The Commodification of Feminine Identity in Beauty Product Advertisements: A Critical Discourse Analysis

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Abstract. This paper examines the representation of the feminine identity in the language used in Vogue magazine beauty product advertisements. Through critical discourse analysis (CDA), adopting Fairclough's (1989) three-dimensional framework, which is based on textual analysis, discursive practice analysis and social practice, the study reveals that advertisements use different strategies in their language content to persuade female consumers to buy their products. Analysis of 11 advertisements in the March, April and May 2024 issues shows that advertisements in the data make a direct connection with their audiences by using personal pronouns, such as "you" and "we". In addition, the analysis reveals how advertisements use scientific and pseudo-scientific terms as a means of persuading people to purchase products. The study argues that beauty product advertisements "commodify" feminine identity both overtly and covertly within their content to attract the audience to purchase the products advertised.

Keywords: advertisements, beauty advertisements, feminine, language, representation.

1. Introduction

It can be argued that with the increasing availability of commodities globally, we are fast becoming a consumer society. As Baudrillard (1998:29) stated, "We are at a point where consumption is laying hold of the whole of life". Moreover, people use commodities to shape their identity. In this paper, identity is viewed as "'decentred' and 'de-essentialized'… meaning that 'identity' is not primarily a property of persons, but rather of interactional processes, which are inherently unstable" (Côté, 2006:13). One way that identity can be modified is through the discourse of advertisements (Benwell and Stokoe, 2006). A specific aspect of this phenomenon for females is "femininity identity", which is partly socially constructed by advertisements focusing on beauty (Benwell and Stokoe, 2006). This paper offers an exploration of the linguistic strategies that advertisers adopt to create a relationship with the consumer, followed by an evaluation of the implications that these strategies have for the commodification of identity. The focus of the research presented in this paper is on "commodified femininity" as employed by beauty product advertisers in three issues of the women's magazine, *Vogue* (March, April and May 2024).

Specifically, this paper examines the representation of the feminine identity in the language used in Vogue magazine beauty product advertisements. This is achieved by applying a critical discourse method using Fairclough's (1989; 1992) three-dimensional framework. The argument put forward in this paper is that the female consumer is persuaded to purchase beauty

products because of the language used in these advertisements, which ultimately attempts to convince consumer that they need and thus must have these products. The first section provides a brief background regarding advertisements, which is followed by an explanation of Fairclough's (1989; 1992) critical discourse analysis (CDA) framework. The three-dimensional framework is then applied to the advertisements, with a focus on the textual, discourse and social practice dimensions. An analysis of the findings is then presented. The final section provides a summary and concluding remarks.

2. Background

Leiss et al. (2005) argue that advertisements have progressively moved from their main goal of conveying information about certain products to becoming a means by which social values can be manipulated. They are now used to sell products that in many cases people do not necessarily need (Cook, 2001). According to Williamson (1992:12), "advertisements must take into account not only the inherent qualities and attributes of the products they are trying to sell, but also the way in which they can make those properties mean something to us". Thus, advertisements are presented in a way that creates a problem or perceived need that cannot be resolved except by using the advertised product (Benwell and Stokoe, 2006; Kaur et al., 2013). An example of this can be seen in beauty products, such as anti-wrinkle cream. This cream is marketed in a way that persuades the consumer becoming old and having wrinkles is a problem; not only is it a problem, but it is one that cannot be fixed except by purchasing the anti-wrinkle cream. Consumers thus buy into the lifestyles to which they aspire by associating the goods they purchase with personal and social meaning. In this way, consumers begin to adopt a philosophy that commodities are shaping and forming their identity (Johnson, 2008).

In advertising, a key success is the ability to convey the right message to the right audience at the right time. Choosing the right medium for advertisements is advantageous in exposing them to the target audience. On this point, Chand and Chaudhary (2012) argue that printed advertisements are more effective than other forms of media, such as TV commercials or Internet advertisements, because printed advertisements can not only be retained in the memory of the consumer but can also be returned to whenever and wherever the consumer wishes. Moreover, as Kaur et al. (2013) point out, magazine advertisements have greater scope in reaching both younger and older audiences, whereas Internet advertisements are often more geared to the younger generation only. They go on to suggest that advertisements should target a specific group for a specific purpose. This is similar to the view expressed by van Dijk (1993) when discussing power as a means of control. He argues that context is be the first aspect to be controlled, as advertising is not simply about deciding the content of an advertisement but also – perhaps more importantly – considering where, when, to whom and how they are projected. As discussed in this paper, advertisers are all too aware of the importance of their target audience and thus it can be understood why Vogue advertisements target both the older and younger female generations in their promotion of beauty products.

