrating their potent social power. There is a possibility of readers being manipulated to see the world through the lenses of the powerful group. Thus, advertisements are ideologically prepared to present the reality in a given way. Hodge and Kress (1991) write that the dominant industrial group uses the mass media to articulate and advance their own interests by ideologically presenting the world in an inverted form, from their point of view. However, not much attention has been paid at how language and semiotic features are used to present this reality.

From the foregoing, it has come out clearly that language has gained an increased economic importance, which has led to the extension of the market economy into public life. To achieve the interests of the advertisers, there is a great level of conscious intervention to control and shape language practices in accordance with economic, political and institutional objectives. This has prompted Haig (2001) to observe that the commodification of language in the late modernity entails an increased salience for design and aesthetics, including design of how the written language of cosmetics advertisement will construct the social identities of readers.

Such misgivings have led Inglis (1992) to argue that we consume what we read, watch or hear. He adds that media effects should be measured and monitored to see what it is doing to the social order. This is a challenge to make mass communication research go beyond the primary exposure context. On the contrary, most of the research has been on consumers by looking at

what motivates them to buy products, whether they recall contents of advertisements and whether there has been change of attitudes among readers. Little attention has been paid to how language is used to pass the message of the advertisements. This study therefore sought to examine the effects of advertisements on the social fabric of society. Special concern was placed on how language is designed to achieve that effect.

## **1.2 Statement of the Problem**

The increased economic importance of language has led to a deliberate intervention to mould language practices. This study sought to examine how advertisements construct the social identities of readers and whether readers offer any resistance reading to the construction.

## **1.3 Objectives**

The objectives of the study were:

1. To describe the language of advertisements of cosmetics.
2. To examine how social identities of readers are constructed in the advertisements of cosmetics.
3. To establish whether readers offer any resistant reading to the advertisements of cosmetics.

## **1.4 Hypotheses**

The study was guided by the following hypotheses:

1. The language of advertisement makes use of special linguistic features.
2. Advertisements of cosmetics construct the social identities of readers through the use of linguistic and semiotic features.
3. Readers do not offer resistant reading to advertisements of cosmetics.

## **1.5 Justification**

This study examined how the social identities of readers are constructed. It hoped to reveal the abuse of power in discourse. The aim was to try and stir the readers to making a critical reading of any text, to capture its truthfulness.

It is hoped that media researchers will benefit from this study, by being informed of how seemingly harmless discourse has an underlying ideological purpose.

The findings will also benefit the advertising industry, which would be interested in knowing how the readers respond to the advertisements.

It is also hoped that the findings will also contribute to the field of Critical Discourse Analysis by showing that the power abuse does not only take in discourses of conflict, but on discourses that the ordinary person enjoys reading, watching or listening to.

## **1.6 Scope and limitations of the Study**

### **1.6.1 Scope**

This study considered the construction of social identities of readers of advertisements and whether the readers gave any resistance to the reading. The study targeted cosmetic advertisements written in English. The respondents were female college students based in Kisii. All of them were between the ages of 18 and 24 years.

### **1.6.2 Limitations**

The limitations expected in this study included the following. Firstly, there was limited time span. The researcher was only given two months to conduct the research.

Secondly, the study was limited to an analysis of texts written in English. It ignored advertisements in other languages like Kiswahili, French, mother tongue etc.

## **List of Abbreviations and Definitions**

### **List of Definitions**

#### **Context**

These are factors, which influence the interpretation of a text.

#### **Discourse**

This is the use of language in communication. In this study, it included Visual and linguistic feature of advertisements.

#### **Ideology**

This is the manner of presenting reality and a worldview so as to cater for some interests of the producers of the messages.

#### **Linguistic strategy**

This is the use of language with an aim of achieving an end.

#### **Power**

This is the ability to influence other people towards meeting one's objectives.

#### **Resistant reading**

This is when the reader does not give the preferred meaning of the text. He or she either opposes what is implied in the text or gets a totally different interpretation from the one intended. In this study, resistant reading meant negative responses to the contents of the advertisement.

#### **Social actors**

These are members of society. In this study, they included readers and the characters used in the advertisements.

#### **Social Identities**

Social identity means the way a person perceives oneself as belonging to social group based on one's view towards the world or societal norms and values.

#### **Text**

This is material used to communicate. In this research, it meant the advertisements.

### **List of Abbreviations**

#### **CDA**

Critical Discourse Analysis.



## CHAPTER TWO

### LITERATURE REVIEW

#### 2.1 Introduction

In this chapter we discussed the literature review. This literature review focused on Critical Discourse Analysis, mass media discourse, the discourse of advertising and the theoretical framework.

#### 2.2 Critical Discourse Analysis

Fairclough (1992) defines discourse as different types of language used in different sorts of social situations. Hodge and Kress (1991), extend discourse to include visual images. It is therefore important to analyse how language is used (Brown and Yule 1983). This made it necessary for the study to examine how linguistic and visual features of advertisements are used to achieve the aims of addressors.

Critical Discourse Analysis, CDA, takes the view that discourse shapes society by constituting knowledge, social relations and social identities. Van Dijk (2001:115) writes that "... It is through the mental models of everyday discourse... that we acquire our knowledge of the world, our socially shared attitudes, our ideologies, fundamental norms and values...". This means that discourse is important in influencing an individual. Discourse influences how one thinks, interprets the world around her, whom she would wish to associate with and how one perceives and categorizes herself as a member of a given social group. Wodak (2001) reports findings on discriminatory discourses. She establishes that social identities of actors are constructed using three linguistic strategies. These are: referential, predicational and argumentation strategies. Referential strategies categorize actors as members of in-groups (the powerful social group) or out-groups. Predicational strategies describe the actors positively or negatively and argumentation strategies justify the attributes given to the social actors. This study aimed to establish how advertisements of cosmetics use the different linguistic strategies to construct the social identity of a reader.

CDA tries to integrate three levels of analysis (Fairclough 1989). These are the text, the discursive practice, which is made up of the process of production and interpretation of a text, and the larger social practices that bear upon it. This shows that the meaning of the text arises as

a result of interaction of the reader, the text, and the social context of the discourse. This study therefore examined how readers are constructed as customers who use given products to sustain the commercial interests of the advertisers.

The society is made up of the powerful and the less powerful. Unfortunately, the wielders of power dominate the less powerful. In discourse, this is achieved through: selecting and controlling the topic of discourse, the setting, style, interaction et cetera. Van Dijk (2001:117) writes: "CDA should focus in the production and reproduction of power abuse and domination. Wherever possible it does so from the perspective consistent with the best interests of the dominated." This means that it is the advertisers who have the power to write the text to achieve their own interests. This study looked at how advertisements serve the interests of the powerful through the construction of the social identities of readers.

Commenting on the use of ideology in texts, Wodak (2001:3) argues that:

... CDA makes it possible to analyse unequal power relationships. Dominant structures use power and ideology to make linguistic conventions to take a natural form. These are taken as given. Resistance is seen as breaking of conventions, of stable discursive practices.

Ideology is the worldview manifested by a person. Thus, in advertisements, the worldview presented is from the perspective of the addressors. Wodak's argument is that ideologies are used to establish and maintain unequal power relations. It is the interest of CDA to expose these ideologies and to make the readers aware of how the worldview they embrace is not in their best interest. This study therefore examined how linguistic and semiotic features of advertisements have ideological leaning.

Some scholars have argued that texts have ideological contents. Vestergaard and Schroder (1994) cited in Burton (1997), suggest that the most coherent and accessible version of the popular ideological universe can be found in textual messages, which readers consume regularly because people find pleasure in them. Consequently, advertisements are no exception.

Van Dijk (1997) adds that previous knowledge and beliefs of the readers influence the decoding of the text. He states that ideologies form frameworks for interpretation. The ideologies organize attitudes about elements in society. Van Dijk sums that if it is possible to control a reader's attitudes, then the reader will act in the best interests of the producers of ideologies. This study sought to establish whether readers offer any resistance to the preferred interpretation of

the text. Fairclough (1992) says that all texts construct for their readers a reading position. This means that each of the reader is addressed as an individual. This constructs an imaginary reader. As an actual reader, one negotiates with the constructed reader position. In emancipatory discourse, readers challenge the views of the world set up in discourse. Thus, any critical reading should challenge the ideological assumptions of texts. In this study, readers responded to questionnaires to indicate whether they offer any resistance to the reading of the text.

Hodge and Kress (1991), stress the fact that anything in society can be a sign. They add that signs have no significance unless users recognize them. The argument shows that all visual and linguistic features of all advertisements act as signs. This study looked at how readers interpret the signs used in advertisements.

### 2.3 Mass Media Discourse

Mass media is a collective term for television, radio, cinema and the press. The main intention of mass media is to pass information to large audiences at a go. Mass media is used in society for entertainment; provide information, and mould public opinion and standards (Crystal 1992). However, this study only looked at the print media. This is because the information in the print media is more durable than that of the electronic media. Magazines and newspapers can be read, kept and re-read later by the readers. As a result, the reader is constantly interacting with the information. The print media was also selected because it combines both written and semiotic elements compared to other forms of media. Television makes use of visual and audiovisual elements, but it is not accessible to many people. Secondly, an advertisement on television lasts for only a few seconds. On the other hand, radio also makes use of audio aspects of communication but it lacks the visual component of the communication process

Mass media occupies a central role in society. However, the discipline is viewed with a lot of suspicion. This is because mass media are seen as tools that the owners of industries and other powerful people use to perpetuate their power, wealth and beliefs. Lull (1996:7) says:

The ongoing manipulation of public information and imagery constructs a potent dominant ideology which helps to sustain the material and cultural interests of its creators... their power or dominance stems directly from their ability to publicly articulate their preferred systems of ideas. Ideology has force; therefore it can be represented and communicated.

This means that messages, which carry the ideological views of the addressors, are amplified and given legitimacy, apart from being distributed to large audiences. Repetition of such messages sends ideas deep into audience members' mental views of the world. This study examined how advertisements construct the worldview of readers and thus constructing their social identities.

Lull (1996) adds that owners and managers of media industries produce and reproduce their views more easily than other social groups because they manage key socializing institutions. Hence, their points of view are constantly and attractively cast into the public arena. Wales (1991:293) reinforces this suspicion:

In the case of mass media...here the chief anxiety relates to the use of language to convey truth... we are confronted with the results of language selection: someone has made a decision about what shall be communicated and what withheld....

This view shows that the reader encounters carefully selected discourse, which best achieves the interests of the addressors. The study wanted to examine how advertisements use linguistic and visual features to communicate. The discourse of mass media therefore is seen as an arena where power and ideology are sugarcoated and paraded to the reader. Their impact on the reader is tremendous. The readers are organized into synthetic communities of consumers of same products. These communities may not exist in real life situations, but are present in the minds of the readers. Hodge and Kress (1991: 46) write that mass media is invested with power and ideology. They argue that, "The mass media act like communication technologies of the past... in having to construct communication exchanges that bind different participants into an effective community so that they can be subjects to effects of power".

However, it is not expected that the reader receives the message passively. Wodak and Meyer (2001:7) have this to say: "...the language of the mass media is scrutinized as a site of power and struggle, and a site where language is apparently transparent". In a sense, the reader is expected to question some of their information that finds its way to the mass media. Thus, a discerning reader may strive to deconstruct the discourse and find out what is being communicated. If it turns out not beneficial to her, the reader may then question the claims and worldview in the discourse. Therefore, this study observed how the reader interacts with the text and whether there is any resistance to the preferred interpretation.

Despite the huge impact of the mass media on human beings, most research has been based on monitoring the memory, and recognition of products exposed in the media. Little interest has been shown to examine how the mass media affects the social order, knowledge and values of people. Fry et al (2000:520) outline some of the shortcomings of mass media research: "Mass communication research must extend its research focus beyond the primary exposure context...". They further argue that mass communication research has assumed that what a text means to a reader is fixed at that time. They proceed to write that critics have tried to identify significant features distinguishing particular texts. These texts are detached from the audiences who receive and interpret them. This study therefore looked at how readers would interpret advertisements.

## **2.4 Advertising Discourse**

McDonald (1995) says that advertising can do the following: convey information, alter perceptions and attitudes, direct actions, provide reassurance, remind and give reasons for buying. All these tend to manipulate the reader to see the advertisement from a certain point of view. It is quite evident that the advertisers intend to alter the way the addressees perceive different things. The advertisers aim to achieve their goal of selling the products. This goal may not be in tandem with the needs and expectations of the reader. Consequently, this study intended to reveal how readers are influenced by advertisements.

The language of advertising is used so as to serve a particular communicative function. The function is to inform and persuade the addressees to use the advertised products. Advertisers achieve their aims by using language in a special way. They select specific linguistic forms from their repertoire, which best bring out their message. In case the existing language is inadequate, new words are formed and the existing ones are used creatively by expanding their usage (Pullum and Scholz 2001). The typical features of the language of advertisement include the following: hyperboles, neologisms (coinage of new words), modification of noun phrases by adding suffixes, use of short sentences, use of 'weasel' words (words that mean nothing), use of imperative sentences, repetition of words and phrases, humour, colloquial language etc. The study went further to establish if the advertisements of cosmetics conformed to these features and whether there were other features, which were typical of these advertisements. Other scholars like Crystal and Davy (1992) wonder whether there are some specific features which capture the attention of readers, make people remember products, praise products and persuade readers.

Crystal (1992) points out that the language of advertising is laudatory, positive and unreserved. He adds that, the vocabulary is vivid, has figurative expressions, deviant spelling and vague construction. Hodgson (1984) suggests that, in advertisements, every word counts and must earn its keep. This study went a step further and examined how these features help to construct the social identities of readers.

Advertisements are treated with suspicion. Fairclough and Wodak (1997:259) decry: "There is for instance widespread cynicism about the rhetoric of commodity advertising...". Such views guided this study to examine how advertisements use language and visual features to present their messages in a way that influences the readers' construction of meaning.

Advertisements have set to achieve a lot in persuading the individuals, to the point of subtly manipulating them. They strive to make the audience see the world from the advertisers' point of view. (Lull 1996) writes that commercial advertising often suggests that products and services help to create a better world. The worldview created sustains the commercial interests of the addressors. Walton and Davis (1983:168) say this: "... the imagery of tobacco advertising functions through being chosen to legitimize and perpetuate certain worldview that is commercially advantageous to the industry... ". This shows that an advertisement may be appealing to the individuals because they see certain aspects of real or the desired self – identity through reading that advertisement. This study therefore wanted to establish the social identities constructed for readers by advertisements.

Walton and Davis (1983) argue that advertisements force readers to make implications, which are in the advertisers' favour. This tends to place the locus of interpretation in the receiver. Inglis (1992) adds that the power and imagery of advertising creates a world in which there is glamour in consumption of products. Such views facilitated the aim of this study to establish how advertisements present reality and to establish whether there is any resistant reading.

Mutai (2002) analyses the functions of advertisements in society. She examines them using Roman Jakobson's theory. She was only interested in demonstrating the communicative function of the advertisements. However, this study proceeded further by examining how advertisements construct the readers' worldview and whether the readers resist or embrace it.

Hodge and Kress (1991) analyse a Marlboro cigarette billboard. They concluded that the readers' social identities are constructed through the ideological content of the advertisements.

This study also examined how the social identities of readers are constructed. It also established whether the readers offer any resistance to the construction.

## **2.5 Theoretical Framework**

This study was based on Critical Discourse Analysis (CDA), which suggests that discourse and society shape each other. Fairclough (1989) argues that any analysis should be in three dimensions. That is: the analysis of the text, the discursive practices entailing production, consumption and interpretation of texts, and the social practice in which the text is embedded. Fairclough and Wodak (1997) outline that discourse constitutes knowledge, social identities and social relationships between groups of people. This means that in every discourse, knowledge, social identities and social relationships are being constituted and reconstituted. This study thus examined how social identities of readers are constructed in advertisements.

CDA acknowledges power as crucial in shaping discourse. Critical Discourse Analysis is concerned with the relations of power between different actors in the society. This relationship is based on dominance. One group is dominant while the other is subordinate. Usually, the powerful people use their power to dominate over the others. Such abuses of power are the main interest of CDA. It is generally accepted that language on its own is not powerful. However, it gains power through the use that powerful individuals make of it. These uses include commercial ones. A perfect example is the use of advertisements. Van Dijk (1997) expounds that there is abuse of power by the powerful through investing discourse with ideology. CDA anticipates the dominated to struggle against this domination. As a result, CDA makes solidarity with the oppressed by revealing how they are manipulated. CDA expects them to resist. The resistance may not be successful, what is important is its presence. Powerful economic forces produce advertisements. The ideology used must serve commercial interests of the powerful. This study looked at how advertisements serve these interests and whether there is any resistance to the ideology advanced in advertisements.

Ideology is crucial for CDA. Ideology is about positioning people in given ways as social subjects. It presents social reality about individuals or the community in which the social actors live. Almost always, it's a reality, which sustains the interests of the socially powerful. The ideology is encoded in the discursive practice in various symbolic forms. Critical Discourse Analysis includes the use of non –linguistic elements as part of discourse. Visual features

combine with linguistic features to create a text. Hodge and Kress (1991) explain that in social semiotics, language and any visual images can be ideologically encoded; hence they have a symbolic meaning. This argument reinforces the view that, anything in society can be a significant sign. Some particular words implicitly gain importance. Such words include 'freedom', 'justice', 'revolution', 'peace' etc. The underlying ideologies naturally become accepted as everyday discourses. The role of CDA is to unmask and demystify ideologies and show that the ideologies do not really cater for the needs and interests of the consumers of the discourses.

Moreover, CDA takes the concept of history strongly. Discourse is located in a definite time and space. There is need to understand the social and historical processes involved in the production of texts and their interpretation. Therefore, a total understanding of the context of a discourse is paramount. This context includes all the necessary background information for the topic under study. The different discourses, which are related to the text under study, form part of the context of the text.

Finally, CDA is interested in making a critical analysis. The intention is to make the text transparent by explicitly revealing any underlying contradictions, manipulations, ideologies and power struggles in the text. Consequently, CDA looks out for implications and presuppositions in the text. Implication arises when the speakers or writers mean much more than what they actually say or write. In other words, it is primarily the suggested meaning of the statement, which is derived from the context of the usage. Presupposition arises when the speaker or writer assumes that the hearer or reader will take what is being communicated for granted. This means that the presenters of the message assume that they are in agreement with the recipients with what is being stated.



## **CHAPTER THREE**

### **METHODOLOGY**

#### **3.1 Introduction**

In this section we looked at the research design, target population, location of the study, sampling procedure, data collection and data analysis.

#### **3.2 Research Design**

The study made use of the descriptive survey research. This design was selected because the research included describing the role of advertisements in constructing social identities, and the responses the readers gave to the construction of social identities. The survey was used because we could not deal with the whole large population and so had to deal with a selected sample.