3. Literature Review

Advertisements have gained attention from researchers, who have examined their content and how they appeal to their audience. One aspect of such research concerns how advertisements assign the ideal identity of gender to the audience (Sandhu, 2022). Early studies that looked at the representation of the female identity in magazine advertisements through content analysis showed that they used stereotypical images. For example, Courtney and Lockeretz (1971) found out that magazine advertisements portrayed females as housewives reliant on men, focusing on their appearance and attractiveness. Belkaoui and Belkaoui (1976) used content analysis to look at the representation of females in magazine advertisements

longitudinally in the years 1958, 1970 and 1972. The study found that the advertisements did not present women as making decisions for themselves but as needing men's protection. Women were frequently portrayed as housewives, although there was a slight improvement over time, with more women being portrayed in the workplace. Goffman's (1979) study looked at the representation of females in magazine advertisements visually using content analysis. The analysis showed that advertisements visually depicted women in subordinate positions to men in a hierarchical structure. However, it should be noted that studies employing content analysis tend to lack in-depth analysis and explanations of why and how the results were derived (Krippendorff, 2004).

Later studies have examined the content of advertisements from a qualitative perspective. The importance of qualitative studies lies in looking at the persuasive means beauty advertisements use linguistically to appeal to the female audience and induce women to buy their products. Such studies have considered the representation of female identities in the content of magazine advertisements through the lenses of discourse analysis in beauty magazines (Duncan and Klos, 2014), skin care magazines (Coupland, 2007), and fashion and beauty advertisements (Jerslev, 2017). Since the introduction of the internet, researchers have explored the representation of the female identity in online advertisements, for example in Web advertisements (Kenalemang, 2021; Medrofa, 2020) and Instagram advertisements (Raslie and Zaidi, 2022).

Due to the evolving nature of products and the competitive environment of the marketplace, advertisements must also evolve (Featherstone, 1991). Hence, studies need to look at the changing discourse used in beauty advertisements (Duncan and Klos, 2014; Kaur et al, 2013; Susanti, 2019; Xu and Tan, 2020). As noted by Fairclough (2003:2), "language is an irreducible part of social life, dialectically interconnected with other elements of social life, so that social analysis and research always has to take account of language". Goulding (2017) argues that studies in this area need new ways of looking at the constantly evolving nature of advertising.

Conradie (2011) conducted CDA to investigate the use of language of advertisements in the lifestyle magazine Cosmopolitan to construct femininity. The study found that the magazine used language to ensure that its content would be of interest to the readers and draw the attention of the audience towards the content of advertisements. Xu and Tan (2020) looked at advertisements for the beauty product SK-II, "Change Destiny", representing the ideal beauty standards of women. The study argued that advertisements target the younger generation through the discourse of women's empowerment, as well as suggesting that buying more products is a way of changing one's destiny. Coupland (2007) examined advertisements in different lifestyle magazines targeting men and women and found that advertisements targeted towards women represent the female skin as a project that requires constant work; hence, women continuously need to buy products to eliminate any signs of aging. Phakdeephasook (2009) analysed advertisements in a Thai beauty and health magazine with the aim of look at the discourse of femininity represented within them. Employing CDA, the study found that advertisements featured femininity in terms of the "desirable woman", i.e. young, slim and with flawless skin (Phakdeephasook, 2009).

As can be seen from the above review, many studies date back years and even decades. In view of the need to reflect the constant change in the language of advertisement and different practices in advertising when it comes to representing the feminine identity in beauty products (Xu and Tan, 2020), this study employed CDA to explore the representation of the feminine identity in the language used in beauty product advertisement in Vogue magazine.

4. Materials and Methods

4.1 Materials

This study analyses the projection of femininity in beauty product advertisements. It specifically looks at advertisements in Vogue, one of the world's most popular magazines (Bonaccorsi, 2024). As noted by Jones and Hawley (2017: 281), "each month a new Vogue appears on the newsstands maintaining an endless cycle of 'newness'". The magazine enjoys a good level of profitability due to its high advertising revenues (Twigg, 2010). From the perspective that advertisements give an indication of the status of women in society, it is important to look at the newest versions as these can present an accurate depiction of such representation (Pollay, 1986). Thus, this study examined the editions of Vogue magazine published in March, April and May 2024. A search identified 11 advertisements promoting beauty products.1 The study focused solely on the written language used in the advertisements to examine the representation of the feminine identity.

4.2 Methodology

The study used CDA to analyse the language employed in the 11 Vogue beauty product advertisements. CDA stems from systemic functional linguistics (SFL), developed by Halliday (1975), which views language as a meaning-making process (Wodak and Meyer, 2016). Critical discourse studies (CDS, or CDA) can be defined as:

…fundamentally interested in analysing hidden, opaque, and visible structures of dominance, discrimination, power and control as manifested in language. In other words, CDS aim to investigate critically social inequality as it is expressed, constituted, legitimized, and so on, by language use (or in discourse). (Wodak and Meyer, 2016:12)

What distinguishes CDA is the critical aspect, as it "focuses on the ways discourse structures enact, confirm, legitimate, reproduce, or challenge relations of power abuse (dominance) in society" (van Dijk, 2015:467). CDA is a way of looking at the power relationships within text (van Dijk, 2006). In addition, this approach provides a means of looking at the relationship between the language used and society (van Dijk, 2006). According to Fairclough (1989:24), the term "discourse" refers to "the whole process of social interaction of which a text is just a part. This process includes in addition to the text the process of production, of which the text is the product, and the process of interpretation, for which the text is a resource". CDA is considered an interdisciplinary approach, both theoretically (e.g. socio-cognitive, dialectical-relational) and methodologically in the way data are collected and analysed (e.g. social actors, discourse-historical, corpus linguistics) (Wodak and Meyer, 2016). This study applied CDA using Fairclough's (1989) framework, as most appropriate for interrogating the language of the advertisements.

4.3 Fairclough's (1989) critical discourse framework

Advertisements can be seen as a form of communication in which there are two aspects to the discourse, one in terms of the perspective of the text (i.e. the advertisement itself) and the other in terms of how people respond to it (i.e. the context) (Cook, 2001). In other words, it represents a relationship between the language of the "text" and the characters engaged in social practices. Therefore, when applying CDA (Fairclough, 1989), the expectation is that the link between the text and the nature of social practices will be revealed. Moreover, CDA focuses on the theory of speech act, which suggests that the meaning of what we say is influenced by the type of speech, the structure of the utterance and the context in which it is

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1 The format of the advertisements is not disclosed for copyright reasons.

used. CDA also explains how speech can create an action or outcome. In other words, language can create a social reality (Halliday, 1978:3), since:

…language not only serves to facilitate and support other modes of social action that constitute its environment, but also actively creates an environment of its own, so making possible all the imaginative modes of meaning... The context plays a part in determining what we say; and what we say plays a part in determining the context.

Hence, in this study, CDA was chosen to look at the representation of the feminine identity in the language used in Vogue magazine beauty product advertisements.

Fairclough's (1989) three-dimensional framework was applied to analyse the advertisements. Fairclough (1989) is considered one of the leading figures in the field of CDA. Adopting a sociolinguistic perspective, Fairclough (1989) viewed language as a social practice and aimed to undertake linguistic analysis of a text and the ideology and power behind it. Fairclough's (1989) framework comprises three dimensions: textual analysis, discourse practice analysis and social practice analysis (Figure 1 illustrates the relationship between the three dimensions). Fairclough's (1989) framework ranges from the micro level of analysis, encompassing "language use, discourse, verbal interaction, and communication belong to the micro-level of the social order" (van Dijk, 2015:468), to the macro level, interrogating, for example, "power, dominance, and inequality between social groups" (van Dijk, 2015:478).
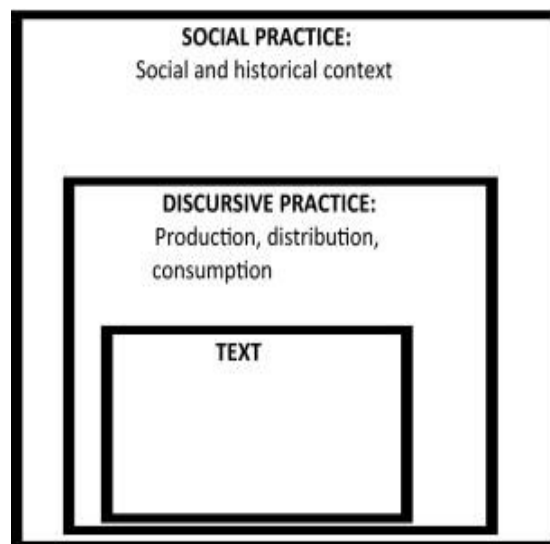