#### **3.3 Target Population**

This study targeted female college students aged between the ages of 18 and 24. Female students were selected because women are the leading users of cosmetics and the majority of advertisements on cosmetics are on products used by women. The study was interested in ladies aged between 18 and 24 years because this age is crucial in determining what one wants to become and how she wants to be seen by others in society. It is also assumed that students at this age have cultivated a reading culture; hence they are in constant interaction with advertisements in the print media. College students were selected because it was assumed that most of them had pocket money, and so could afford buying the publications. Those with inadequate funds were assumed to borrow the publications from their friends.

The study also targeted commercial advertisements of cosmetics in the print media. The targeted advertisements were in English language. This language was selected because the researcher is taking a course in Master of Arts in English.

The print media was selected because of the ability of magazines and newspapers to be stored and retrieved for later reading. This meant that readers interact more with the advertisements, unlike the electronic media advertisements that are not durable and readers do not read them when relaxing.

Advertisements of cosmetics were selected because studies have shown that the cosmetic industry has grown fast due to the influence of advertisements on the products. Therefore, there was need to find out how language had been used to achieve this fete.

### **3.4 Location of the Study**

The study was carried out in Kisii municipality, in Kisii central district. Kisii district was selected because of its convenience to the researcher. Firstly, the researcher was not on study leave, which meant that he had to juggle his job together with the research. To be able to do that, he had to carry out his research near his workstation. Secondly, the researcher faced financial constraints, which limited his travelling far. Thus, carrying the research within the district was more affordable.

### **3.5 Sampling Procedure**

The researcher purposefully selected four publications. These are: 'The Daily Nation', 'The Standard', 'Parents' and 'Eve'. The first two are newspapers while the other two are magazines. The researcher decided to use advertisements from both newspapers and magazines so as to get a variety of the advertisements.

Five advertisements were purposefully selected from each of the four publications. This brought up a total of twenty advertisements. This number was taken to be the sample size. The number was considered adequate because of the awareness that a single text may generate large volumes of data after undergoing a critical discourse analysis (Van Dijk 1997). Hence it was anticipated that the number would generate enough data for analysis.

Three colleges were also purposefully selected. These are: Kenya Medical Training College, Egerton University – Kisii Campus and Gusii Institute of Technology. These colleges were selected because they admit students from all over the republic. This means that the admitted students come from diverse social, regional and religious backgrounds. Therefore, the selected sample would be representative of typical students anywhere in the republic.

Thirty students were selected and were required to give their responses to the advertisements. Ten students were randomly selected from each institution. Each of the students was provided with a number. Thereafter, the researcher used a table of random numbers to select the students.

### **3.6 Instrumentation**

The researcher prepared the questionnaire and discussed with his supervisor for expert judgement on its validity.

A pilot study was carried out among thirty St. Philip College students. Only 19 students returned the questionnaires. The respondents provided the relevant information in all the questionnaire items. The researcher used the response rates to adjust the mode of administration of the questionnaire during the actual research to ensure a high response rate.

### **3.7 Data Collection**

The research relied on primary data. The advertisement generated data, which was pertinent in providing semiotic and linguistic features as identified by the researcher.

The researcher administered questionnaires to gauge how the readers responded to the construction of social identities. There were some four questions, which required the reader to focus on what the advertisement was all about. The questions were supposed to encourage the respondent to read the advertisements. The questions also sought to reveal which social identities the readers constructed for themselves. The main aim of the questionnaire was to get data, which revealed whether the readers resisted the identities, which were constructed for them. The research used a statement and asked the readers to respond to it along a rating scale.

The researcher personally presented the questionnaires to the respondents and waited for them to finish responding before collecting them. This method of administration ensured that the response rate was 100 per cent.

### **3.8 Data Analysis**

The data to be analysed was in form of advertisements and responses from the readers. The percentages of readers who offered resistant reading were also computed.

#### **3.8.1 Text Analysis**

This involved the following:

1. The linguistic features of the advertisements were described and their function in the texts was explained.
2. The semiotic features of the advertisements were identified and accounted for.

3. The linguistic strategies that are used to construct the social identities were identified and discussed.

### **3.8.2 Analysis of the Discursive Practice**

The study involved checking out how the reader interacts with the text. Of special interest was whether the readers offered any resistant reading. This was possible through analyzing the questionnaires filled in by the respondents. The responses were computed in percentages. Tables and pie charts were used to graphically present the results.

### **3.8.3 The Analysis of the Social Practice.**

It involved an analysis on how these advertisements contribute to the social and hegemonic relationships and their well-being. The context of the advertisements was described. The context included the historical context and the interdiscursivity and the interrelationship between the various texts. The historical context entailed relating the text to the widest possible events in the society. All these analyses were to show how the advertisements enhance the commercial interests of the advertisers. The ideological effects of the advertisement and the manifestations of power relations were also analyzed. In this case, how the social identities of readers are constructed in the text.

## CHAPTER FOUR

### RESULTS AND DISCUSSION

#### 4.1 Introduction

In this chapter we described the language of advertisements of cosmetics and examined how semiotic and linguistic strategies construct the social identities of readers. We also examined whether the readers offer any resistant reading of the construction of the identities. The texts were analyzed using critical discourse analysis. Simple descriptive statistics, through usage of percentages, was used to analyze the quantitative data. The data analysis was in line with the objectives of the study. The discussions and analyses were under the following subsections:

- A brief description of the advertisements.
- Linguistic features of the advertisements.
- The context of the advertisements on cosmetics.
- Use of linguistic features in the construction of social identities.
- Use of semiotic features in the construction of social identities.
- Level of resistant reading among respondents.

#### 4.2 A Brief Description of the Advertisements

Before we analysed the advertisements, it was important to describe them for easier understanding of the analysis. The summary included the product being advertised, and the gist of the advertisement as perceived by the researcher. The description would be easily understood if we describe each advertisement separately. A sample of the texts can be found at the appendices' section.

##### (1) Fair and lovely cream

Three ladies give their testimony on how the product has improved their appearance. They show pictures of their faces as proof.

**(2) Johnson's baby oil**

A mother and child appear in the advertisement. The text praises the power of the product to make one have a smooth skin.

**(3) Nivea deodorant**

There is a picture of a man and woman. The text argues that the product provides protection.

**(4) Nivea Visage lotion**

There is a face of a woman smiling. The text argues that using the lotion makes a woman admirable.

**(5) Fair and Lovely cream**

The advertisement has a picture of fair and lovely tube. The text explains the ability of the product to make one appear youthful.

**(6) Justine's skin care and products**

The text has pictures of different Justin's products. The message passed across is that using the product makes one become beautiful.

**(7) Nivea body lotion**

There is a picture of a lady. The text praises the product for making one's skin clear and radiant.

**(8) Sofn'free hair treatment**

There is a picture of a lady who has very long hair. The product is said to make one's hair strong.

**(9) Sofn' free oil moisturizer for hair**

A lady's picture appears in the advertisement. The product is said to moisturize and condition one's hair.

**(10) Simply sparkling perfume**

There is a picture of a perfume container. The message is that one feels young and careful when she uses the product.

**(11) Nice and Lovely lotion**

There is a picture of a lady who is applying the lotion on her body. The lady gives a testimony on her improved skin after using the product.

**(12) Bio-oil**

An actor writes a letter providing testimony that her sister's skin has improved after using the said product.

### **(13) Lady Gay lotion**

There is a picture of Lady Gay lotion superimposed in a frame. The text argues that using the lotion makes one become quite beautiful.

### **(14) Gold touch cream**

There is a picture of a lady who gives a testimony how the cream has made her skin better.

### **(15) Johnson's P.H.5.5 Cream**

A woman is seen smiling in the text. The text gives a period in which the user's skin improves.

### **(16) Naturally fair cream**

A woman's face appears in the text. The text states that the cream makes one's complexion lighter.

### **(17) Fairever cream**

There is a picture of a woman who is smiling. The text says that the product makes the skin complexion fair.

### **(18) Nice and Lovely hair food**

There is a picture of a lady who is smiling. The text shows the ability of the product to make one's hair strong and beautiful.

### **(19) Fair and Lovely cream**

There are pictures of two plants i.e. a cactus plant and a rose flower. The message of the text is that the product assists one to become fair without bleaching her.

### **(20) Limara lotion**

A picture of a smiling lady about to bite a watermelon is shown. The text argues that the product makes one skin moisturized.

## **4.3 Linguistic Features of Advertisements**

The researcher looked at various linguistic features of advertisements as discussed below. The discussion dwelt on showing the various features of the language of advertisements, and the likely purpose of those features.

### **4.3.1 Foregrounding of Graphological Features**

Foregrounding shows how language in a text stands out from the normal usage. Graphology deals with the writing system of language, together with its punctuation system. Graphological

features also show the visual appearance of letters, which form words. The advertisements had various features, which were a departure from the normal usage of the language. The main aim of foregrounding is to make particular words in the text more prominent than the others. The prominence is important in capturing the attention of readers and making the prominent words more recognizable, hence more memorable to the reader.

The following graphological features stood out: use of large and bold letters, letters written in italics, capital letters used within statements and use of numerical figures.

#### 4.3.1.1 Use of Large and Bold Letters

Some words in some of the texts appeared larger than others. The words in large font appeared more prominent. The letters were also made bold.

Text (1) had the following letters, which were in large font and were bold: '**Our fair and lovely experiences**'. These words were written in red colour while the rest of the text was in black.

Text (2) had the following words in large font:

Lock baby softness into your skin too.

Text (3) also had letters in large font and which were bold:

FEEL THE PERFECT PROTECTION

NIVEA Deodorant.

In this last example, the word Nivea is bolder and larger in size than all the other words in the statement. This makes the words to be more recognizable in this text.

We also see that text (4) has words, which are larger than the others, and appear bold. For instance:

**CONTROL YOUR SKIN'S**

**SHINE**

The words 'control' and 'shine' are bold and large compared to the others. This makes them to be easily recognized from the rest of the text. Similarly, at the bottom of this text we have a statement, which appears in bold and large letters:

**NIVEA VISAGE. CONTROL YOUR SKIN'S SHINE.**



This statement communicates the power of the product to maintain one's shine. It makes it easier for the readers to pay attention to it because of its prominence. Other examples of use of bold and large letters can be found in appendix c.

We

#### 4.3.1.2 Letters Written in Italics

Some parts of the texts were written in italics while the rest of the text was in normal orthography. For example, text (6) had the whole text apart from the heading written in italics. The following statements were in Italics:

You know you're beautiful

You can feel it.

It's there...

Text (5) also had part of the text written in italics:

Fair and Lovely

With Nutrich works

In just 4 weeks

Leaving....

The text in italics was easier to identify and recognize. Hence, it was meant to attract the attention of the reader.

#### 4.3.1.3 Capital Letters used within Statements.

Instead of some words being written in small letters because of appearing within texts, they used capital letters. This usage of capital letters in the wrong places makes the particular words to stand out.

For example in text (2), we have the following example:

...as soft as baby's, use JOHNSON'S Baby oil.

In this case, the word 'Johnson's' is made more recognizable by appearing in capital letters. The aim is to make the readers recognize the name of the product.

Text (3) has the name of the product appearing in capital letters. This is shown below:

NIVEA deodorant provides you with effective protection.

Another example of use of capital letters is brought out in text 4:

The new products of NIVEA visage are specially developed.

From the example we can see that the name of the product, Nivea, is in capital letters.

Text (15) also depicts the misuse of capital letters in the statement below:

JOHNSON'S P.H 5.5 Fair complexion cream

We can see that the name of the product is given prominence, just the same way as the other products seen above.

#### 4.3.1.4 Use of Numerical Figures

While the rest of the text was in normal writing through the use of words, any mention for numerals was indicated by figures and not words. Therefore, the figures appear easy to pick out from the text, than when the numbers are indicated in words. Consider the examples below.

Text (2) had the following statement:

Applied to wet skin it locks in 10 times more than many lotions or creams.

As seen in this example, the use of the figures makes the power of the product conspicuous to the reader. The reader is shown that the product works better ten times more than other lotions.

In the same note, text1 has the following sentence:

The world's No.1 is your No.1.

The numeral No.1 stands out from the other words. The aim is to make the reader realize that the product is the best in the market.

The advertisement number (12) also has numerals used in the text:

Noticeable improvement within 3-4 month period.

Prominence is accorded to the period, which the product takes to bring about changes on the individuals' appearance.

Text (13) uses numerals to bring about the modern state of the product, to show that the product was made in that specific year indicated in the text:

New lady gay 2004.

From text (16) we have the following example:

DISCOVER FAIRNESS IN 4 WEEKS NATURALLY.

The period that would last before the users of the product note the difference is indicated in numerals.

### 4.3.2 Over Usage of Adjectives

Adjectives were used extensively in these advertisements. Most of these adjectives were evaluative of the products, which were advertised, or the users of the products. They aimed to present the products positively, hence the usage of positive adjectives. These adjectives aimed to make addressee aware of the power of the products to change one's appearance for the better.

Text (1) has the following examples:

It is **gentle** and **safe**

My fair and lovely is **the best**

... leaves your skin soft, **smooth** and **supple**

The product is described using positive adjectives. The product is depicted to be gentle and safe to the users. Equally, the product is stated to be best in the market. On the other hand, the users of the product are assured of the positive effect of the product on their skins. One's skin becomes smooth, silky, soft and supple after using fair and lovely.

Text (6) has the following usage of adjective:

You know you're **beautiful**

The example illustrates how the addressee is said to be beautiful. This meant to encourage her to use the product.

Another usage of adjectives is depicted in text (4), which advertises Nivea body lotion. The example is as follows:

Brings back your fair, **youthful** skin.

The addressor is promised that her skin will become fair and youthful if she uses the product.

Text (8) has two sets of adjectives. The first one is a negative evaluation of one's hair and the other is a positive description of the hair after using the treatment. Here are the examples:

Bring **dry** and **damaged** hair back to life.

The two adjectives above show that one's hair is not appealing before using the treatment.

Adjectives are also used in the text on nice and lovely lotion. The addressors use positive adjectives to describe her feelings after using the product. The examples are seen next:

I feel **nice**

.... My skin leaving is **soft, smooth** and really **nice**

The narrator presents herself positively through the usage of positive adjectives, bringing out her best characteristics. In this same text, the product is also described positively:

... in its **modern sleek** bottle

... The **new** Nice & Lovely Body Lotion

As seen, the lotion is praised through the usage of adjectives. It's said to be modern, sleek and new. New is compared to a product that is old. This term reinforces text 13 that implies that new is better.

Adjectives are also found in text (11). The lotion is praised through use of a positive adjective:

The **New** face of Lady Gay

The product is said to be new. The adjective new is also used elsewhere to praise the product in these statements:

... an alluring **new** rose-scented perfume

... a **new** pack that's as **pretty**...

Similarly, the users of the lotion are brought out positively through the use of adjectives. Consider this example:

... to leave skin feeling **softer** and **smoother**....

In this example, the user's skin is said to be smoother and softer than it was before she used the product.

Text (14) makes use of adjectives to describe how the addressor feels about herself:

... leaving it **soft, smooth, fresh** and moisturised all day long

The narrator, as seen, gives a testimony on how the product has made her skin soft, smooth and fresh.

Furthermore, advertisement 16 makes use of the following adjectives:

... You get a **healthy, glowing, fair** skin.

The addressee's skin is praised because of the positive effect of the cream on her.

The addressee is described using positive adjectives in text 18. Her hair is given positive description as seen:

... give your hair a **healthy**, sheen, leaving it **strong** and **beautiful**.

Truly **sensational** hair

Lastly, text (20) describes the power of the product to make one's skin smooth and supple. The text uses adjectives as follows:

... Leaves your skin feeling **smooth** and **supple**....

In brief, we have seen that the advertisements of cosmetics make extensive use of adjectives to positively describe the products and the users of the products. In some instances, non-users of the products are described negatively through the use of adjectives.

### 4.3.3 Use of Adverbs

Adverbs are used in advertisements to show how the products work in the individuals. Advertisement number (2) makes use of adverbs as seen in the sentence:

Lock baby softness into your skin **too**.

The adverb 'too' indicates that the addressee is part of a group of people who share the same characteristics.

Adverbs are also used in text (1). Consider the following examples:

Bringing out a youthful complexion **gently** and **safely**

These two adverbs of manner (gently and safely) show how the product works on the users of the products.

Text (10) uses adverbs in the following manner:

It's a **deliciously** feminine... **delicately** laced with....

The two adverbs of manner positively describe the product's composition. This description is meant to make the addressee to admire the product.

Text (12) manifests the following use of adverbs:

Bio-oil **uniquely** non-greasy formulation

So it can be **conveniently** applied before getting dressed.

The two adverbs of manner express the view that the product works well on its users. The use of these adverbs suggests that the product in question works better than other products in the market.

We are also able to note that text (14) makes use of adverbs. An example is provided:

...to deliver you a **radiantly** fair....

'Radiantly' expresses the positive process, which the user undergoes to become fair.

### 4.3.4 Use of 'Weasel' Words

A 'weasel' word is used to evade or retreat from a forthright statement. These words avoid being specific. They can make the reader see and hear things that are not said, and believe things

that have only been suggested. 'Weasels' suggest a meaning without stating it explicitly. One ends up hearing the implied meaning and not the real meaning. The following are some of the words that were used as weasels.

Text 1 uses weasels as follows:

Try it and see the **difference**

**Special** fairness cream

The weasel word, 'difference', is meant to make the reader interpret the message to mean that she will appear better if she uses the product. The word 'special' implies that the cream is far much better than the others, which appear in the market. But, the basis on which the product is different or special than the others is not given.

Weasel words are also used in text (16). The example below shows it:

...to **help** enhance your own beauty.

The use of the weasel 'help' makes the advertisers to avoid saying that the product makes people beautiful. This means that nobody will accuse them of promising to do what is impossible, since they only promised to help.

The advertisement on Gold touch cream, text (14), has examples of weasel words as seen briefly:

...Get a **fresh** beautiful face retouch. Gold touch Beauty cream is **enriched** with natural jojoba.

Usage of the term 'fresh' is meant to make the readers feel that the cream will make their appearance better. The term 'enriched' suggests that the cream has been improved. The exact details of how much of the natural jojoba has been used to enrich is not given. However, the overall message put across is that the product has undergone improvement.

Similarly, text (15) has the following weasel word:

A **unique** blend of natural soy....

This word 'unique' is meant to make the reader feel that the product is superior to other creams. Despite this assurance, no specific details are provided on how this product is different and unique from the others.

Another weasel word is found in text (20). This is seen as follows:

The **improved** formula leaves your skin....

The term 'improved' is equated with a better product. However, the advertisers do not outrightly state that the product is good. They only state that it is better than it was previously. However, the readers may take 'improved' to mean that the product is better than others in the market.

Other examples of weasel words are seen in covert comparatives and superlatives. This occurs where the comparison is indirect. One of the parties or products being compared to is unstated. Consider these examples:

Text (1):

My fair and lovely is the **best**

The word best implies a comparison with another product that is not stated. This word is a superlative. The reference is towards the competitors' products. This weasel word avoids making an overt comparison due to advertising ethics.