Figure 1. Three-dimensional critical discourse analysis model (Source: Fairclough, 1989:73)

The first stage of the analysis is undertaken at the textual level, considering the use of vocabulary, grammar, semantics, and so on. The second level comprises discourse practice analysis, which is concerned with the three elements entailed in the production of any text: text production, text distribution and text consumption: (i) text production relates to the ideas and ideologies that are found in the text; (ii) text distribution addresses the process of identifying the audience through the channel of communication used to distribute the text and the ideologies associated with its distribution (such as the power ideologies underpinning the choice of the specific channel); (iii) text consumption is the process whereby the audience interprets the text, which is based on their ideologies, beliefs and knowledge. Hence, the text can influence the views and beliefs of the audience. The final stage of analysis is concerned with the broader culture and social beliefs. Fairclough (1995:57) describes this level as "the social and cultural goings-on which the communicative event is a part of".

With regard to this study, CDA was chosen to look at the representation of the feminine identity in the language used in Vogue magazine beauty product advertisements. The following section provides an analysis of the selected advertisements in accordance with Fairclough's (1989) framework.

5. Analysis

5.1 Textual analysis

The analysis of advertisements is based on the choice of vocabulary, syntax and rhetorical devices used. As already established, the goal of advertisers is to build a relationship with their consumers, in this case women, through advertisements. This relationship can be achieved by projecting the right communication message to the target audience using the strategy of "synthesis personalisation", which according to Fairclough (1989:62), gives "the impression of treating each of the people 'handled' en masse as an individual". This means that advertisers use personal pronouns such as "you" and "your" to give the consumer the impression that this product was made specifically for them. Examples of this can be seen in the Vogue advertisements, as follows:

1. *Take your style to the next level with NEXXUS stylers and finishing sprays* (NEXXUS collection, *Vogue*, March 2024).
2. *Treat your senses with Olay's most indulgent body wash* (Olay body wash, *Vogue*, April 2024).
3. *Who cares What's yours? You aren't her. You're you. With spray your way by Premier Collection we'll help you craft a one-of-a-kind sunless tanner from over 56 combinations of fragrances and bronzers* (Premier Collection, *Vogue*, April 2024).

Another technique that advertisers use to convince consumers to buy their products is the use of the imperative. Clear examples of this can be seen in the following instances:

1. *Treat your senses with Olay's most indulgent body wash, crafted with layers of silky moisturizers* (Olay body wash, *Vogue*, March 2024).
2. *Discover how expert skincare could change the future of your hair* (Dove, scalp hair therapy, *Vogue*, March 2024).

The choice of vocabulary has the power to influence people's attitudes. As pointed out by Delin (2000), advertisements use adjectives to create a positive association with the product, which is more persuasive than using any negative messaging. This technique can be seen in most advertisements that seek to persuade females to purchase beauty products. Examples of the terms used include the following: healthier, beautiful, fabulous, smooth, and nourished. Using such terms, advertisements create a desirable, idealised image to which females can aspire by creating a set of rules that underpin the identity of consumer femininity.

These rules fall under the broader knowledge of what is an appropriate representation of consumer femininity and it is necessary to gain a deeper insight into these rules to understand the meanings within advertisements (Benwell and Stokoe, 2006). For instance, aging, as indicated by having wrinkles, is identified as a problem, and so in the Xeomin advertisement, the phrase "frown lines redefined" is used. This sends the female consumer the message that aging is a bad thing and that they will lose their beauty as they age unless they intervene. Another example is when advertisers suggest that having large pores is a beauty problem that can be addressed by using certain products, as exemplified in Eminence advertisements: "Improve skin texture, smooth fine lines and target large pores". This approach can be linked

to the stereotyping2 of females and the perceived need to live up to the concept of an ideal woman. As pointed out by Kilbourne (1999), advertisements seek to make women buy products by showing them that the desired level of beauty is not common among women; more importantly, it can only be achieved only by those who buy their products.