Text (8):

...make it **stronger, healthier**

Text (13):

To leave the skin feeling **softer, smoother...**

The comparison in the above examples is indirect. The person with whom the actors are compared is unidentified. The actor is smoother, stronger and softer compared to whom? Most likely the user of these products is compared to the non-users.

#### 4.3.5 Use of Specialized and Technical Terminologies

The advertisements of cosmetics made extensive use of technical terminologies that overwhelm the reader. These terminologies include the ingredients, which are used to make the products. The most likely reason these terminologies are used is to take advantage of the addressee's ignorance to these terms. By so doing, she will take these terms to mean that a lot of effort, research and skills have gone into formulating the product in question. Thus the message is carefully produced with the consumer in mind.

Text (4) has the following illustration:

With **mattispheres & active shine regulator**

...& purifying **micro-scrubs**.

As seen in the above examples, it is difficult for an average reader to make sense of those terminologies.

Text (1) presents the following terminologies:

Fair & lovely with **Nutrich**

... **UVA** and **UVB** sunrays

The terms Nutrich, UVA and UVB do not make sense to a reader who is not conversant with these technical terms.

The same use of complex terminologies is noted in the text 4, which advertises Nivea body lotion. The text manifests the following:

With **vitamin E & liquorice** extracts

One needs a Biochemistry dictionary to understand the meaning of these terminologies.

Equally, text (8) uses technical words in the advertisements. Hence, the illustrations:

Sofn'free treatment plus with **ceramides**

The **reconstructing** conditioner

The text proceeds to explain how these mentioned chemicals work on the user's hair. From the text, we learn that 'ceramides' protect the hair against damage from the environment while the 'reconstructing conditioner' reduces hair breakages and split ends. However, the text falls short of revealing what 'ceramides' and the 'reconstructing conditioners' really are. It explains them in terms of what they do.

The use of technical terms is prevalent in text (9). Here is an example:

... new **Keravite** in sofn'free free shine oil moisturizer.

'Keravite' is a technical term. Hence, for the sake of uninformed readers, the text explains that Keravite is a unique protein extract that repairs and strengthens damaged hair.

Text (13) has the following technical term:

... delicately laced with floral tones of **magnolia**.

A technical term, magnolia, has been used within the text, with little explanation on what it really is.

Text (14) on manifests the following use of technical terms:

... is enriched with natural **jojoba, Almond** and **chamomile** oil ....

The meaning of the terms is not provided. It is left to the individual reader to assume that the ingredients are instrumental in making the users' skins better.

Other examples of technical terms used among the advertisements of cosmetics include the following:



- (i) Text (16):  
... combines with other skin lightening agents like **Spanish saffron**  
Saffron is a very expensive spice. The implication is that one has to be special to be a user of this exotic product.
- (ii) Text (17):  
Introducing the fairness cream with **saffron** and milk
- (iii) Text (18):  
Enriched with herbal oils of **Aloe Vera** and **jojoba**...
- (iv) Text (20):  
Thanks to the rich natural ingredients **Aloe Vera, jojoba oil** and **vitamin E**.

#### 4.3.6 Use of Testimony of the Users of the Products

The advertisements on cosmetics used the testimonies of users of the product to persuade the addressors to use the products. The testimonies involve the users confessing the positive changes they have undergone or have watched people undergo the same changes. The confessions are about 'real' people who use the products. The confessions are meant to make the addressees use the advertised products.

The first example is text (1). Three ladies explain how using the cream has improved how they look. Here are some of the testimonies:

... because I have naturally fair complexion my friends keep on asking me what I am using on my face.

... it leaves my face smooth and silky just the way I like it.

Text (11) has the addressor revealing how she has benefited from using the product. This is how the testimony is brought out:

I feel nice

... Smoothens my skin leaving it soft, smooth and really nice.

The addressor in text (12) reveals how her sister has had an improved skin after using bio-oil. The testimony is seen below:

...not only was my sister left without a single stretch mark, but her skin generally has never looked better.

Another testimony is seen in text (14). The illustration is seen below:

...replenish my face leaving it soft, smooth, fresh and moisturized....

In this testimony, the addressor highlights how her skin has improved after using Gold Touch cream.

#### 4.3.7 Use of Similes

Similes were used in some of the advertisements. They assist in creating an indirect comparison between two things that are unrelated. The use of similes helps to show that using a product will make the user appear good as something that has those qualities.

Text (2) exhibits a simile:

To help keep your skin naturally glowing and **as soft as baby's**

The addressor's skin is said to improve and become as soft as a baby's, after using the product. This comparison is meant to encourage people who want to have skins as soft as a baby's, to use Johnson's oil.

Furthermore, the text (13) makes use of a simile. The simile makes comparison of the package of Lady Gay, to the beauty of a picture. Consider this:

...new pack that's **as pretty as a picture**.

#### 4.3.8 Use of Affixes

The advertisements made use of new words, which were formed, by use of suffixes. These words strove to bring an accurate description, which ordinary words were not able to achieve. Due to the inadequacy of ordinary words to best represent the feelings of the addressors, they coined new words.

Text (2) has a new word formed by adding a suffix. Consider this illustration:

Lock **babysoftness** into your skin...

The word 'babysoftness' depicts a unique type of being soft which can only be understood by using a familiar word (baby), considering that we all know that babies have soft skins. Thus, we have babysoftness.

Addition of suffixes to words is also noted in text (3). It has the following example:

... Provides you with effective protection and a feeling of **freshness**

This word is derived from the root word 'fresh'. The suffix "ness" was added to this word. Over time, 'freshness' has been used as a normal word, yet it is just a derivation. In this text, the word

is not a new coinage, but its using a coinage that has existed over time. The use of the word 'freshness', in this case, talks of a permanent state. A noun has been derived from an adjective. Nouns normally depict permanent states. This is compared with the adjective 'fresh', which only shows a temporary state. Thus, using the term 'freshness' depicts a state where someone is continuously fresh.

#### 4.3.9 Imperative Sentences

Imperative sentences start with a verb followed by the complement. This type of sentences lacks an explicit subject. The structure is verb+ complement. Imperative sentences are sentences that give directions or orders for the addressees to follow. They act as directives. They compel the listeners to take action. In this case, the advertisements on cosmetics used imperative sentences to make the addressee buy the products which are advertised, or take action to improve their physical appearances.

Text (1) has the following example of an imperative sentence:

Try it today and experience a positive change.

This imperative sentence aims to compel the addressees to use the product so as to gain a positive experience.

Text (2) has used an imperative statement that acts as the title of the advertisement. This is shown below:

Lock babysoftness into your skin.

The sentence intends to make the addressee realise that she needs to do something to achieve a baby-like skin.

Further still, text (3) uses an imperative sentence. The title of the text is an imperative statement:

FEEL THE PERFECT PROTECTION

The addressee in this instance is encouraged to think about her protection, which is only possible through using the deodorant.

Imperative sentences have been extensively used in the text (4). The title of this text is an imperative sentence. Consider the illustrations:

CONTROL YOUR SKIN'S SHINE

EXPECT UNCONTROLLED REACTIONS

The first imperative sentence is meant to reawaken the addressee's commitment on her skin's shine. She's asked to be in charge of her skin. The second sentence compels the addressee to look forward to being admired by other people. The admiration will be as a result of using the product.

Moreover, text (6) has a title, which is an imperative sentence. The illustration follows:

SET FREE YOUR MOST BEAUTIFUL FEELINGS

In this case, the aim of the sentence is to compel the addressee to make herself free by using the product.

Similarly, text (8) makes use of the title with an imperative sentence. Consider this:

Bring dry and damaged hair back to life.

As in the other examples discussed, this imperative statement aims to make the addressee take corrective measures to repair her hair. The measures entail purchasing or using the suggested Sofn'free treatment.

Text (9) also uses an imperative sentence. Here is an example, of the title of the text:

Start a Revolution!

The addressees are encouraged to start changing their appearance. The use of the imperative sentence is meant to compel the receiver of the message into taking action. The revolution can only come about through using the product.

Imperative sentences find their way to text (11):

...look and Feel Naturally Beautiful

In the above illustration, the addressee is reminded what is considered duty bound. The statement suggests that it's in order for the addressee to look beautiful. Of course, this has to be achieved by using the Nice & Lovely lotion.

Indeed, text (14) on Gold Touch cream has a title, which makes use of an imperative statement. This is seen as follows:

Get a fresh beautiful face retouch with Gold Touch Beauty cream.

This imperative statement aims to push the addressee to make herself beautiful, by using the advertised product.

Lastly, the text on Limara Lotion makes use of imperative sentences. The title consists of an imperative sentence:

Restore your skin's moisture

The above statement means to compel the addressee to make corrective action on her skin's moisture. Definitely, the action includes using the advertised product. Another imperative sentence in this text is seen here:

Experience intense skin moisturization all day long with new Limara Lotion.

The sentence above, intends to move the addressee into taking corrective action, by promising a positive experience. The experience (having a daylong skin moisturization) is available to the addressee, if she chooses to use the Limara Lotion.

#### 4.3.10 Declarative Sentences

Declarative sentences are identified by their structure, which starts with a subject, followed by a verb and then complement. Declarative sentences present ideas as facts. The ideas are normally presented as facts that are true and cannot be disputed. The intention of using these sentences in the advertisements is to make the readers feel that the information that is stated is true. Therefore, it would be foolhardy to refute or challenge what is deemed to be true.

Text (1) text has the following declarative statements:

I would like them to know the secret behind my youthful skin.

My complexion has visibly improved.

The two statements above, point out the high confidence that the addressor has on the ability of the product. She says that it has made her skin beautiful, and her complexion has improved. These are presented as facts of what has taken place. The reader is therefore bound to believe them.

In addition, text (2) on uses this declarative sentence:

To help keep your skin naturally glowing and as soft as baby's use JOHNSON'S  
Baby oil Everyday.

This sentence reveals that the product will make one's skin become soft like that of a baby, by using this product. Such ideas are less likely to be doubted by the reader when they are presented as facts.

Another use of declarative statements is seen in text (3):

Nivea deodorant provides you with effective protection and a feeling of freshness  
while caring for your skin.

The addressor reveals that the deodorant will provide protection to the addressee and make her feel fresh. This idea is presented as reality, as something, which must take place. Thus, the addressor will most likely believe the stated message.

Text (4) has this declarative sentence:

The new products of NIVEA visage are specially developed for oily skin, keeping the skin shine-free and fresh all day long.

Typically, this statement expresses the ability of the product to improve the skin's appearance. There is no shade of doubt in this statement. The product has a definite way of acting, which is presented as a matter of fact.

Declarative sentences are also used in text (6) on. Consider this example:

...Justine has a way with a skin and beauty care system created from science and nature, to help enhance your own beauty.

The declarative sentence presents the message in a factual manner. It stipulates that the product has been scientifically prepared to make the users beautiful. This proposition does not make the addressee have any doubt on the ability of the product.

Another usage of declarative sentence is seen in the text (8). The text states that the product protects the hair against the harmful effects of the environment. It argues that the product makes the user's hair healthy. The whole of this message is presented as a matter of fact, so as to increase the confidence of the addressee in experiencing the positive effects of the product. The text is seen here:

...is a revolutionary range of hair care products, specially designed to protect your hair against the harmful effects of the environment and rebuild it to make it stronger, healthier, manageable and beautiful.

Text (9) makes use of declarative sentences in the following manner:

Keravite is a unique protein extract that strengthens and repairs damaged hair.

The sentence shows the power of the product to make the user's hair strong as well as repairing it. This message is presented as a fact, hence reduces the possibility of the addressor doubting the claims made in the message.

Text (10) addresses the reader in a direct manner, using a declarative sentence. The aim is to make the reader realize that the product will cater for her individual taste. Consider this illustration:

Simply Sparkling is for the woman who is young at heart and loves a party.

In this sentence, this product is meant for a particular person. This person must be young and out to enjoy herself. By being very specific about who the user of the product should be, the message is presented in a factual manner.

The testimony in text (11) makes use of declarative sentences. Consider her testimony:

Nothing makes me feel nice like the new Nice & lovely Body lotion in its modern sleek bottle.

The addressor reveals her experiences using declarative sentences. This presents the message as part of what actually took place, a true version of the events. Therefore, the addressor is more easily bound to believe any information about the prowess of the lotion to make somebody feel nice. Other texts use declarative sentences as summarised in the appendix section of this report.

#### **4.4 Context of the Advertisements on Cosmetics**

The context of the advertisement discourse of cosmetics was looked at in terms of the historical context, the topics of this discourse and the intertextual and interdiscursive relationship between these texts.

##### **4.4.1 The Historical Context of the Advertisements**

Mankind, especially women, has used cosmetics since time immemorial. This was out of a desired to improve their physical appearance. With the advent of industrialization, the increased economic power of people led to a higher demand of cosmetics, and this coincided with the increase in output from the factories. With such large stock of cosmetics, new ways had to be sought to encourage their usage.

The use of cosmetic has gone hand in hand with the representation of what is beauty. While beauty seems to be an abstract construct which two people may not agree upon, slowly, general consensus on what constitutes beauty is arrived at. Unfortunately, it comes from other people whose interest is not beauty per se. It is this idea of beauty, which is encompassed in the beauty pageants that have mushroomed. The pageants are found from the global scene to the local level. We have Miss World, Miss Tourism, Miss Kenya, M net face of Africa, Miss Malaika, among others. It is from such beauty pageants that most women in general base their understanding of beauty. This understanding forms a basis of what they wish to become. Consequently, it is not

surprising that most of the advertisements of cosmetics use pictures of “beauty queens” to associate the products with them.

However, some of the much-celebrated forms of beauty are rather obvious, and there is nothing special in them. Apart from that, beauty seems to have acquired a “Western” orientation. When we talk of beauty pageants, the standards of evaluation are not African. Almost always, beauty is equated with being slim, tall and having a fair skin. It is this context of beauty and the use of cosmetics in enhancing this same beauty that will provide an understanding of this analysis of advertisements. Equally, we need to appreciate that the hitherto suppressed female voices in the traditional patriarchal society, have found space in the media to articulate their views. The emphasis of this gender awareness has culminated to a sense of freedom, liberation and well-being. Such views find their way into shaping and positioning of the advertisements on cosmetics.

#### **4.4.2 Topics on the Discourse of Cosmetics**

Topics in discourse mean what the participants in discourse are concentrating on their communication (Brown and Yule 1993). The commercial advertising discourse on cosmetics manifests different topics. The choice of topic is very important because it is a demonstration of power. The producer of the topic under discussion hopes that the other interactants will discuss along what has been put forward. Thus, the producers of the text control the topic choice. This is clearly a demonstration of power (Fairclough 1992). That is, power to decide what the discursive practice is about. The reader has no input in the topic, which is under discussion. People who have their own commercial interests, which they would want the readers to serve, have selected the topics. As a result, the readers get into a discursive context, which includes topics that they have no control over. From the outset, their reasoning is predetermined along given lines. One is not given room to think outside the preferred range. When it comes to discourse analysis, identification of topics is highly interpretive. The topics that are isolated depend upon what the discourse analyst is interested to establish. It is against this background that Brown and Yule (1993) suggest that the topics of discourse should be derived from all aspects of the context that are needed to interpret the text. It was with this view in mind that the researcher came up with the topics in this section.

The topics include:



- (i) Regaining of the youthful state.
- (ii) Threats to beauty and protection against these threats.
- (iii) Recognition and admiration.
- (iv) Globalization.
- (v) Femininity.

All the twenty advertisements, which were examined, were based on either one or a combination of some of these topics. The contents of these topics will be examined briefly.

#### **4.4.2.1 Regaining of the Youthful State**

The texts on cosmetics glorify youth. This youthful stage is depicted as a flawless stage. The actors are shown to have abilities of recycling themselves, in order to experience the positive state of youth. The topic suggests implicitly that being old is not admirable. The actors are divided into two parts, the old and the young. What is considered more important is the ability to belong to the youthful group. The following texts show that:

Text (1):

I would like them to know the secret behind my youthful skin.

Text (5):

Brining out a youthful complexion gently and safely.

Text (7):

Brings back your fair youthful skin.

Text (16):

... Nourishes your skin to make it look younger.

Text (19):

Fair and lovely brings back your youthful complexion.

#### **4.4.2.2 Threats to Beauty and Protection against these Threats**

The texts emphasize the dangers, which face the actors. Such dangers are harmful, to the quest of one attaining the desired beauty. A solution is offered to counter the danger surrounding one. Dangers include certain aspects of the environment, use of certain products and ageing. The protection is in the form of using the products, which are suggested. Consider these examples:

Text (3):

Nivea deodorant provides you with effective protection.

Text (8):

...Protect your hair against the harmful effects of the environment.

Text (16):

Actually chemicals bleach your skin from the outside.

Text (19):

Bleaches contain hydroquinone a dangerous chemical that is extremely harmful to your skin.

Text (12):

.... My stretch marks... all over my thighs, breasts, buttocks and tummy.... Can Bio-oil help?

#### **4.4.2.3 Recognition and Admiration**

The contents of the texts depict the special attention and recognition, which the actors receive. These actors are admired in society and everybody wants to emulate them.

Text (1):

My friends keep asking me what I am using on my face.

Text (4):

Expect uncontrolled reaction.

Text (18):

Truly sensational hair.

#### **4.4.2.4 Globalization**

The actors (addressees) are presented as members of the same group in the universe. There are no national boundaries separating them. The standards, which the members are said to possess, apply everywhere world over. This is because most of the texts talk of the 'world'. Consider these examples:

Text (1):

World's No. 1 fairness cream.

Text (3):

The World's No. 1 in skin care.

Text (5):

The World's No. 1 is your No. 1

#### **4.4.2.5 Femininity**

The content spelt out the views on what it entails being a woman. There is the suggestion of 'freedom' to choose one's destiny. Freedom, in this case, points out to the ability to participate in consumer socialization without any coercion. Consider these examples:

Text (6):

Set free your most beautiful feelings.

Text (10):

Start a revolution.

Text (11):

It is a deliciously feminine fragrance

#### **4.4.2.6 Self Improvement.**

The texts suggest that one should strive for self-improvement. This improvement is in terms of beauty. The particular aspects of beauty looked at are certain features of the hair and skin. See the following examples:

Text (9)

... Strengthens and repairs damaged hair.

Text (15):

...improves clarity and radiance.

Text (17):  
...works to deliver you a radiantally fair complexion in just four weeks.

Text (18):

...give your hair a healthy sheen, leaving it strong and beautiful.

Text (20):

...restore your skin's moisture.

#### **4.4.3 Intertextual Relationship and Interdiscursivity**

The intertextual relationship refers to the connection between different texts in terms of topics. Different texts share the same topics. Texts may directly or indirectly refer to each other. This makes it possible to reinforce an idea, which readers are forced to think about. The relationships between the different texts and topics in the discourse of commercial advertising form part of the context of the discourse of cosmetics. The intertextual relationship has previously been discussed in section 4.4.2.

Interdiscursivity occurs when different discourse types are used to communicate. This study focused on the discourse of cosmetics. However there was reference to other documents, which acted as texts. For instance, there was reference to legal discourse in terms of Kenya Bureau of Standards regulations. This brought about interdiscursivity. The following examples demonstrate:

Text (16):

Chemicals actually bleach your skin.

Text (19):

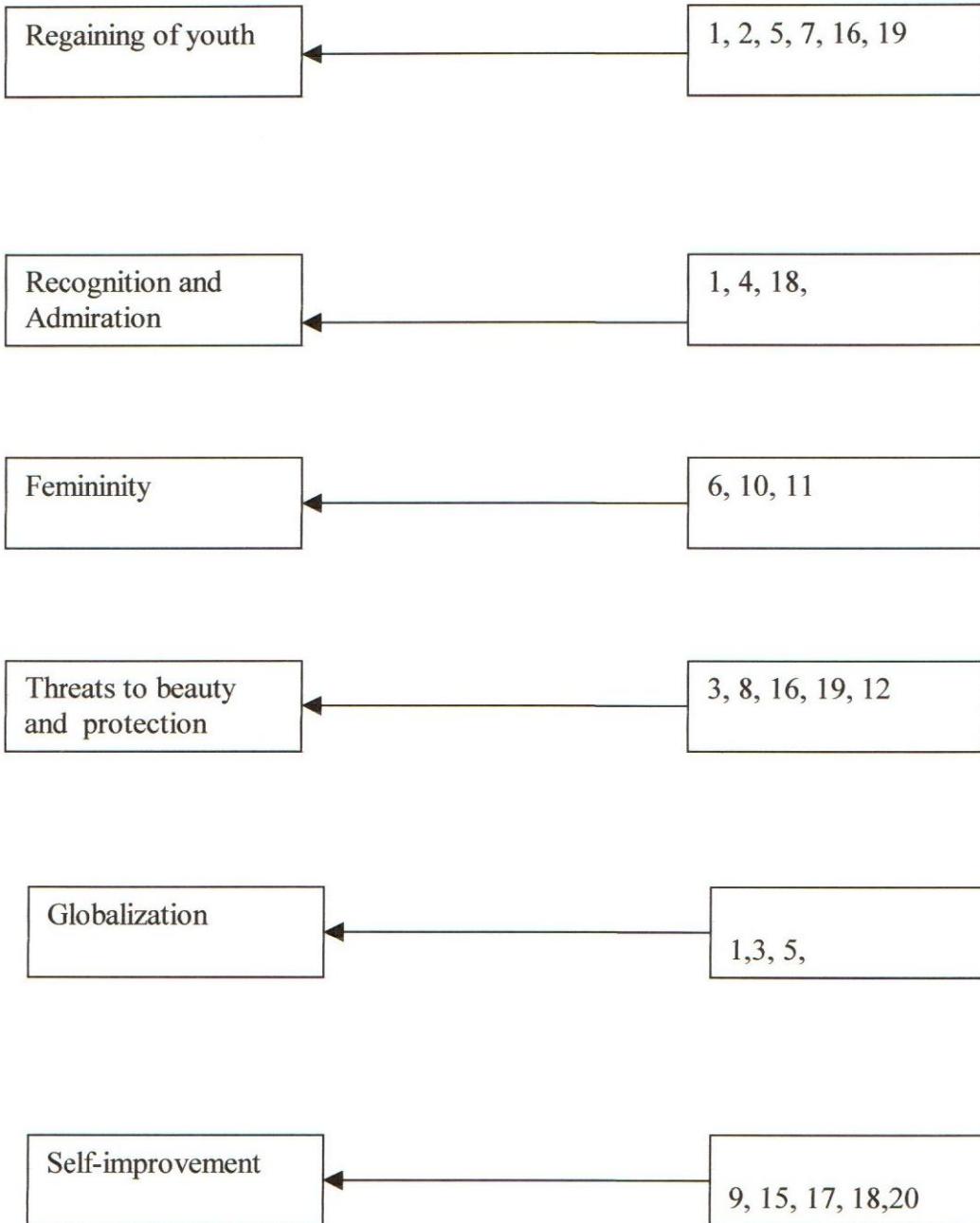
Bleaches contain hydroquinone, a dangerous chemical that is extremely harmful to your skin.

Which is why the Kenya Bureau of Standards has banned these products.

The intertextual relationship can be summarized in a figure as shown next. In this figure, the advertisements were referred to using the numbers they had been accorded in the description. That is, from number 1 to 20.

**Discourse Topic**

**Text**



**Figure 4.1 Intertextual relationship of the discourse of cosmetics**

Source: Field data 2005

#### 4.5 Use of Linguistic Strategies in the Construction of Social Identities

The researcher started by analyzing language in use. This entailed identifying areas around which the identities were constructed. The different linguistic strategies used to construct these social identities were isolated. The analysis identified the use of the linguistic strategies shown in the table below.

**Table 4.1 Linguistic strategies used in constructing social identities**

<b>Linguistic strategies</b>	<b>Objectives</b>	<b>Linguistic devices</b>
Referential	Creation of group membership	-Presupposition -Implication
Predicational	Positive and negative presentation of actors	-Metaphor -Implication -Presupposition -Lexical choices
Argumentation	Justification of positive and negative attributes	-Use of facts and arguments

Source: Adapted from Wodak,R. and M. Meyer(Eds.) 2001.

##### 4.5.1 Regaining of Youth

We discussed the different linguistic strategies used to construct the social identities concerning youth. These linguistic strategies include: referential, predicational and argumentation strategies.

###### 4.5.1.1 Referential Strategies on Regaining of youth

The discourse of advertisements on cosmetics creates group membership implicitly or explicitly. Text (1) starts with the title 'Our fair and Lovely experiences'. Such a declaration suggests two groups: those that belong to 'us' and 'them'. The group that is proclaiming its experiences consists of those who appear youthful. In the same text, one of the actors declares: 'I would like them to know the secret behind my youthful skin'. Through stating that they are youthful, they are implicitly separating themselves from a group, which is not youthful. That is, a

group who look old. These actors construct themselves as people who want to defy time and resist ageing at all costs. Indeed the text has differentiated between the two groups. The same text has an expression, which states, 'my friends keep on asking me what I use on my face'. In a way, this means that the addressor and her group appear different from their friends. The difference is based on the level of beauty between them. So, what happens is that a group of social actors is formed. However, membership to this group is not automatic. It is a membership based on the consumption of the same beauty products. The commercial class is interested in selling products to the audience. This class has in its possession numerous resources to advance their commercial interests. These resources are a source and form of social power. The power is instrumental in buying space in the media and deciding the language and visual images, which best convince the audience. In this case, the advertisers bring out youth as a perfect state, which is revered in society. Youth is celebrated while old age is scorned at. Ultimately, the powerful economic class aims to entrench the ideology that youth is good, and should be pursued or maintained. The producers of the products lump all actual and potential users of a product into one big family. The readers feel that the text is addressing their needs. A sample of the responses of the readers to this text is seen: "I wish my face to be as smooth as the faces in the advertisements". From this reaction it is evident that the reader wishes to be part of the group of people who use fair and lovely cream. Thus, creating a social identity based on perceived characteristics of beauty.

The same membership, to a group of 'beauties', manifests itself in text (2), which lays out a statement, 'Lock babysoftness into your skin too'. Two groups are implied in this text. The membership consists of those who have "babysoftness" and those who do not. The reference to this particular membership is related to what is discussed in text (1), on Fair and Lovely cream, whereby babysoftness and youth are treated as synonyms. Still, it shows that a group of people who possess this baby like qualities exists. The use of the adverb 'too' refers to the existing group, which the addressee is requested to emulate. Indeed the addressees would wish to acquire the qualities of the actors in the advertisement. One of the readers responded this way, "Johnson's baby oil may keep my skin soft as a baby's". This reader wishes to have baby-like qualities similar to those depicted by the actors in the advertisement. The creation of the group membership depicts how discourse works to enhance social relations between members. Families and friendships are formed through participation in the market economy. The creation of a group

of people who possess baby-like features, aims to further entrench the ideology that youth is good. The social actors are thus influenced to aspire to belong to this youthful privileged group. In terms of social relations, youth is depicted as more powerful in terms of beauty; than the aged group. Ironically, one only gains this power by purchasing the advertised product

Membership of the social actors to groups in terms of youth is still emphasized in text (5). In this case, there is no particular mention of the social actors concerned. We derive the group formation implicitly. It's a case of using metonymy to identify the actors concerned from the depicted physical features. The text goes, 'bringing out a youthful complexion gently and safely'. The present identity constructed for the addressee is that she belongs to an aged group, as she lacks a youthful complexion. The statement offers a lifeline to the addressee. This entails that she will be assisted to enter and gain membership of this desired group, whose members have youthful complexion. This sense of belonging to a group relates this text to text (1) whose members of the in-group possessed youthful skins. A response from one of the respondents reveals the desire for the readers to have youthful characteristics. She stated: "I would like also my skin to be soft and smooth like that of a youth". The out-group is indirectly stated in this text. 'Protects the skin from UVA and UVB sunrays which cause dark blemishes and ageing.' In this instance, we identify a group of actors who have blemishes and are aged. Perhaps what is unclear at this stage is whether youth really refers to those who have fewer years. Does being aged mean that one has more years? Is this group made up of old people? The text doesn't explicitly or implicitly state it. Thus, youth and age are not a numerical description. What identifies the two groups, that is, 'youth' and 'aged', is their ability to use 'Fair & Lovely,' which offer protection from the effects of ageing. To state it simply, a youthful person who does not use the product will be categorized as aged, while an old person who uses the products will be categorized as youthful. To evaluate the sincerity of this group construction, we need to ask ourselves one question: who is creating their memberships and group? Whoever does this has been able to dictate the agenda and thinking of these social actors. To be able to achieve the control over the purchasing decisions of the actors, these powerful individuals do possess a considerable measure of power. That is, power to create imaginary group membership for the readers and also power to convince the readers that youth is all that matters in the society. The readers, in turn are depicted as people who are powerless, and who have no input to the construction of the text. They are deluded to think that interpreting the text is an exercise of power for them. However, the



powerful owners of the text covertly predetermine how the text will be interpreted through the choice and use of words.

Membership based on youth is brought out in a variety of ways. Text (10), on Simply Sparkling perfume, suggests: ‘...simply sparkling is for the woman who is young at heart’. The use of this statement exposes two groups of social actors. They include those who are young at heart, and those that are old at heart. The in-group or desired group is those actors who are young. This statement confronts the addressee directly. She has to evaluate and pigeonhole herself to determine her membership to the group. Youth, in this case, just like in text (5), on Fair & Lovely cream refers not to the numerical age, but it’s used to refer to a state of feelings and emotions.

Text (19), on Fair & Lovely cream, evokes the same feelings of membership to a group based on youthful characteristics. This is the same group referred to in all the preceding texts in this section. The addressee is assumed to be a member of the out-group, in that, she lacks youthful characteristics. In spite of that, she’s promised membership of this youthful group through using the product. The statement expressing the idea is, ‘Fair and Lovely brings back your youthful complexion in nature’s gently way’. In this instance, the social identity constructed for the reader is that she lacks youthful complexion. But, if she wants to have a youthful complexion like the others, she must use the product. Clearly, what is vague here is whether there is any manmade or artificial way of reversing the effects of nature. Would one really appear youthful after using the products? What is it that identifies a particular complexion as youthful? All these statements are part of the marketing discourse, which deride the social actors to believe that they are not ageing through the use of these products.

#### **4.5.1.2 Predicational Strategies on Regaining of Youth**

The group memberships, which have been described, entail having the social actors involved being labelled both negatively and positively. Text (1) describes the members as being youthful. The text states, ‘I would like them to know the secret behind my youthful skin’. This is the in-group, which the actors are encouraged to belong. The meaning derived shows that these actors are young. At the same time, the actor is depicted to possess a ‘silky’ skin. This is a feature, which separates the group membership. The in-group has silky skin while the out-group doesn’t

possess silky skin. What is quite clear is that this type of discourse strives to create differences between the different actors. These differences are based not on ethnicity or class, but on beauty.

'Babysoftness' appearing in text (2), on Johnson's baby oil, describes the actors in an appreciative manner. The use of the suffix 'ness', adds more weight to this positive metaphor. In everyday discourse, a baby is a symbol of purity. This is a sought after attribute by all and sundry. Therefore, this positive portrayal reinforces the ideology that being youthful and 'ageless' is an indicator of beauty. Another positive metaphor that sheds positive light on this group is 'glowing' in the expression: '... to help keep your skin naturally glowing...'.

Text (1) presents the actors in positive terms. The addressor states, 'because I have a naturally fair complexion'. The choice and use of the word 'naturally' implies that there is an unnatural way that is looked down upon. 'Naturally' means that the fair complexion is not induced by any external factors. Such a view makes one to wonder whether using a product to enhance one's complexion is indeed a natural way of achieving beauty. There is a presupposition that the addressees have negative features. This is not overtly stated: 'Bringing back your youthful state...'. Here, the addressee is presupposed to lack youthful attributes; hence the suggestion that there is a way these negative attributes can be transformed to positive ones. This is through the process of a positive change. The use of the word 'positive' appreciatively describes the process of regaining one's youth in glowing terms. All the same, members of the in- group are represented positively. Further positive presentation of the members is brought out through the description of the actors, in this statement: 'It leaves my skin smooth and silky; just the way I like it'. Positive metaphors 'smooth' and 'silky' are key to showing that the actor's beauty is superior compared to the others. The actor justifies her new look. The statement makes use of implication to show that the actor's previous appearance was not good. Her present evaluation is now seen as better than the previous. The word 'improve,' attests to this positive evaluation. This view works very well with the goal of this advertisement, in presenting the product as a means of improving one's beauty.

There is an implicit evaluation of the actors as shown in text (5). 'Bringing out a youthful complexion gently and safely'. At this juncture, the addressee is assumed to lack youthful qualities, which is not acceptable in this society. This evaluation is ideological. It presents a worldview from the point of view of the producers of the product. The view that praises youth is meant to convince the readers to buy the products. Evidently, the mentioned ideology of

everlasting beauty is a marketing strategy for the industries producing cosmetics. The addressees are encouraged to do something to regain their youth. Having used the said product, the actor is presented in appreciative terms. Similarly, the positive evaluation takes place when the actor is described with the metaphor 'new radiance', as opposed to 'old radiance.' We can easily relate the words 'new radiance' with youth. Such beautiful accounts of the experiences are meant to serve the cosmetic industry, which is associated with the ability to transform an individual, from a socially 'unacceptable' individual to being socially acceptable.

Furthermore, there are metaphors used to make the actor appear superior compared to the other group members. A case in point is text (10): 'Deliciously feminine fragrance'. The actors are described admirably. The use of the lexical term 'delicious' creates a parallel between the actor and food. However, the relationship between a person and food is unclear. The most likely explanation would be to relate the strong sense of attraction, which the actor exerts on the other people. The statement ideologically states that there is a feminine fragrance in contrast to a masculine fragrance. This ideology brings to the fore the underlying power struggles between male and female. It is with this distinction in mind, that the texts ideologically state that the product is specifically for women. It is a mark of empowerment of women, because they have their own unique product.

Text (19) describes the actors who belong to the in-group in positive terms. The actor is depicted as fairer compared to the others. But, these others who are compared to the addressee are not mentioned. We are left to conclude that these actors are those who do not use the product being advertised. These other actors are depicted negatively, especially on how they use bleaches, which harm their skins. That actual harm which is caused by the bleaches is unmentioned.

#### **4.5.1.3 Argumentation Strategies on Regaining of Youth**

Beauty is presented as a feature, which earns one admiration and respect from her peers. The statement in text (1) shows this: 'my friends keep on asking me what I am using on my face'. The argument is based on the ideology about beauty. This ideology suggests that beauty is a mark of excellence among women. Whoever possessing these attributes is admired. It is this same ideology that is behind the numerous beauty pageants where the ladies compete against each other. The aim of the competition is to get the 'most' beautiful lady. This ideology is not set

up by the social actors themselves but by the producers of this message. They dictate and constitute beauty. We cannot point out clearly which meaning is attributed to beauty in these texts. Our understanding of beauty as a personal and subjective evaluation of what appeals to us, is not used in interpreting these texts. We see beauty through the eyes of the producers of these messages. In a way, the addressors discourage and despise anyone whose characteristics do not fall within the 'box' they've generated. That's why there's the directive that an individual should transform herself in order to gain a new identity, based on exhibiting the characteristics prescribed. The entry point to this transformational process is through usage of the products, which ensures that the industrial group survives in the market. The survival of the industries maintains the powerful domination of this group of people. Their power is derived from the massive profits they make from the sale of the products. The text continues: 'Hence brings back your youthful experience in nature's gentle way'.

There is an overemphasis of the term 'natural' way to achieve the required skin complexion. This is in line with the current global concern of avoiding products that have mercury, which is considered harmful to one's health. The advertisers use the space in the media to remind the readers that the product is harmful. Their main concern is not necessarily to protect the individuals, as one may perceive it. The primary concern is to depict the advertised products as the better option to the bleaching creams. It is for these reasons that text (1) denounces the use of bleaches in the statement, 'some people suspect that I use bleaching creams'. The use of the word 'suspect' is used to intensify the reactions of the actors to the use of mercury. Such a negative evaluation acts as a discouragement to the use of such creams.

In a world that is undergoing change, there is clamour for social actors to change themselves. It, therefore, becomes instrumental for the discourse of cosmetics to express a possibility of an individual changing her appearance for the better. This makes one to belong to a group of people who are youthful and beautiful. Text (5) sets out these facts in: '... to give the skin an even tone bring out a youthful complexion gently and safely'.

Youth is associated with a carefree and enjoyable lifestyle. The image of youth is for a person who likes to participate in activities with the other youth. Text (10) vividly states this: 'simply sparkling is for the woman who is young at heart and loves a party'. In essence, this argument tries to create a relationship between using the product and being youthful, however this relationship is unclear.

The use of law enforcement agencies as an argumentation strategy relates this type of discourse to the official government policy in ensuring that stipulated standards are adhered to. The Kenya Bureau of Standards is against the use of bleaches. This is an implicit use of power to threaten the actors against using the proscribed product. The Kenya Bureau of Standards is a symbol of that power. It's mandated to ensure that citizens are protected from harmful and substandard products. As a matter of fact, use of bleaches is banned in Kenya. Thus, its users are social deviants: which we see in text (1) when one of the actors reveals the suspicion of the others about her using the said product. Consequently, the advertisers evoke the law enforcing agencies to demonize other competing products while at the same time promoting their own.

#### **4.5.2 Threats to Beauty and Protection against the Threats**

We looked at the different linguistic strategies used in bringing about threats to beauty and protection against them.