In addition, Arroyo (2013) states that due to the competitiveness of the market for the sale of beauty products, advertisers resort to using scientific language to make their pitch even more persuasive. The thinking behind this strategy is that using scientific language in a non-scientific context makes the consumer consider the scientific implications and implied benefits that may arise from using a particular product. The use of scientific terminology in advertisements, such as medical, biomedical and chemical terms, exposes audiences to "science literacy" (Lewenstein, 1995:358). Examples of this in the study sample include the following:

1. *Now up to 90% more moisture+ boosted with Ultra Hydrating Lipids* (Vaseline collection, *Vogue*, March 2024).
2. *Co-created with Dermatologists, New Dove Scalp + Hair therapy Fullness Restore Serum uses clinically-proven skincare ingredients: Niacinamide, Glycerine, Zinc and peptides, to care for the nature and beauty hair-your scalp* (Dove Scalp+hair therapy, *Vogue*, March 2024).

The question that arises is why advertisers use scientific language and whether it can effectively be understood by the intended audience. Arroyo (2013) believes the use of such terms by advertisers is similar to a ploy often used by doctors, who use Latin and Greek words with their patients to enhance their own position of superiority and thus make their patients more likely to accept them as the fount of knowledge on medical matters. This approach was investigated by Mareckova et al. (2002), who argue that when doctors use technical words or terminologies, although patients do not necessarily understand what is meant, they gain the impression that the doctors are well-qualified, well-educated and know what they are doing. Advertisers use a similar strategy to encourage consumers to buy their products by giving the impression that the science involved in the production of the product is beyond the consumers' understanding and that the manufacturer knows what is best for them. As a result, consumers conclude that there is no need for them to acquire more in-depth understanding of the text; they take what is written for granted and often buy the product (Arroyo, 2013).

5.2 Discourse practice analysis

The second dimension of Fairclough's (1989) framework is discourse practice analysis, which seeks to analyse the production, distribution and interpretation of texts, and is concerned with the "relationship between text and interaction – with seeing the text as a product of a process of production, and as a resource in the process of interpretation" (p. 26). For example, the researcher can look at the stages that the text goes through before it reaches the reader. One of the ways of approaching this level of analysis is by looking at the "intertextual chain" of the text, i.e. different versions of the text. The researcher can trace how the reader will interpret the text, in this case the advertisement.

Analysing the beauty advertisements in Vogue, it is evident that they contain a high degree of "interdiscursivity", namely when "different discourses and genres are articulated together in communicative events" (Jørgensen and Phillips, 2002:73). That is, they use different promotional discourses ("commodity advertisements") to produce a complex interdiscursive mix. Intertextuality refers to the "condition whereby all communicative events draw on earlier events" (Jørgensen and

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2 Stereotyping is defined as a "fixed mental image of a group that is frequently applied to all its members" (Zastrow and Kirst-Ashman, 1987:556).

Phillips, 2002:73). This can be seen in the use of personification (e.g. "you" and "we"), in which conversational discourse is simulated (Jørgensen and Phillips, 2002). An example of this is found in the Palm Beach Tan advertisement, which makes the claim that they are the best seller compared to other companies offering similar products:

> *Her secret?*

Who cares, What's yours? You aren't her, you're you. With spray your way by Premier Collection, we'll help you craft a one-of-a -kind sunless tanner from 56 combinations of fragrances and bronzers. (Palm Beach Tan, Vogue, April 2024)

Another element observed at this level is the "corporate advertisement", such as used by Estee Lauder, where the distinction between its product and those of other companies is made by stating "#1 Foundation in the U.S.". Another example is provided by the Vaseline advertisement, in which its product is differentiated by stating "Now up to 90% more moisture, feel the difference". In this instance, the Vaseline advertisement draws on the narrative genre, referring to the additional impact of this product compared to previous products and inviting women to notice the difference. Advertisements such as these distinguish their products from others directly through the words used (Goddard, 2002). In this regard, Cook (2001) argues that there are no "facts" in beauty advertisements as there are with other commodities; rather, it is the creation of "fusion" in advertisements, which Cook (2001) defined as the desired qualities of the product.