##### **4.5.2.1 Referential Strategies on Threats to Beauty and Protection against the Threats**

The actors in these advertisements are assumed to belong to different groups based on the perceived threats facing them. Ageing is presented as a threat to the individual's beauty. Members who face this risk are treated as belonging to the same group. Membership to this group is derived by implication. For example, in text (1): 'Brings back your youthful complexion in nature's gentle way'. The statement in this text implies that the addressee is old. Through the use of the pronoun 'you', the addressee is constructed as one of the people who've lost their youth. However, it is unclear how this youth has been lost. 'Brings back', presupposes that youth, which had been lost, has been brought back. It is therefore seen that the readers are constructed as potential victims of ageing. This realization then poses a concern on how they should protect themselves. Thus, the products serve as shields against the process of ageing. As a reader, one is led to evaluate herself as a member of a group whose beauty is threatened, and the necessity to protect oneself against this threat. Further still, text (1) highlights how bleaches are harmful to the actor's beauty in this line: 'some people suspect that I use bleaching creams on my face...'. From this statement, it's evident that the members are discouraged from the use of

bleaches. This feeling of threat extends to how these two groups (users and non-users of bleaches) are expected to relate to each other.

The actors are also presented as people who are in great risk or danger. They are further shown as belonging to a group that is in dire need of protection. There is a presupposition that the addressee is threatened in text (3), on Nivea deodorant: 'NIVEA deodorant provides you with effective protection and a feeling of freshness while caring for your skin'. These members are not only provided with protection but also provided with effective free protection. What is equally presupposed is the fact that whoever not using the product in question does not enjoy any protection. Such a person is endangered. Therefore, two groups that emerge are the protected (users of NIVEA) and the unprotected (non-users of NIVEA). The dominant social groups, who are using their power to encourage people to be consumers of their products, form these two groups. This powerful group understands that security is the concern of each one. There is nobody who doesn't need to be protected. Therefore, the text intends to implant the ideology of insecurity and protection, by promising the addressees that they will be given protection. This protection has not been sought by the readers, it is from the addressors who decide what poses danger, and which protection is necessary. The readers are depicted as people who need protection. One of them states, "By using Nivea my skin will be protected and be fresh always". Another one responded, "Nivea deodorant will make me fresh and provide the protection that I need". These two responses show that the readers are made to feel that without using the product, they lack adequate protection.

Text (5) suggests the dangers which one faces from the effects of the sun. However these effects are not elaborated. All the same, the actor is presented as a member of a group facing danger from the sun. It's possible that the text is alluding to the damaging influence of the ultra violet rays. Hence, membership is organized along groups facing threats from the sun. As a form of protection, fair and lovely acts as a shield against the effects of the sun as shown in this statement: 'Triple sunscreen protects the skin from UVA, and UVB sunrays, which cause dark blemishes and ageing'. The use of the word 'triple' depicts the strength of this product in providing the much-needed protection. Such emphasis on the level of protection accorded to the members is meant to build high confidence in such perceived group membership. The actor is further protected from having her skin being dry and cracking. This shows how an actor is constructed to be experiencing certain discomforts, which are considered to be threats to her

well-being. The use of the skin in this instance acts as a metonymic reference to the members who possess such attributes. The protection of the actor is presented in: 'The double humictant (moisture and oil) keeps the skin well moisturized and therefore preventing the skin from feeling dry and cracking'.

Text (8), on Sofn' Free hair treatment, metonymically refers to the protection accorded to the actor's hair. The actors are constructed as members who need protection from different threats. This statement refers: '... specially designed to protect your hair against the harmful effects of the environment ...'. In this case, the actors including the reader are constructed as people who need protection from the environment. The particular harmful effects of the environment are not stated. Such an omission makes one to question whether there is any real danger posed by the environment to an actor's hair. Nonetheless, this text offers the addressee to enjoy the protection available. Further still, the specific protection that the product offers is an unstated. This approach serves to create a demand and ready market for the products by vaguely suggesting that the environment poses danger. There is also a presupposition that the actors have problems, which need to be redressed. The actors are constructed as people who have succumbed to the threats. The product steps in as a remedy, which is supposed to reverse these negative effects of the threat. Some of the problems that the actors are said to be protected from, are highlighted in text (8):

... It works from within the hair shaft and is innovative in protecting and preventing everyday problems like dandruff, dry hair as well as damaged and stagnant hair.

The problems, which the actors are constructed to experience and need protection from include: dandruff, dry hair, damaged hair and stagnant hair. The actors experiencing them are presented as members of an out-group. That is, a group which is despised and looked down upon. For them to become acceptable members of society, they must protect themselves from these negative attributes. One of the readers commented this: "It is explained that this product removes dandruffs, dry hair and damaged hair. This product will make me look beautiful as the lady in the picture shows". It is evident the reader believes that using this product will give her hair maximum protection. The reasoning of this reader is in line with the intention of the advertisers in making readers feel threatened about the status of their beauty.

● The identities of those who need protection are depicted in text (9), on Soft'Free oil moisturizer for hair. The actors are presented as people whose hair risks danger from thermal damage. The use of the word 'thermal' is an intensification of the effects that arise from the sun. The particular damage caused by the sun is still vague. Does the sun really cause damage to the hair? And if it does, how does that happen?

● Text (12), on Bio-oil, has an actor who compares her appearance with that of her sister. Her sister belongs to a group of people who possess flawless skins, while the actor herself has stretch marks all over her body. More specifically: thighs, breasts, buttocks and tummy. The actor is constructed as somebody who is ashamed about her appearance. Shame is ideologically used to show that people who have these negative attributes are going against the social grain. However this view of society is not from the perspective of the ordinary people. It is from that of the people who have produced the text. That is the powerful people. This is shown in the following statement: '...my stretch marks they are all over my thighs, breasts, buttocks and tummy and make me feel ashamed'.

Actors are further depicted as needing protection in maintaining the PH of their skins. Text (15), on Johnson's P.H. 5.5 constructs the reader as somebody who is concerned about maintaining her skin's natural balance at a P.H. of 5.5. Such a statement implies that the level given (5.5) is the standard which everybody is required to have. Therefore, there are two groups, which are presupposed to exist. One group includes those whose skins have a natural skin balance, and those whose skins do not have a natural skin balance. The actors are further depicted as people who need the protection of the product so as to maintain this natural skin balance. This protection is only available to the actors who take up the use of the product. It thus implies that the non-users are not given the kind of protection suggested: 'Trust JOHNSONS to give your skin a second chance'.

● Text (16), on Naturally Fair cream, serves as a warning to the actors to be wary of chemicals, because they bleach their skins. In this case, the actors are constructed as possible victims from the dangers posed by the chemicals. This serves the interests of the producers of this text by discouraging the actors from using bleaches that offer competition to their product. Thus, the actors are assured that the particular product is safe. Using the word 'safe' implies that there are other unsafe products or methods, which make one fair. This constructs the readers as people who care about their safety. They are unprepared to take any unnecessary risks. The construction



of this membership starts with a question that is posed: 'is naturally fair pearls 100% safe?' The text poses the question on behalf of the actors who are concerned about their safety. It proceeds further to confirm that the product will not expose the actors to any real danger: 'Not only is it safe it is actually good for your skin'. The actors are also depicted as facing the prospects of danger from the sun. This is shown in the statement: 'While extracts from herbs like Aloe- Vera and liquorices act as natural UV filters protecting your delicate skin from harmful UV rays and pollution'. The same danger faced from the sun is an echo of text (5), which also creates the need for the actors to be protected from the harmful effects of the sun. The actors' (readers') social identities are constructed as people who are concerned about their own safety.

In this discourse of cosmetics, the actors are presented as facing threats from bleaches, which, as had been mentioned earlier, cause harm to one's skin. Text (19) has this to say:

'Bleaches contain Hydroquinone, a dangerous chemical that is extremely harmful to your skin'. The reference to the danger caused by bleaches is the same one depicted in text (1) Thus, the actors are constructed as people who are not ready to expose themselves to unnecessary risk.

#### **4.5.2.2 Predicational Strategies on Threats to Beauty and Protection against the Threats**

The social actors are labeled either positively or negatively. The intention is to depict the actors appreciatively or derogatively, hence creating the social identities of the actors. Text (1), which professes that it protects the actors from ageing and bleaching creams; paints positive attributes about the actors who use the products, and negative attributes about the non-users. The positive presentation of the actors is shown in this statement: 'It is gentle and safe'. This positive presentation depicts that the actor does not suffer any damage from the use of this product. The use of the lexical words 'gentle ' and 'safe' serve the mentioned purpose well. The actors who use the product are equally said to experience positive change. The term 'Positive' gives an evaluation that shows that the actors are held in high esteem. This high esteem is equally reflected by the admiration evoked from the friends: 'I am not the only one who has noticed. My friends keep asking me what I am using on my face'. The reaction of the friends is based on the positive appearance of the actors. This is how they describe their appearance: 'My fair and lovely is the best. My complexion has visible improved'. The actors are said to have smooth and silky

faces. The metaphor 'silky' captures the kind of smooth skin, which the actor is supposed to be protected from losing.

The actors depicted in text (3) are shown as people who are enjoying maximum protection from the use of the products. This positive evaluation is what needs to be protected against loss. They are shown to experience a feeling of freshness and their skins are well cared after. This positive evaluation is shown in this statement: 'Provides you with effective protection and a feeling of freshness while caring for your skin'.

The actors in text (5) are given a positive presentation. They are said to possess an even skin tone and a youthful complexion. They are also depicted to have soft, smooth and supple skins, apart from their skins being kept well moisturized. This positive presentation serves the aims of this text in proving that the products are necessary in bringing out the best from individuals. As a result, many social actors are made to aspire to join this highly rated group. On the other hand, the non- users of the product (out-group) are given negative appreciation. This is shown in the following expressions: '... which cause dark blemishes and ageing'. The use of the metaphor 'blemishes' depicts the unacceptable nature of the actors' appearance.

Further still, the actors in text (8) are depicted as having positive attributes. The actors who are positively appreciated are the ones who use the given hair product. Their hair is said to be stronger, healthier, and beautiful. Their hair is also said to have a good shine. The non-users of the products are given a negative presentation. Their appearance is negatively depicted. They are said to experience everyday problems like dandruff, dry hair and stagnant hair. From this text, we are able to discern the difference between these groups. The text offers a solution to those actors who have negative attributes. They are assured of transforming their shortcomings to positives through the use of the products. By so doing, there are economic gains for the owners of the industries who have controlled and manipulated this discourse to their advantage.

As mentioned earlier, body parts are used metonymically to refer to the individuals. Thus, the actors' hair is positively depicted in text (9). They have hair that is healthy, has an improved texture, and has an incredible shine. It is quite evident that the use of the word 'incredible' has an intensification effect in demonstrating the level of shine, which the hair has. However, even if the actors are given positive attributes, there is no clear difference between those who use the product and those who don't. How better are the users from the non-users? For instance, what is meant by 'healthy hair'? If the texture is improved, then what is the extent of the improvement?

Thus, it's clear that the use of the positive attributes is just intended to convince the actors that as users of the product they are better than the non-users.

Text (12) introduces two actors. One of them has positive attributes as demonstrated:

...not only was my sister left without a single stretch mark, but her skin generally has never looked better.

In this instance one actor is presented as somebody who has a flawless skin. On the other hand, the actor who has not used the product shows the suffering she is undergoing:

... My stretch marks which I've had for years (from gaining weight in my teens). They are all over my thighs, breasts, buttocks and tummy and make me feel ashamed. Can bio oil help?

It is clear that the actor is presented in a way to make her appear like somebody who is suffering. To enhance her acceptance by the other characters, the actor must make use of the product.

The actor in text (15) is presented positively. She is said to possess a skin, which has an improved clarity and radiance. As argued earlier, the use of the term 'improved' though appearing positive, doesn't say much. Perhaps the important question should be 'improved from what to what?' The readers risk taking the meaning of the word at face value whereas it serves no real purpose in the text if one looks at it objectively.

The two actors presented in text (16) are depicted as follows. The actors who have used the product are said to have a healthy, glowing and fair skin. The actors are further appreciated through the use of a metaphor in the statement: '... nourishes your skin to make it look younger comparable to the glow of pearls'. The use of 'pearls' as a metaphor creates a comparison between the actor's skin and precious items. There is also use of the term 'lightening' as a positive attribute. However, this positive attribute is juxtaposed with the negative attribute 'bleaches'. What is unclear is the difference between these two terms, which are depicted to be opposite. Is it not true that bleaches lighten one's skin? So what is the difference between this product and the bleaching chemicals? It's possible that the producers of this text have mitigated the effect of the cream on the body. The argument seems to be that chemicals bleach, but creams 'lighten' one's skin. The reader, having known it is wrong to use bleaches to make herself fair will readily opt for the cream (which is presumably not a chemical) to lighten her skin.

This same depiction shown in text (16) reoccurs in text (19) whereby the characters that use bleaches, even though it is not stated explicitly, are presented negatively. It is argued that

bleaches contain a dangerous chemical that is harmful to the skin. As argued before, this particular danger is not stated. Equally, the users of bleaches are presented, as people who are not law abiding, through using products that are banned: ‘... which is why the Kenya Bureau of standards has banned these products’. On the other hand, the users of this particular product are said to have become noticeably fairer. A metaphor is as well used to capture the success of this group: ‘... watch your inner fairness bloom’. The metaphor ‘bloom’ constructs the actor’s beauty as something new and fresh that is coming up.

#### **4.5.2.3 Argumentation Strategies on Threats to Beauty and Protection against the threats**

There were various facts and arguments used to justify the positive and negative identities constructed. The actors are sensitized on the damaging effects of bleaching creams. These creams are considered illegal in society, having been banned by the Kenya Bureau of Standards. The mention of the government agency is a demonstration of power. Actors are implicitly warned that going against the directive, by using the bleaches, will invite punishment from the agency. Such a statement brings forth the understanding that the government knows what is best for the actors. Hence, the actors must fully trust their government. Such statements count on the cooperation of the law-abiding citizens. In a way, the text portrays the product in text (1) as an acceptable product in the eyes of the law enforcement organs. Equally, in a society which recognition and admiration by the peers is important, the actors are depicted as people who are unique, different from their friends. For example, in text (1) the actor states:

My complexion has visibly improved I am not the only one who has noticed, my friends keep on asking me what I am using on my face.

From this statement, it is implied that everybody wants to get the same experience, which the actor has had. This experience is ideologically important in revealing that the users of the products are superior to the non- users. Hence, the economic goals of the advertisers are achieved.

In text (2), there is an assumption that using the product makes one receive first class protection. This protection is given a global context to show that its effectiveness is acceptable anywhere in the world. This text brings the idea out as follows: ‘world’s No.1 in skin care’. Regardless whether we accept how the tag world’s No.1 is acquired, the point being made is that

one becomes a member of an elite global family through seeking protection by using that product.

Having mentioned before that in our contemporary society, youth is celebrated, we also encounter the same argument in text (5). This text assures the actors of its ability to prevent ageing among the actors. The sun is presented as one of the factors, which cause ageing. However, how ageing comes up as a result of ultra violet rays exposure remains unclear. Through the promise of being perpetually youthful, one is almost assured of being part of the beauty pageants, which have limitations of age! It's only the youth who are required to participate.

With humanity becoming more conscious about the environment, the harmful nature of the environment is highlighted. Though it is alleged that the environment has a negative influence on the actor's hair, there is no evidence or argument in support of that. It's not clear what is said to constitute the environment. And if experience is anything to go by, who causes more harm to the other, the environment or mankind? Nonetheless, that is what is raised in text (8): '... Specially designed to protect your hair against the harmful effects of the environment...'. This same harmful nature of the environment is indirectly stated in text (9), which isolates 'thermal damage' as a danger to the actors. This makes one wonder how possible it is that solar heat which is referred to as 'thermal heat', damages one's hair. In simple terms, it is the sun, which is being referred to using very complex terminologies. Such alarming statements are used to scare the social actors (readers) into taking a protective measure through buying the advertised product.

Other argumentation strategies used present advice given by actors who feel they have a fruitful experience. In text (12), an actor confesses how her sister has got rid of bad stretch marks on her skin. In so doing, evidence is provided to the social actors that the product indeed offers protection to the concerned parties. The users of the products only give a one-sided experience. They focus on the strength of the products and do not, at any time, mention any shortcomings. This portrayal helps to construct a worldview that is inclined towards the commercial interests of the advertisers.

The actors are also provided with expectations, which serve as benchmarks of what they'll achieve if they use the products. The promises provided are in the form of declarative statements, which are not supposed to be disputed. Text (15) has such examples:

‘... visible improvement in 4 weeks’

‘69% noticed difference in just 2 weeks’

‘Evens skin colour in just 30 days’.

In this particular text, the use of figures is used to present the facts with a level of preciseness, thus demonstrating the fact that the message can be trusted. However, a close look at the promises reveals that they are not honest. In fact they are contradictory. All the three statements mean the same thing. But one promises the effect in two weeks while the other two in one month. All this improvement being touted by the text is based on standards, which are societal. The actors must show conformity to them in order to be accepted as members of the society.

Text (16) also argues that bleaches should not be used to enhance one’s complexion. It also argues that chemicals should not be used to block the sun because they cause the skin to bleach. These statements tie with the aim of the text, which is meant to forewarn the social actors against usage of chemicals. On top of that, it’s against the regulations of Kenya Bureau of Standards to use bleaches. There is an underlying threat that whoever defies this regulation will be punished. This is the same point being emphasized in text (19), which identifies a product called Hydroquinone, which is said to be dangerous and harmful to the skin, hence making it illegal for use; according to the Kenya Bureau of Standards. By extension, users of products containing this chemical are depicted as lawbreakers, while those not using it are constructed as law-abiding citizens. By sensitizing the actors against using the said chemicals, these advertisers have taken care of their commercial interests by ensuring that their product is presented in better light than that of its competitors.

#### **4.5.3 Personality of the Actors as Depicted in the Advertisements**

Different linguistic strategies were used to construct the social identities of readers based on personality as discussed below.

##### **4.5.3.1 Referential Strategies on Personality of the Actors as Depicted in the Advertisements**

The actors are depicted as people who are in control of everything around them, thereby creating group membership based on what the social actors think and how they behave. They are constructed as people who have power over events happening in their lives. This fact is brought

to the fore in text (4), on Nivea Visage lotion: 'CONTROL your skin's SHINE. EXPECT UNCONTROLLED REACTIONS'. The choice of the word 'control' means that it is the actors who are responsible for their appearance. In this case, the shine of their skin. The text does not openly state how one is supposed to achieve the control, nor does it entail what the control is about. Another group of actors' appearance is constructed. This group does not cause things to happen. Its response (reactions) is uncontrolled. The presupposition is that, this group reacts in response to the actors of the other group. This reaction thus implies that this second group of actors reacts out of admiration to the first actors. The writings, which have an inscriptions 'Patrick 0721-364013' implies that the group which has uncontrolled reactions is male. Meaning that men develop romantic feelings, which overwhelm them, hence providing their mobile phone numbers to the women. However, the women attracting the men's attention are not just any women. They must use the stated products to appear to be in control. One of the respondents shows the desire of people to be attractive to others. This was the response she provided: "Nivea makes people love each other". Her interpretation is that using the product draws men to women. Equally, women, who aspire to attract men should use Nivea visage. Another respondent had this to say: "If I try using Nivea visage, I can have a soft skin and be attractive to everybody." We are able to see that human beings attach a lot of importance to how they are perceived by others. This text ends up enhancing imaginary social relations between men and women. The underlying presupposition is that men do not just develop interest in any other woman apart from the one using Nivea Visage. How the men are able to differentiate between the women who use this lotion and those who don't is unclear. The fact being stated covertly is that if a woman wants to be attractive to men, she must use the advertised products. This text reintroduces the dominant contemporary stereotype that women need male patronage. This view helps to entrench the ideology that women must serve the interests of the men. Women are constructed as people who are subservient to the needs of men. The implication is that women must use the products in order to capture the attention of men.