Turning to interdiscursivity, as stated by Fairclough (1989, as cited in Jørgensen and Phillips, 2002), a high level is related to social change in the status or the situation, while a low level of interdiscursivity indicates the reproduction of the established order. In this study, it is apparent that beauty advertisements do not maintain the traditional discourse but rather seek to distinguish their own products from those of others. In addition, the advertisements for Palm Beach Tan draw upon a narrative structure when talking about the product:

> *Her secret?*

Who cares, What's yours? You aren't her, you're you. With spray your way by Premier Collection, we'll help you craft a one-of-a -kind sunless tanner from 56 combinations of fragrances and bronzers. Oh, and did we mention it's an at-home tanner? Yes, Yes, it is. Spray Your Way is only available through Palm Beach Tan. Shh … your secret's safe with us. (Palm Beach Tan, Vogue, April 2024)

The strategy of using the story narrative in advertisements has been found to increase persuasion (Glaser and Reisinger, 2022). There are similarities between advertisements and stories, as both create written communication that seeks to affect the reader using evocative language (Glaser and Reisinger, 2022). Moreover, advertisers employ eye-catching language as a technique instead of merely describing the features of their products. Using stories in advertising attracts the consumer's initial attention and entertaining them helps them remember the product.

5.3 Social practice analysis

The third level of Fairclough's (1989) analytic framework is concerned with the relationship between discourse and power. It focuses on the explanation of the larger cultural and social discourse that surrounds the explanation of the data (Fairclough, 1989). The aim of this dimension is to examine everyday language to raise awareness concerning the issue of power. Here, the researcher can use linguistic analysis at the micro level to inform the larger macro-level discourse (Saichaie, 2011). Moreover, this level reveals the relationship between power and control in language.

To evaluate this aspect within the given context, the researcher should identify the underlying hidden power messages that may be produced in the text to determine how they may facilitate the exploitation of feminine identity. Words have a powerful capacity to "shape beliefs, fantasies and desires so as to regulate practices of institution building that set the stage for material production and

reproduction activities that, in turn, construct social relations that finally return to ensure the perpetuation of power" (Harvey, 1996:82).

From the advertisements found in Vogue magazine, it is apparent that a technique that is often employed is using celebrities to endorse certain products. This has been found to be an effective strategy in persuading potential customers to buy a product based on their admiration for the celebrity favouring the product (Amos et al., 2008). The guidance for advertisers using this strategy is to choose a celebrity who shares similar characteristics with the intended consumer group (Kamins, 1990). Advertisers often use celebrities who, while not necessarily attractive, can successfully be linked to the "endorsed brand and the target audience" (Erdogan et al., 2001:41).

It is often argued that the presence of a celebrity who shares similar physical characteristics with the target audience in an advertisement will have a positive influence, as the message contained in the advertisement will be more readily accepted by the audience (Granleese and Liu, 2007). Moreover, in the case of beauty products, the choice of wording voiced by the celebrity is a vital aspect. In such instances, the celebrity attempts to convince women that she has used the product herself and it has worked for her. In these types of advertisements, a "meaning transfer model" is used to match the product and the celebrity effectively (Amos et al., 2008). The meaning transfer in this case concerns the advertisements trying to convince the audience that using the products advertised will have the same effect on their beauty as it on the celebrity. In this model, the "meanings associated with the celebrity become associated with the product in the mind of the consumer and the consumer acquires the meaning in the product through consumption" (Gwinner, 1997:147).

The choice of words in the Kerastase advertisement illustrates a very clear relationship between the celebrity Sydney Sweeps and the product. The presence of a well-known celebrity endorsing the product leads to trust according to many researchers (e.g. Bergkvist and Zhou, 2016; Till and Shimp, 1998), and trust is further emphasised by Sydney Sweeps' use of the phrase "Reignite your inner strength".

6. Discussion

The discourse analysis illustrates that the main goal of the advertisements in Vogue was to convince women of an image of "ideal beauty". In pursuit of this, advertisers use different techniques when targeting women, including celebrity endorsements. Moreover, advertisers use positive self-representation, claiming that their products benefit women by enabling them to become "ideal women". This "ideal" is portrayed as having no wrinkles, long eye lashes, well-nourished smooth skin, smooth hair, wrinkle-free eyes and plumped lips.