Text (6), on Justine's skin care products, starts from the premise that all the actors are beautiful. But, this beauty does not reveal itself unless something is done. The title of this text is, 'SET FREE YOUR MOST BEAUTIFUL FEELINGS'. The actor is depicted as somebody who has a choice to make. This choice comes out of the freedom she has to act. It is apparent that this text alludes to the Universal Bill of Rights, where every human being has freedom to become

beautiful and any other liberties that may arise out of one's freedom to act. Thus, the actors feel that the choice they make is an exercise of democracy. The use of the word 'free' implies that the actor is restricted, although the person or thing that is responsible for this restriction is not mentioned, hence the need for them to get freedom. But it is presupposed that failure to buy the product means that the actor has not exercised her democratically given freedom. This is a perfect example where we see capitalism camouflaged as democracy through the ideological presentation of beauty. The text begins, 'you know you are beautiful,' whereby the actor is constructed as a beautiful lady. She is made to believe that beauty resides within her; only that nobody has noticed that before. It's only the producers of the product that have noticed the actor's beauty as shown: 'Justine knows you're beautiful too'. This statement presupposes that there are other actors who are beautiful. This idea comes out as a result of the use of the adverb 'too', which includes the addressee in the group of the other actors who are beautiful. She is thus presented as a member of a community of beautiful people. One of the readers demonstrates how one feels after interaction with the text: "If I also use Justine skin care products I can have a good feeling." The reader, in this case, aspires to experience good feelings, which she feels users of the product encounter. This text however reveals some contradictions about its belief that all actors are born beautiful. If one is already beautiful, is there any need of enhancing it? The text continues to state: "And Justine has a way with a skin and beauty care system created from science and nature. To help you enhance one's own beauty". From the outset, the text had constructed the addressee, as somebody who is beautiful. If everybody is born beautiful, is there room for improvement since beauty is based on how one feels about herself? So, according to this text, the freedom does not reside in the individual. Freedom is available at a price, which is against the basic human rights enjoyed by mankind. Freedom entails being beautiful by buying Justine products. This view is well captured in this line: 'So set yourself free with Justine'.

Text (9) depicts the addressee as somebody who is ready to make an instant transformation of how her hair appears. She's constructed as somebody who is ready to break new ground and change the way things are done. Being a revolutionary means going against the general trend. The text starts with a topic 'start a Revolution'. This text pushes the addressee into being ready to try the new product which, it is presupposed she hasn't tried before. Being revolutionary refers back to the freedom expressed in text (6). Just like text (6), text (9) constructs the actors as people who are out to experience freedom. Hence the relevance of this line, 'sofn free naturally



me!’ From the foregoing, we are able to see two groups of actors who are implicitly stated: Those who are free and those who are not free. The dichotomy could be extended further to acknowledge that there are those actors who are revolutionaries and those who are non-revolutionaries. Looking at present day discourses of experiencing freedom, which is achieved after a revolution as depicted in modern states, most social actors will embrace this text. The text has succeeded in equating the participation in the market economy with the tenets of freedom and revolution. The text strives to give apparent powers to the addresses, who are made to feel that they have power to change the status quo. This change entails transforming their personalities. Consequently, they are constructed as revolutionaries.

The actors are constructed as women who are proud of their femininity and are out to enjoy life. This is shown in text (10):

Simply sparkling is for the woman who is young at heart and loves a party. Its deliciously Feminine fragrance, delicately laced with floral tones of magnolia.

This text depicts an actor who is unconcerned about her numerical age. The implication is that age does not stop one from enjoying life. The presupposition is that there are other women who are held down by their age, and feel that they cannot go out and experience life. The actors are also constructed as people who want to experience what it means being a woman. Readers are made to feel that their needs as women have been catered for. One response expresses this general feeling: “Simply sparkling is meant for young women like me”. Equally, The use of the word ‘feminine’ depicts the desire of women to have their own voice. This is a form of female emancipation. Women would wish to present their worldview from their unique perspective, and not that of men. The end –result is that the text celebrates the ideology of feminism, freedom and enjoyment. This is the identity constructed in this text. Nonetheless, the relationship between using the fragrance and femininity is blurred. The actors are as well constructed as people who are sophisticated in the ways of the world. They are presupposed to be familiar with exotic names of the ingredients used to prepare the fragrances. Such terms like ‘floral tones of magnolia’ are beyond the comprehension of the unexposed women.

The actor is constructed as one who has a very positive experience. Similarly, the actor considers herself a modern woman, although it is not stated openly. Text (11), on Nice and Lovely lotion, opens with the title of the text: ‘I feel Nice’. In this case, the actor is depicted as somebody who is comfortable with her present circumstances. This leads one to wonder the

cause of this feeling. The reason is suggested in this statement: 'Nothing makes me feel nice like the new nice & lovely lotion in its modern sleek bottle'. The use of the word 'modern' implies that the actor has kept pace with the change in trends taking place. Thus, she is constructed as somebody who is modern and whose taste changes according to the time. The implication may be taken further to mean that the actor only associates with fashionable products and people. This view is consistent with the happenings in the commercial world, especially the beauty industry. Here, no fashion or product is ever constant. What may have appeared fashionable the previous year is discarded as time progresses. This text has reduced being modern to mean the ability to buy the said product. Meaning that if one doesn't buy the lotion, then she is not modern or sleek.

A further explanation on being modern is shown in text (13), on Lady Gay lotion. The text opens with a title. 'The New face of Lady Gay'. The choice and use of the word 'New' presupposes that the actor has transformed herself. She is depicted as one who has shed her past appearance and taken up a new one. One then wonders whether 'new' necessarily means better or good. But, the addressees may generally take 'new' as an implication (though erroneous) that something is better. The same identity is constructed whereby the actors are given an impression that it's in vogue for them to use the product. By using the product, the text presupposes that the actors will consider themselves modern and fashionable. Such a view is supported with expressions like:

New lady Gay 2004

...it has an alluring new rose scented perfume. And a new pack that's as pretty as a picture. New lady Gay by Lux. The modern art of beauty.

As evidenced from above, the use of the terms 'new' and 'modern' presuppose that what is happening is a departure from the past. To this extent 'new' and 'modernity' are synonymous. However, it's unclear about what is meant by 'new' and 'modern'. Is it possible for modern actors to appear different from the others? And if so, what differentiates them. Unfortunately modernity is reduced to the ability and willingness of social actors to use given products. Similarly, the statement about modern art of beauty raises some issues. The most nagging one is on the presupposition that beauty can be looked at from two points of view: the traditional view (old) and the modern view. Such a categorization leads one to question the understanding of beauty by the advertisers. Beauty is presented as something, which changes values from one historical period to another. Thus, beauty in commercial advertising discourse is not presented as an

absolute value, but as a vague evaluation. This representation is from the dominant economic group (Lull 1990). This leads us to the conclusion that beauty is presented as a means of selling a given product.

The social actors are categorized, and pigeonholed by the texts. Text (14), on Gold Touch cream, divides the actors into three groups: those with dry, normal and oily skins. Thus, all addressees who encounter this text must evaluate themselves and make a decision where they belong. The differences between the three types of personalities are not well stipulated. The text has a statement: '...Gold Touch Beauty Cream comes in three unique formulae's for dry, normal and oily skin'. These actors apart from being categorized are also presented as people who are unique. This poses the question whether one can be so 'unique' yet; the producers of the text find it so easy to know that she belongs to any of the three categories. What does the text mean by having 'a normal skin'? Ordinarily it means something that has not deviated from the norm. In short, something that is standard. What then is the rationale of somebody who is depicted to be having a normal skin, being encouraged to use the cream? Why use a cream if your skin is standard? Such an analysis is a clear testimony that social identities are constructed so as to make it easier for the advertisers to encourage the consumption of their products.

Text (17), on Fairever cream, depicts the actors as people who have the power to determine the future. This statement attests to those facts: '... now you can change the future'. The actors are shown, as people who do not wait for events to happen, but are part and parcel of that process of change. That which is changed, is unstated. The implication one gets is that change will only come about as a result of using the mentioned cream. This is expressed in the following statement:

New Fairever with saffron and milk formulation that works to deliver you a  
radiantly fair Complexion in just four weeks.

The change being targeted is the actor achieving a fair complexion. Thus as argued from above, the actors in this text are constructed as people who are dissatisfied with their appearance and therefore wish to change. A question that comes to mind is what was considered in deciding that a certain complexion is the standard, which people should follow. Is it the social actors who came together and set a standard? What is obvious is the fact the standard is set up by the cosmetic industry, which is in control of this discourse, which is cast into the public arena and presented as facts. This is a clear depiction of how the powerful in society influence the thinking

of the less powerful. Hence, ensuring that there is an ever-willing society, ready to buy all the goods produced.

The discourse of herbal products finds its place in text (18), on Nice and Lovely hairfood. The addressees are depicted as people who support the use of herbal preparations. The text starts with a title, 'Herbal nourishment'. The product is said to be enriched with herbal oils. The position being advanced is that there are actors who are keen on using herbal products. This text is consistent with what is happening in the global market. Many patients are moving to taking herbal drugs (Chinese clinics). In many markets and public transport systems, hawkers are having a field day selling herbs: there's herbal salt, herbal tea, herbal soap, herbal toothpaste, etc. Thus, because the social actors have taken to associate herbal with excellent performance, the cosmetic industry cannot be left behind. This discourse on herbal products raises some queries. What really is an herb? If it's a plant, could we say that there is any product that is not made from plants? Is it possible then to say that almost all industrial products are herbal? All the same, most actors would enjoy being depicted as 'herbal conscious,' because it ensures that they are seen as people who care about their health. The same feelings about herbal product are also implicitly stated in text (20), on Limara lotion. The social actors are encouraged to use the product because of its herbal contents. The text says: '... leaves your skin feeling smooth and supple thanks to the rich natural ingredients Aloe Vera, Jojoba oil and vitamin E'. In this text, the term 'natural ingredients' is substituted for herbal combinations. In this same text, the addressee is constructed as somebody whose skin lacks enough moisture. It is presupposed that everybody else is enjoying skin moisturization, apart from the addressee. This view is depicted from the following expression: 'Experience intense moisturization all day long with the new Limara lotions'. It is difficult to imagine that somebody who has an intake of water either directly or indirectly would lack moisture on the skin. It's even not very convincing how just a few drops of the lotion on one's skin would make the person have moisture all day long. Is it not easier to just wash using water, to get the moisturization one needs?

#### **4.5.3.2 Predicational Strategies on Personality of the Actors as Depicted in the Advertisements**

The actors in text (4) are provided with positive presentations. They are said to have skins, which are shine – free and fresh all day long. The use of this statement shows that they are the

centre of admiration: 'Expect uncontrolled reactions'. The use of the term 'uncontrolled reactions' implies that the reaction referred to includes admiration from the other social actors.

Text (6) presents the actors using very appreciative terms. It starts with the line: 'you know you're beautiful'. The aspect of them being beautiful permeates throughout the whole text as seen in the following statements. 'Justine knows you are beautiful too'. And, 'Because beautiful is how you feel'.

Both positive and negative predications are prevalent in text (9). Negative presentation describes the actor's appearance before using the product in question. They are said to have hair, which is dry and damaged. The following statement depicts the negative evaluation: '... which penetrates dry hair to improve texture'. This statement presupposes that the actors do not have hair, which has a good texture. However, we do not really discern what is meant by a good texture. After the actors have used the advertised products, they're presented in positive light: '... stronger, healthier more manageable hair'. These positive adjectives paint the actors in a positive light, though they appear to be vague. The two terms, 'strong' and 'healthy' are relative terms with a varying degree of accepted standards. This remains quite unclear in respect to the actors. The arising question is strong and healthy compared to what?

Text (10) describes the actors in positive terms. The actors are said to be young at heart. Youth is a positive attribute in the field of beauty. The actors are thus said to harbour some beautiful feelings. The use of the metaphor 'deliciously feminine' indicates that the actors have unique attributes, which can only be associated with women. This metaphor alludes to the empowerment of women through using products that are specifically meant for women. Similarly, the title 'simply sparkling' has the positive adjective 'sparkling', which means that the actors are exuding beauty.

The actor's experience is explained in glowing terms. Text (11) starts with the title: 'I feel Nice'. The use of the word 'nice' depicts the feelings of comfort that the actor has. This positive depiction is ambiguous in a way. One is not sure whether it's the skin that feels nice or the mind of the social actor. Other positive attributes are in the statement, '... smoothens my skin leaving it soft, smooth and really nice'. At this point, we realize that it was not the mind of the actor, which was feeling nice, rather her skin that had been applied with nice and lovely lotion.

Text (13) presents the actors positively. The title of the text begins with a positive metaphor: 'new face of Lady Gay'. The meaning of this metaphor 'new face' is two-fold. It either means

the new packaging of the product, or the effect of using the product on the actor's face. This second interpretation is what is most likely meant by the advertisers. The impact is shed positively: '...to leave skin feeling soft and smoother than ever before'. Here the actor is depicted to have added an improved one compared to her previous appearance. There is another use of metaphor, which implies that the actors will become pretty after using the product. The statement declares: '...that's as pretty as a picture'. The statement, 'The modern art of beauty', presupposes that the actors are informed of what is happening in the fashion world. It also means that there is a form of beauty that is outdated, but the beauty depicted by the actors is consistent with the present trend.

The actors are presented as people who have positive physical attributes. These positive attributes come as a result of using the advertised product. The title of text (14), 'Savour a fresh beautiful face retouch', provides the first form of positive presentation. The metaphor 'fresh beautiful face' constructs the actor in a positive light. This positive presentation is repeated in the closing statement, 'Get a fresh beautiful face retouch with Gold touch beauty cream'. The actor is also presented positively, especially after using the product. For instance: '...replenish my face leaving it soft, smooth, fresh and moisturized all day long'.

Text (17) has the actor who's given a positive presentation, which is achievable after she has used the advertised product. It is stated that the actor will have a radiantly fair complexion in just four weeks. The use of the term 'radiantly' refers to how the complexion of the actor will become pronounced, especially, after using the said product.

Text (18) depicts the character positively after she's used the product in question. She's praised as follows: '... to naturally give your hair a healthy sheen, leaving it strong and beautiful'. The use of positive attributes: 'healthy,' 'strong' and 'beautiful' present the actor in good light. For the character to gain these attributes, she must use the suggested products. Thus, this positive attributes act as a promise to the actors. Equally, the use of the metaphor, 'truly sensational hair' depicts the same actors in positive light. Where, 'sensational' means the effect of the appearance of the actors on the members of society, who react out of admiration.

The actors in text (19) are depicted both positively and negatively. Negatively, before they've used the suggested products. For instance, the title of the text: 'restore your skin's moisture,' presupposes that the actor's skin is dry. This is a negative presentation of the actor. There is a promise suggested to the actors, that after using the product they'll be evaluated positively. This

view is seen in this statement: 'Experience intense skin moisturization'. In this statement, 'intense' has an intensification effect on the power of the product to totally transform an individual. The text further proceeds: '... leaves your skin feeling smooth and supple...'. The positive presentation serves as a motivation of the social actors to participate in this consumer economy, in order to acquire the promised attributes, through the purchase of the products.

#### **4.5.3.3 Argumentation Strategies on Personality of the Actors as Depicted in the Advertisements**

This analysis examined how the commercial advertising discourse justified the positive and negative evaluation of the actors as seen below, by use of facts and arguments.

Text (4) suggests that using the product enhances the chances of the actor getting attention from the men. The writing indicating, 'Patrick -0721-364013', points to this fact. The derived meaning is that the actor has been given this telephone number because of her ability to have a shine-free and fresh skin all day long. It's therefore evident that the discourse enhances the social relations between men and women. Although it is a positive attribution, the notion of a romantic relationship helps to entrench the patriarchal norms of our society. The suggestion is that women must make themselves presentable to attract the men's attention. It is men who must be pleased. This argument seems to ignore the fact that presentability is for the self-gain of a woman, and not for her male admirers.

It's always the desire for all individuals to strive to improve their well-being. Thus, the individual has the freedom to achieve all her full potential. Text (16) justifies this individual trait by suggesting that the individual should exercise her right or freedom in bringing out her beautiful, inner personality. This is captured in the statement: '...it's there in your imaginings and your dreams. It's you want to be'. The text presents an opportunity for the actor to realize her dreams and desires, by exercising the freedom to use the product. To show that all care has been taken to achieve that best for the actor, the advertisers depict that enough research has been done to ensure that the social actors have ease in achieving their dreams. This statement confirms the said view: '... with a skin care system created from science and nature'. Text (19) also implores the actors to transform themselves through promising them a good future which they have prospects of changing. It's unclear how you can change what you do not have.

Text (9) uses the argumentation strategy by suggesting that the products work well without having any side effects on the actor, thus assisting the actors to achieve the desired change. The text advances this argument in the following manner: ‘...are luxurious non-greasy formulas which penetrate dry hair to improve texture and styling flexibility...’. In this case, the addressees are encouraged to use the product because it is non greasy.

Text (10) provides the argument that the actor behaves differently because she is a woman. It seeks to confirm the view held by feminists that there’s nothing to be ashamed about being a woman. Hence, one has to act it. This fact is supported by the mention of the line: ‘...and loves a party’. But, if one chooses not to use the product, will she be considered to be less feminine than the other actors? And how does being feminine relate with the term ‘loving a party’?

The actors are presented as people who are feeling nice as a result of using the product. This feeling arises as a result of the positive effects of skin, which include being soft and smooth. Their attributes imply that the actors appear modern after using these products. However, doubts still linger on what really entails being consistent with the expectations of the same argument used in text (13), whereby the actors are said to exhibit what is considered the modern art of beauty. These actors are said to appear modern only if they use the product, which will make them have smooth and soft skins. However, it’s difficult to associate being modern to having smooth and soft skins.

Text (18) argues for the use of products, which have herbs, arguing that it’s only herbs, which have the potential of providing hair, with a healthy sheen, is strong and beautiful. The use of the names of ingredients hoodwinks the actors to believe that they’re key to achieving the desired effects. This argument refers us back to the previous argument of distinguishing plants and herbs. Are the other oils manufactured from plants or from herbs? To us, plants and herbs are synonymous. So in essence, the products, which indicate that they have herbal nourishment, may not be any different from the other products at all.

#### **4.6 Use of Semiotic Features in the Construction of Social Identities**

Pictures of women were prevalent in most of the advertisements. Those pictures were used to bring out the positive presentations of the actors. Hence, they acted as promises by suggesting that the addressees would acquire the positive traits after using the products. Therefore, these



visual aspects supplemented the predicational strategies used in the texts, by presenting a positive image of the social actors. The analysis was done as tabulated below.

**Table 4.2 Semiotic analysis of advertisements**

<b>Signifier</b>	<b>Identity constructed</b>	<b>Objective</b>
Exposure of character's skin	A beautiful woman who has a smooth and light skin	Positive presentation of the actors
Facial expressions (smile, direct stare)	Confident and proud	
Close proximity to a man	Romantic and appealing to men.	

Source: Field data 2005

#### **4.6.1 Exposure of the Actors' Skins**

Most of the actors had their skins exposed. This made the addressee to notice their skins at first glance. The texts that showed pictures of actors' skins included the following: Johnson's baby oil (2), Nivea Deodorant (3), Nivea visage (4), Nivea body lotion (7), Sofn'Free oil moisturizer (9), Nice and lovely lotion (11), Goldtouch beauty cream (14), Johnson's PH 5.5(15), Fairever cream (17), Nice and lovely hair food (18) and Limara body lotion (20). The major features of these exposed skins are that they appeared very smooth and were of light complexion. The use of the two mentioned features of the skin was key in the positive presentation of the actors. The actors' skins were very smooth. Thus, by exposing these flawless skins to the reader, they were signifying that they are proud of their flawless skins. In other words, the pictures were acting as a promise to the addressee. Promising that if she uses the advertised products, that's how she was going to appear. This is a clear manifestation how the images are used to create the mental models of the actors. The ideology of beauty, in this case, is reduced to only a single aspect: having a very smooth skin. This ideology works to the advantage of the economically dominant members of society (Lull 1996). These are the members who are in charge of producing this text, apart from producing the products being advertised. We can clearly see that

they've used their influence to create standards, which are supposed to be adhered to by all. These findings confirm the view held by Van Dijk (2001) that discourse helps to constitute knowledge, attitudes, norms and values.

All the advertisements with female actors had light skins. It makes one to wonder whether ladies with dark skins do not use the products. In a way, the pictures signify that beauty means being light skinned. And if the addressee wishes to become beautiful (light skinned) she must use the product. As evident, the social actors are conditioned to associate beauty with being light skinned. This presentation of beauty is not for the benefit of the social actors. It is derived from a fallacy held highly in society, that the closer one's skin is to being white, the more beautiful she is. This is the same ideology propagated by the advertisers. They are promising the addressor that her complexion would be made lighter if she uses the product. The characters that are fair through using the creams are preferred compared to those who are light as a result of using bleaches. The actors are encouraged to use creams and not bleaches. Ironically, both bleaches and creams make skins lighter. Only that bleaches are considered unnatural. The use of these pictures thus helps to maintain the ideology, which is advantageous to its commercial interests because the actors must use the product to gain this new identity. The actors strive to gain this identity that is taken as the norm in society.

In brief, the pictures act as a standard of what society expects of beauty. The addressors are influenced so as to strive to acquire this preferred identity. This identity is achieved by one's skin becoming smooth and light. These standards are not set by the readers, but are set by the owners of the same products that are advertised.

#### **4.6.2 Facial Expressions**

The visual expressions, which were found common among the advertisements, were that the actors looked directly the reader, and they were smiling.

For those who were smiling, the question, which comes to one's mind, is the reason why they are smiling. A smile shows that somebody is happy. This happiness signifies contentment and achievement, which these actors have gained. When we examine the aims of these advertisements, we realize that the actors are celebrating the good result they've gained from using this product. They are now satisfied with their physical appearance. The following texts show actors who were smiling at the readers: Fair & Lovely cream (1), Johnson's baby oil (2),

Nivea body lotion (7), Sofn'free treatment (18), Sofn'free oil moisturizer (9), Nice and lovely lotion (14), Goldtouch beauty cream (14), Johnson's PH 5.5 (15), Fairever cream (17), Nice and lovely hair food (18) and Limara body lotion (20). These emotions they exhibit are used to show the addressor that the products have made them more beautiful, hence brought joy to them. Thus, there is an association between happiness and usage of the product. The ideology being advanced is that if one wants to stay happy, then she must use the advertised products. However, we know that advertisers, who pay the actors and ask them to smile for the camera, take the actors' pictures. Therefore the smiles we see are not a natural response, they are artificially induced. The advertisers have used their economic power to create an ideology that will sell their products. They create a worldview, which the addressors would wish to experience. But, this experience is available at a price: one has to buy the product. The actors were also staring straight at the reader. This signified the pride and confidence, which they had. Trevor (1975) categorizes these facial expressions as cool or level. The expressions include wide eyes, which usually look the reader in the eye. The actors exude confidence. These positive feelings have come up as a result of using the product. By looking straight at the reader, they seem to be declaring that they are proud of what they are. But, they way the look depends on the products that they have used. Consequently, every reader would wish to acquire this confidence and pride possessed by these actors. The actors are presented very positively, making the addressees to strive to acquire the identity. What the addressee fails to realize is that the actors appearing in the advertisements are not exhibiting their natural traits. They are acting roles, which have been scripted by the owners of the message. The owners are able to present this view so that to show that their products are responsible for confidence and pride. This carefully scripted view is what the addressee comes across and responds to. She is reduced to a subordinate level of interacting with a text, which is strategically tailored to achieve sales.

#### **4.6.3 Close Proximity of Women to Men**

Some female actors were depicted to be sitting very close to men. The pictures are consistent to what Patterson (1983) stipulated about the use of space between different actors. He identified four categories of spaces. That is, public, social, personal and intimate. Text 3 has the woman standing very close to the man. This is what Patterson terms as the intimate distance whereby

two actors are 6 to 18 inches apart. Thus, it is safe to conclude that the close distance together with eye contact is a show of romantic feelings.

The closeness signified the romantic feelings between the two. The woman is constructed as one who is irresistible to men. Men are constantly attracted to her. However, this is not just any ordinary woman. She is the one who uses the products, which have been advertised. These pictures help to sustain the patriarchal relations in society. This relationship holds that every action a woman does must get the approval of men. It is the men who should be pleased by women. Thus, the actors are presented as people who will be attractive to men if they use the products. What is implied is that, the products advertised are appealing to men. Then, if these actors want the men to develop an interest in them, they must use the products. This view helps to sustain the patriarchal relations in society.

The text on Nivea deodorant, text (3), has a picture of a woman smiling at a man. She looks directly into the man's eyes. The man smiles back at her. The connotation is that the man is attracted to the woman because she has used the deodorant. The text also implies that the woman has become confident after using the product.

In another text, the one on Nivea Visage (text 4), a woman smiles as she looks at somebody who is not in the picture. She holds Patrick's phone number in her hand. This connotes that Patrick is attracted to her because she has used Nivea deodorant. This text supports Trevor (1975) who talks of a seductive facial expression. This expression has eyes that are seen as less wide, shaded and the actors also appear confident with a slight smile.

Both texts reinforce the ideology that men are romantically attracted to women who use perfumes. Therefore, the text helps to sustain the patriarchal relations in society. Men are considered superior to women. On the other hand, women are subordinate to men and should do everything to receive admiration from them.

#### **4.7 Level of Resistant Reading among Respondents**

To gauge the level of resistant reading, two response items in the questionnaire guided the researcher. The questions were as follows:

- Whether the reader was attracted to the advertisement.
- Whether the reader felt that using a given product would make her a better person.

#### 4.7.1 The Attractiveness of the Advertisements to the Readers

The researcher was of the view that resistant reading is a process and not a spontaneous activity. From the initial encounter with an advertisement, the reader either gets hooked or put off by the text. This is the start of surrendering to the text or resistant reading. Visual images play a great role in attracting and capturing the attention of the reader. At the point where the reader is attracted by the visual images, we can say that she is predisposed to agreeing with the message of the text. On the other hand, being put off with the visual images of the text predisposes the reader towards taking a resistant stance toward the text.

Out of a total of 600 responses, 86 responses showed that the readers were not attracted to the advertisements. These responses were 14.3% of the total responses. It is, therefore, evident that very few responses were against the message of the advertisement. These readers have simply rejected the text together with the inherent social identities being constructed. In essence, it means that the readers are predisposed to disagree with the promises and persuasion encapsulated in the text. This is a form of resistant reading at the superficial level, before the readers have deeply interacted with the text.

The readers provided several reasons as to why they were not attracted to the advertisements. A sample of the responses is as follows:

From **sofn'free treatment (text 8):**

Because her hair looks shaggy

**Nivea visage (text 4):**

The lady looks as if she wants to be attracted. She shines on the face but the body is dark.

**Naturally fair cream (text 16):**

Her face is not so appealing. It's not nice to look at.

**Justine's skin care (text 6):**

The package is not attractive

**Nivea deodorant (text 3):**

The way she is holding a man is not relevant to the advertisement

The above illustrations reveal that the readers were predisposed to offer resistant reading, because the visual images did not impress them. These images may not have met the expectations of these readers.

504 of the total responses revealed that the readers were attracted to the advertisements. These responses were 85.7% of the total responses. It is quite clear that majority of the readers were attracted to the advertisements. Thus, these readers were predisposed to accept the contents of the advertisements, including the social identities constructed for them. Next, is a sample of the reasons given to show why the readers were attracted to the advertisements:

**From Johnson's Baby oil (text 2):**

Because of the tenderness of their skin

**Nivea deodorant (text 3):**

The lady and the gent in the advert are smiling hence showing that the deodorant

They've used has kept them fresh.

**Sofn'free treatment (text 8):**

The face of the lady is attractive.

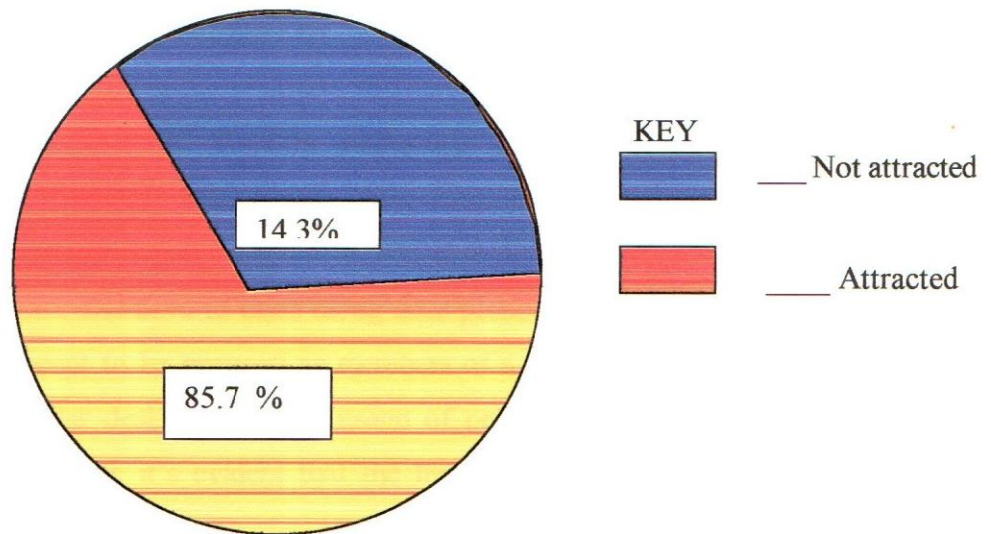
The lady has manageable hair, it's long to get attracted to and it's black and shiny.

**Nice and lovely hair food (text 18):**

The lady has good hair that any lady would die for.

The above reasons may have played a big role in reducing the level of resistant reading. The readers would most likely accept the social identities constructed from them.

The information showing the responses of the readers on the level of attraction can be summarised in a pie chart as seen next.



**Figure 4.2** Pie chart showing the attractiveness of the advertisements to the reader.

Source: Field data 2005

#### 4.7.2 Readers' Responses to the Construction of Social Identities

The readers were supposed to respond to a close-ended question, giving answers along the modified Likert scale. The question was whether using a given product would make the reader a better person. This question took 'better person' to mean that a new social identity was constructed for the reader. This social identity was based on regaining the youth, threats to beauty and protection against them, and personality of the actors.

The responses were in three categories namely: agree, undecided and disagree. Those who agreed accepted that using the products would make them better people. This meant that they did not offer resistant reading. Those who were undecided meant that they were not sure that using the product would make them better people. Those who disagreed refused to accept that using the product will make them better people. In a word, they offered resistant reading to the text.

The total responses were 600 in number. Whereby, there were thirty respondents and each one of them made twenty responses. The discussion of the responses is as follows.

406 of the responses were in agreement with the social identities that were constructed for the readers. This number of responses was 67.6% of the total responses. Such high percentage

clearly showed that the majority of readers do not offer resistant reading to the advertisements on cosmetics. This trend is worrying because the identities being constructed do not take the interests of the readers at heart. On the contrary, the owners of industries use them to entrench ideologies, which sustain domination. Thus the reader was forced to act in the best interests of the producers of the ideology (Van Dijk 1997). These ideologies create membership of groups based on consumption of their products. Therefore, non-resistance to these ideologies means that the readers are held ransom, and have to think along lines predetermined by the producers of the messages. The readers accept to be grouped as members of a consumer society. They are kept together by perceived similar desires, fear and usage of products. These readers accept such views passively. In a nut- shell, it's evident that the hypothesis that readers do not offer any resistant reading is true.

Some respondents disagreed with the social identities constructed for them. There were 105 responses that were in disagreement. This was 17.5 % of the total responses. By disagreeing, the respondents had refused to be categorized as members of a particular social group; they also refused to accept the presentation of the traits of the actors, which act as a promise of what they would become. This also means that they didn't decipher the implications, presuppositions and the pictures contained in the advertisements in the predetermined manner. These readers were trying to assert their independence in reading the message. They resisted being carried away by the contents of the message. Therefore, this is a clear testimony that not all readers are passive in the discursive practice of commercial advertising. They are also struggling to assert themselves. These findings support the view that mass media is a site of power (domination) and struggle against it. Where some dominated people (readers) give in, others fight to the end (Wodak and Meyer 2001). In this case, the readers had triumphed over the industrialist's dominant economic class.

The research also revealed that 89 responses were undecided. These were 14.8 % of the total responses. These responses depicted that the struggle depicted by Wodak and Meyer (2001) is intense. There is no victor yet. The reader has refused to be dominated, and at the same time refused to assert her independence. Nonetheless, the reader has at least made an attempt to resist the construction being made. We can therefore, conclude that the findings are in agreement with the views by Van Dijk (1997) that resistance doesn't have to be successful. What is important is its presence. Having said that, it is still unclear at what point the struggle will be over. Will it be



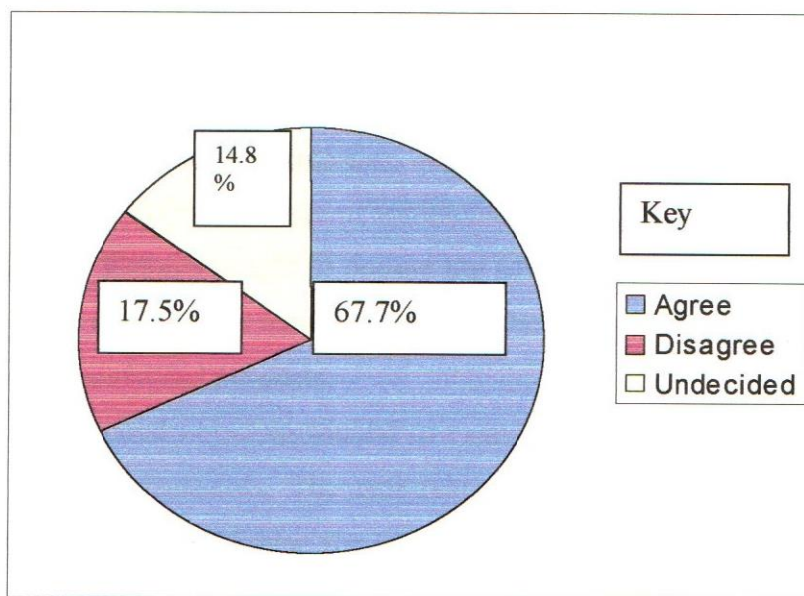
the reader who will triumph, or will it be the producers of the text? A possible interpretation is that the reader has emerged victorious in the short run; the challenge is to sustain the resistance.

The foregoing findings are summarized below, in a table and graphically presented in a pie chart.

**Table 4.3 Responses to the suggestion that using a product will make readers better people.**

<b>Response</b>	<b>Frequency</b>	<b>Percentage</b>
Agree	406	67.7
Disagree	105	17.5
Undecided	89	14.8
<b>Totals</b>	<b>600</b>	<b>100</b>

Source: Field data 2005



**Figure 4.3: Responses to the suggestion that using a product will make readers better people.**

Source: field data (2005)

## CHAPTER FIVE

### CONCLUSIONS AND RECOMMENDATIONS

#### 5.1 Introduction

In this chapter, we gave a summative insight into what the research was all about. We gave a summary of the findings in respect to the objectives of the study and also highlighted the conclusions drawn by the researcher as well as the recommendations for further research.

#### 5.2 Summary of the Study

The research was hinged on three objectives as follows:

- To describe the language of advertisements of cosmetics.
- To examine how the social identities of readers are constructed in the advertisements of cosmetics.
- To establish whether readers after any resistant reading to the advertisement of cosmetics.

The first objective sought to describe the language of the advertisements of cosmetics. The researcher carried out a linguistic analysis of these advertisements, with a view to isolating distinct features prevalent in majority of the advertisements. The analysis of the data revealed that the advertisements made use of different forms of foregrounding (use of bold letters, capital letters in wrong places, different font sizes, and numerical figures), similes, 'weasel' words, affixation, imperative sentences, declarative sentences, technical terminologies and vocabulary, adverbs, adjectives and use of testimonies by users of the product. The analysis revealed that the linguistic features sought to present the advertised products and their users positively. This aimed to make the products more appealing to the readers. The intention was to persuade the readers to use the advertised products.