In the promotion of these products, one can observe that advertisers are shaping and creating an image of what it means to be beautiful within society (Kaur et al., 2013). This is reflected in the study conducted by Phakdeephasook (2009), who found that women in Thai magazine advertisements represented an ideal beauty standard, showing women as young and slim, with clear skin. This study argues that the image of the desirable women in society is the same. The negative consequence of this portrayal is highlighted by Trampe et al. (2011), who found that beauty advertisements aimed at women can have the unintended impact of lowering a woman's self-esteem. However, this may be one of the actual objectives of advertisers and this study suggests that advertisements have the power to influence women into perceiving that many unnecessary products are highly desirable. Indeed, Apaolaza-Ibáñez et al. (2011) state that the aim of advertisers is to lower women's self-esteem and then through advertisements suggest means of providing a solution for their "dissatisfaction". So, paradoxically, an advertisement can both lower an individual's self-esteem by highlighting that she does not live up to the projected idealised version of feminine beauty while at the same time offering a solution and a way of eliminating her negative feelings if she buys the product.

Moreover, this study argues that advertisements sell a lifestyle, not just a product. The analysis suggests that women as consumers are becoming victims of advertisements and often feel that they have no choice other than to buy products to achieve the ideal beauty identity projected. This is in line with the findings of Xu and Tan (2020), whose analysis of the Chinese beauty product SK-II showed that

the representation of the ideal woman in advertisements used phrases such as "buy, try and come" as linguistic choices to appeal to the female audience to buy more products. The feminine identity in this case enters the era of the creation of "false needs", manipulated by advertisements to buy products. Benwell and Stokoe (2006) argue that goods are no longer produced because they are needed but as part of a lifestyle. In this respect, one could view advertising as an effective way for companies to inform people about their products. The problem, however, arises when advertisements in effect trick people into buying unnecessary goods, even though it is hard to define the term "necessary". When advertisers target women by shaping feminine identity using their products and the image they use to persuade female consumers to buy their products is based on the persuasive language incorporated in adverts, the issue of morality and responsibility inevitably arises. An instance of this is the idea of prevailing on consumers to buy more products, as in Coupland's (2007) study, which found that advertisements represent aging in women as a problem that requires constant repair, buying ever more products and increasing consumption.

7. Conclusion

Based on the analysis of beauty advertisements in three issues of Vogue magazine (March, April and May 2024), it can be argued that diverse techniques are employed to cultivate and modify the feminine identity. Fairclough's (1989) three-dimensional framework was adopted in this study to reveal the linguistic strategies used by advertisers to manipulate women into buying their products. The analysis examined the text used in the advertisements and the vocabulary, syntax and rhetorical devices employed to construct the "feminine identity". The second level of analysis focused on discursive practice analysis, examining the production, distribution and interpretation of advertising texts. Finally, the third level undertook social practice analysis, which revealed the power relationships that advertisers use to manipulate women into buying their products. The exploration led to the conclusion that advertisements do indeed seek to persuade female consumers into buying products by creating a mindset where women feel they have no other choice: the powerful language that is incorporated in beauty advertisements successfully convinces them of their need for the products. The findings of this study are similar to those of Kaur et al. (2013), namely that beauty advertisements adapted presentations of the female body to keep up with the constant change in the discourse of femininity as a way of encouraging women to buy the products advertised.

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تسويق الهوية الأنثوية في إعلانات منتجات التجميل: تحليل نقدي للخطاب

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المستخلص. تدرس هذه الورقة صور تمثيل المرأة في اللغة المستخدمة في إعلانات منتجات التجميل في مجلة Vogue. وذلك من خلال استخدام طريقة تحليل الخطاب النقدي (CDA) وباستخدام أطر نظرية Fairclough(1989) ثلاثية الأبعاد والتي تعتمد على التحليل النصي وتحليل الممارسة الخطابية والممارسة الاجتماعية. توصلت الدراسة إلى أن الإعلانات تستخدم استراتيجيات مختلفة في محتواها اللغوي لإقناع النساء كمستهلكات لشراء منتجاتها. يظهر تحليل 11 إعلانا في إصدارات مارس وأبريل ومايو 2024 أن الإعلانات في البيانات تقيم اتصالاً مباشرا مع جماهيرها باستخدام الضمائر الشخصية، مثل "أنت" و"نحن". بالإضافة إلى ذلك، يكشف التحليل كيف تستخدم الإعلانات المصطلحات العلمية وكذلك العلمية الزائفة كوسيلة لإقناع النساء بشراء المنتجات. ترى الدراسة أن إعلانات منتجات التجميل تقوم بـ"تسليع" الهوية الأنثوية بشكل علني وخفى داخل محتواها لجذب الجمهور لشراء المنتجات المعلن عنها.

الكلمات المفتاحية: الإعلانات، إعلانات منتجات التجميل، الأنوثة، اللغة، تمثيل المرأة.