The second objective wanted to examine how the social identities of readers are constructed in the advertisements. The researcher relied on the Critical Discourse Analysis theory as a framework of establishing the construction of social identities. The researcher created a context of the advertisements on cosmetics. This context included the contemporary definition of beauty as seen in the beauty pageants. The context also included the intertextual relationships between the different texts in terms of topics. Finally, the context took cognizance of the commercial interests of the advertisers that are concerned in raking in more profits. The study isolated three linguistic strategies which construct the social identifies of the readers. The first strategy is the

referential strategy that created group members through one of the following devices: presuppositions, implication and metaphors. The predicational strategy aimed at representing the actors positively or negatively, by using the following linguistic devices: metaphors, implication, presupposition, lexical choices etc. Finally, the argumentation strategy was used to justify the positive or negative attributes given to the social actors. This justification was made possible through use of various facts and arguments. The study also observed how the semiotic features are used to construct the social identities of readers. From pictures of advertisements on cosmetics, we gathered three semiotic features which acted as signifiers of the social identities constructed. The semiotic features included: exposure of the characters' skins, facial expressions, (smile and direct stare) and close proximity to men. The findings established that the readers were implicitly encouraged to have smooth and light skins. Equally, the readers were encouraged to be happy and confident like the women in the picture. Finally, the users of the products were depicted to be very attractive to the male admirers. However, it was quite evident that the semiotic features were used to paint a one-sided worldview. Incidentally, this is the worldview of the advertisers and not the readers. The main aim of that view is to persuade the readers to use the advertised products. Moreover, we addressed the various ideologies and manifestations of power depicted in the text. It was clear that the ideologies of freedom, feminism, everlasting youth and romance were central in the text. Power relations, whereby the owners of the texts controlled the production of the text while the readers had no input to the production were also revealed. The research was critical in the sense that it unmasked the contradictions, manipulations and ideologies that were entrenched in the text. The aim was to make the text transparent to the uncritical readers.

The third objective aimed at establishing whether the readers offer any resistant reading to the text. As a result, the researchers gave out questionnaires to thirty female college students. In addition, the students were given twenty advertisements whereby each was supposed to respond. The validity of the research instrument had earlier on been tested through a pilot study and changes made in consultation with the supervisor. The level of resistant reading was derived through two ways. First, the readers were asked whether they were attracted to the advertisement. Those who were attracted were said to have been predisposed towards not resisting the message of text. On the other hand, those who were not attracted were predisposed towards giving a resistant reading. The findings showed that 83% of the total responses showed

attraction to the texts. 17% were not attracted to the advertisements. In a nutshell, the findings reflected that majority of the readers were attracted to the advertisements, hence predisposed towards not giving a resistant reading. Secondly, the readers were asked to respond to the suggestion that using the advertised product will make them better people. The responses were along a Likert scale, which showed those who agreed, undecided and disagreed. Those who disagreed were taken to have given a resistant reading; those who were undecided were taken to be struggling against the preferred reading of the text; while those who agreed did not offer any resistant reading. The findings revealed that 67.7% of the respondents agreed with the social identities that were constructed for them. Similarly, 17.5% disagreed with the social identities that were constructed for them. Lastly, 14.8% were undecided whether to agree with the construction or disagree with it. As revealed from the responses, majority of the readers do not offer resistant reading to the text.

The results on the level of resistant reading may be explained in various ways. Those who did not offer any resistant reading accepted the ideology (worldview) of the producers of the message. These producers are only interested in making profits, but not the welfare of the readers. Therefore, the readers who accepted were powerless in their interaction with the text, which is a front for the powerful people. Those who offered resistant reading showed that the powerless people (readers) resisted and overcame domination by the powerful people (advertisers). This could be taken further to mean that the readers succeeded in emancipating themselves from a predetermined unilateral reading. In conclusion, those readers who were undecided manifested the struggle, which the readers undergo in asserting their authority and autonomy in interpreting a text. Therefore, being undecided reveals that resistant or non-resistant reading is not a spontaneous activity, but a process. In this process, there are victors and losers. In this case, the readers question the implicit ideology in the text, before making a decision to agree or disagree with the constructed social identities.

### **5.3 Conclusions of the Study**

Guided by the findings of the research, the following can be concluded. It was observed that the language of advertisements is moulded in a given way to make it persuade the readers. Consequently, the advertisements make use of linguistic features, which are attractive to the eye. It was also observed that the advertisements make use of semiotic and linguistic features to

construct the social identities of readers. The semiotic features depicted the users of the products positively. These users were shown to be confident, happy and romantic. Furthermore, the various linguistic strategies were used to place readers as members of particular social groups. These groups were based on members' fears, thoughts, personalities, characteristics of the skin etc. Lastly, the studies revealed that majority of the readers of the advertisements on cosmetics do not offer a resistant reading to the text. It was quite evident that college students, who are expected to be critical, were not. There it is not surprising that the cosmetics industry has continued to grow because consumers readily accept the messages in the texts.

#### **5.4 Recommendations for Further Research**

The researcher recommended the following areas for further study:

- (I) A study of the different social identities constructed for readers in a wide variety of products with a view to establishing if there are any common social identities being constructed.
- ✖ (II) Examine the advertisements on cosmetics for men. Especially, in finding out if there are any differences between the social identities constructed for men and those constructed for women.
- (III) Examine in detail the intertextuality and interdiscursivity of different advertisements on cosmetics.

## REFERENCES

- Brown, G., & Yule, G. (1993). *Discourse analysis*. Cambridge: CUP.
- Burton, G. (1997). *More than meets the eye: An introduction to media studies*. London: Arnold.
- Crystal, D. (1992). *The Cambridge encyclopedia of language*. Cambridge: CUP.
- Crystal, D., & Davy, D. (1992). *Investigating English style*. Essex: Longman.
- Davidson, M. (1992). *The consumerist manifesto: Advertising in postmodern times*. London: Routledge.
- Dellinger, B. (1995). *View of CNN television News: A critical cross-cultural analysis of the American commercial discourse style*. Vaasa: Universities Wasaensis.
- Durani, O. (1995). *The new Germany: Literature and society after unification*. Sheffield: Sheffield University Press.
- Encyclopaedia Americana*. (1979). Vol. 1. Danbury: American Corporation.
- Fairclough, N., & Wodak, R. (1997). In T. Van Dijk, *Discourse as social interaction* (Vol.2,

Fairclough, N. (Ed.). (1992). *Critical language awareness*. Essex: Longman.

Fairclough, N. (1992). *Discourse and social change*. London: Polity press.

Fairclough, N. (1989). *Language and power*. Harlow: Longman.

Fry, V., & Thompson, P., & Narr, K. (2000). Textual status, the stigmatized self and media consumption. *Communication yearbook*, 3, 519 – 544.

Haig, E. (2001). A study of the application of critical discourse analysis to ecolinguistic and the teaching of ecoliteracy. *Studies in language and culture*. Nagoa University, 22, 205 – 226.

Hodge, R., & Kress, G. (1991). *Social semiotics*. Cambridge: Polity Press.

Hodgson, F. (1983). *Modern newspaper practice*. London: Heinemann.

Inglis, F. (1992). *Media theory: An introduction*. Oxford: Blackwell.

Lull, J. (1996). *Media communication, and culture: A global approach*. Cambridge: Polity press.

McDonald, J. (1995). *Advertising for business*. London: Blackwell.

- Mutai, C. (2002). Analyse fonctionnelle des publicites rencontrees au Kenya a la lumiere de la theorie de Roman Jakobson. *Unpublished M.A. Thesis*. Kenyatta University.
- Patterson, M. (1983). *Non verbal behaviour: A functional perspective*. New York: Springer-Verlag.
- Pullum, G., & Scholz, B. (2001). More than words. *Nature*, pp. 367-413.
- The New Encyclopedia Britannica*. (1980). Vol.8. Chicago: Encyclopedia Britannica Incorporation.
- Trevor, M. (1975). *Images of women: Advertising in women's magazines*. London: Chatto & Windus.
- Van Dijk, T. (2001). Multidisciplinary CDA: A plea for diversity. In R. Wodak & M. Meyer. (Eds.), *Methods of critical discourse analysis: Introducing qualitative methods* (pp.115, 117). London: Sage Publications.
- Van Dijk, T. (1997). *Discourse as social interaction*. London: Sage publication.
- Wales, K. (1991). *A dictionary of stylistics*. Essex: Longman.
- Walton, P., & H. Davis. (Eds.). (1983). *Language, image, media*. Oxford: Blackwell.



Wodak, R. (2001). The discourse-historical approach. In R. Wodak & M. Meyer. (Eds.), *Methods of critical discourse analysis: Introducing qualitative methods* (p. 3). London: Sage Publications.

Wodak, R., & M. Meyer. (Eds.). (2001). *Methods of critical discourse analysis: Introducing qualitative methods*. London: Sage Publications.

**APPENDIX A**  
**QUESTIONNAIRE**

**A. Biographical data**

Age:.....

Studies being undertaken:.....

**B. Answer the following questions as honestly as possible**

1. What is advertised?

2. Are you attracted to this advertisement?

- a) Yes                      b) No

Give reasons

4. Is this advertisement of interest or relevance to you?

- a) Yes      b) No

Provide reasons

5. Indicate your feelings about the message of the advertisement along the scale given below.

1= strongly disagree

2= disagree

3= neutral

4= agree

5= strongly agree

i) This advertisement makes me feel that using a given product will make me a better person

1 2 3 4 5

Mark your feelings along the above ranking scale.

**Thanks for answering the questions honestly.**

**APPENDIX B**

**LETTER OF TRANSMITTAL**

Wilfred Marube  
P.O Box 3279,  
Kisii.

To Whom It May Concern:

I am an M.A. student of Egerton University. I am requesting to use your students as respondents in my research. The research is based on establishing how female readers interpret advertisements. They will be required to respond to advertisements of cosmetics by filling in questionnaires.

Thank you in anticipation of your positive responses.

Yours Sincerely,

Wilfred Marube.

## APPENDIX C

**TABLE SHOWING WORDS OR STATEMENTS IN LARGE FONT OR BOLD IN THE ADVERTISEMENTS**

	<b>Examples</b>	<b>Description</b>
Fair & Lovely cream	The world's No.1 is your	- Bold letters
Justine skin care products	<b>SET FREE YOUR MOST BEAUTIFUL FEELINGS</b>	- Bold letters - Large font
Nivea body lotion	<b>FAIR... NATURALLY</b>	- Bold letters - Large font
Sofn'Free Treatment plus	Bring dry and damaged hair back to life	- Bold letters
Sofn ' Free oil moisturizer	Start a revolution!	- Bold letters - Large font
Nice and Lovely lotion	- I fee nice - Look and Feel naturally beautiful	- Bold letters - Large font
Bio- oil	Scars Stretch marks Blemishes?	- Bold letters and large fonts
Lady gay	- New lady 2004 - <b>THE NEW FACE OF LADY GAY</b> - The modern art of beauty	- Bold letters
Gold touch beauty cream	- Savour a fresh beautiful face retouch - Get a fresh beautiful face retouch with Gold Touch Beauty cram	- Bold
Johnson's PH 5.5	- Evens skin colour in just 30 days	- Large font - Bold letters
Naturally fair cream	- <b>DISCOVER FAIRNESS IN JUST 4 WEEKS, NATURALLY</b>	- Large font - Bold letters
Fair ever	- Now you can change the future	- Bold letters in different colour for the rest of the text
Nice and Lovely Hair food	- Herbal nourishment - Truly sensational hair	- Large font - Bold letters
Fair & Lovely cream	- <b>What bleaches do to your skin</b> - What fair and lovely does to your skiyouthful complexion in nature's gentle ways	- Bold letters

## APPENDIX D

### DECLARATIVE SENTENCES USED IN THE ADVERTISEMENTS ON COSMETICS

Text	Declarative sentences
Bio – Oil	.. not only was my sister left without a single stretchmark, but her skin generally has never looked better
Lady Gay lotion	This new lotion is made with extracts of rose and special moisturizers to leave skin feeling softer and smoother than ever before.
Gold touch beauty cream	Gold touch beauty cream is enriched with natural Jojoba, Almond and chamomile oils, vitamins E and B3 to replenish my face leaving it soft, smooth, fresh and moisturized all day long.
Johnson's PH 5.5	Johnson's PH 5.5 fair complexion cream reduces uneven skin colour, improves clarity and radiance.
Naturally fair	Over generations real pearl is known to have fairness enhancing properties.
Fairever	New fairever with saffron and milk formulation that works to deliver you a radiantly fair complexion in just four weeks.
Nice & Lovely Hair Food	... enriched with herbal oils of Aloe Vera and Jojoba to naturally give your hair a healthy sheen, leaving it strong and beautiful.
Limara Lotion	The improved formula leaves your skin feeling smooth and supple thanks to the rich ingredients of Aloe Vera, Jojoba oil and vitamin E.

# Our Fair & Lovely experiences!



Since people suspect that I use bleaching creams on my skin because I have a naturally fair complexion, I would like them to know the secret behind my youthful skin.

Without a shred of doubt let them try Fair & Lovely and see the results: visibly.

I have been using Fair & Lovely which does not contain any bleaching agent.

Try it today and experience a positive change.

It is gentle and safe.

From:  
Kochael Wanjiru Maina

P. O. Box 298  
Maralal, Kenya

My Fair & Lovely is the best. My complexion has visibly improved. I am not the only one who has noticed.

My friends keep asking me what I am using on my face.

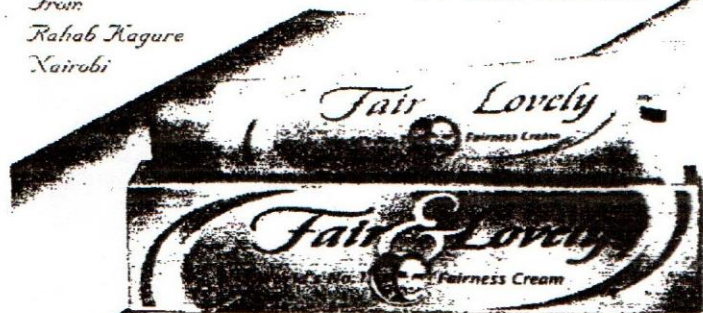
I recommend Fair & Lovely to anyone who wants an even complexion.

From:  
Rahab Kagure  
Nairobi

I don't know what I would do without my Fair & Lovely. I have even started to depend on it so much. It has become a part of me. What I like about it is that it leaves my face smooth and silky, just the way I like it. Try it out and see the difference.

From: Elizabeth Mwikali  
Nairobi

If you would like to appear on this page, send your entries to: Fair & Lovely beauty page, P. O. Box 30793-00200, Nairobi.



Brings back your youthful complexion in nature's gentle way

APPENDIX F

Text 2



**Lock babysoftness into your skin too.**

To help keep your skin naturally glowing and as soft as a baby's, use JOHNSON'S Baby Oil every day. Applied to wet skin it locks in 6 times more moisture than many lotions.

**That's Johnson's Babysoftness.**

APPENDIX G  
Text 3

FEEL THE PERFECT  
PROTECTION

NIVEA deodorant provides you with effective protection and a feeling of freshness while caring for your skin.

NIVEA deodorant - protection and care all day long.

NIVEA - The World's No. 1 in Skin Care





APPENDIX H

Text 4

CONTROLLED SHINE.  
EXPECT UNCONTROLLED REACTIONS.

Patrick  
0721-364013

www.NIVEA.COM

NIVEA VISAGE  
SHINE CONTROLLING FLUID  
With Alginophores & Active Shine Regulator  
DRY SKIN

NIVEA VISAGE  
CONTROL YOUR SKIN'S SHINE

A 170

TEXT: PSYCHOLOGICAL SKIN

# NATURALLY.

New NIVEA Body Natural Colour Protection

- Brings back your fair, youthful skin
- Unique combination of Natural Plant Extracts and Vitamin E for even skin tone
- Gives back your skin's radiance and clarity



## APPENDIX J

### Text 8



Sofn'Free Treatment Plus<sup>®</sup> with Ceramides is a revolutionary range of hair care products, specially designed to protect your hair against the harmful effects of the environment and rebuild it to make it stronger, healthier, manageable and beautiful.

It works from within the hair shaft and is effective in protecting and preventing everyday problems including dry hair as well as damaged and stagnant hair.

Our Reconstructing Conditioner reduces hair breakages and soothes by penetrating and working on the cuticle of your hair shaft. While the Hydrating Hairfood provides essential conditioning ingredients to ensure that your hair and scalp remain moisturized and healthy. Finally, the Strengthening Oil reinforces the natural strength and elasticity, reducing breakage of your hair, thereby restoring its natural radiance.

What makes Sofn'Free Treatment Plus unique?

Consistently, beautiful, and healthy hair. We penetrate and go deep inside the hair and work inside the outer protective layers to get at, revitalize it, and leaving your hair re-energized, strong and healthy by repairing damage and rebuilding the hair fibre with Sofn'Free Treatment Plus, you'll have hair so healthy, it will shine with all it's strength and inner beauty.

We've turned hair's inside out.



**Sofn'Free Treatment Plus<sup>®</sup>**  
treats dry and damaged hair.



*sof'n'free*<sup>®</sup>

NATURALLY ME!

## Start a Revolution!

Introducing the revolutionary new Keravite in Sof'n'Free Shine Oil Moisturizers.

Keravite is a unique protein extract that strengthens and repairs damaged hair. A natural component which healthy hair has in abundance. Keravite penetrates the hair shaft, rebuilding the hair fibre adding shine and gloss to the hair. Sof'n'Free Shine Oil Moisturizers are specially formulated with Keravite which helps:

- ✓ Strengthen and repair
- ✓ Prevents split-ends and hair breakage
- ✓ Moisturize and condition
- ✓ Protect against thermal damage
- ✓ Impart an incredible shine!

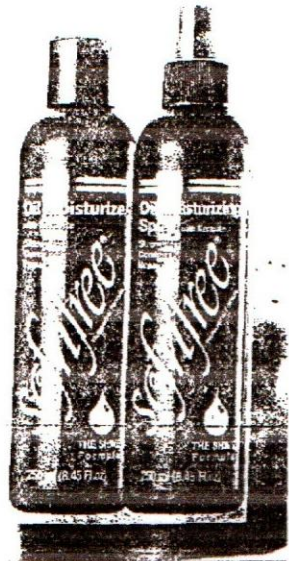
Sof'n'Free Shine Oil Moisturizers are luxurious non-greasy formulas which penetrate dry hair to improve texture and styling flexibility without weighing hair down. Best of all it gives your hair incredible shine!



**Before:** Hair is dry and damaged

**During:** Keravite penetrates the hair shaft, repairing damage and rebuilding the hair fibre

**Result:** Stronger, healthier hair that manages to shine



(L)

# I Feel Nice

Nothing makes me feel nice like the new  
Nice & Lovely Body Lotion in its modern sleek bottle.  
It's new non-greasy advanced formula smoothens  
my skin leaving it soft, smooth and really nice.

**Nice & Lovely. Look and Feel Naturally Beautiful**

16 Saturday, December 20-25, 2003

(19)



What bleaches do to your skin.



What Fair & Lovely does to your skin.



Bleaches contain Hydroquinone, a dangerous chemical that is extremely harmful to your skin. Which is why the Kenyan Bureau of Standards have banned these products. On the other hand, Fair & Lovely contains a special fairness vitamin that works naturally to keep the melanin well dispersed within your skin. So in just four weeks, you become noticeably fairer, safely...gently...naturally. Use Fair & Lovely twice a day, everyday, and watch your inner fairness bloom.

*Fair & Lovely brings back your youthful complexion in nature's gentle way.*



