

**A MULTIMODAL ANALYSIS OF BANGLADESHI  
FAIRNESS PRODUCT ADVERTISEMENTS**

**SHUSHMITA HOSSAIN KHAN**

**FACULTY OF LANGUAGE AND LINGUISTICS  
UNIVERSITI MALAYA  
KUALA LUMPUR**

**2020**

**A MULTIMODAL ANALYSIS OF BANGLADESHI  
FAIRNESS PRODUCT ADVERTISEMENTS**

**SHUSHMITA HOSSAIN KHAN**

**DISSERTATION SUBMITTED IN  
FULFILMENT/PARTIAL FULFILMENT OF THE  
REQUIREMENTS FOR THE DEGREE OF MASTER OF  
ARTS (LINGUISTICS)**

**FACULTY OF LANGUAGES AND LINGUISTICS  
UNIVERSITY OF MALAYA  
KUALA LUMPUR**

**2020**

**UNIVERSITY OF MALAYA**  
**ORIGINAL LITERARY WORK DECLARATION**

**Name of Candidate:** SHUSHMITA HOSSAIN KHAN

**Matric No:** TOA170042

**Name of Degree:** Master of Arts (Linguistics)

**The Title of the Dissertation (“this Work”):** A MULTIMODAL ANALYSIS OF  
BANGLADESHI FAIRNESS PRODUCT ADVERTISEMENTS

**Field of Study:** Discourse Analysis

I do solemnly and sincerely declare that:

- (1) I am the sole author/writer of this work.
- (2) This Work is original.
- (3) Any use of any work in which copyright exists was done by way of fair dealing and for permitted purposes and any excerpt or extract from, or reference to or reproduction of any copyright work has been disclosed expressly and sufficiently and the title of the Work and its authorship have been acknowledged in this Work;
- (4) I do not have any actual knowledge nor do I ought reasonably to know that the making of this work constitutes an infringement of any copyright work;
- (5) I hereby assign all and every rights in the copyright to this Work to the University of Malaya (“UM”), who henceforth shall be owner of the copyright in this Work and that any reproduction or use in any form or by any means whatsoever is prohibited without the written consent of UM having been first had and obtained;
- (6) I am fully aware that if in the course of making this work, I have infringed any copyright whether intentionally or otherwise, I may be subject to legal action or any other action as may be determined by UM.

Candidate’s Signature

**Shushmita Hossain Khan**

Date:

Subscribed and solemnly declared before,

Witness’s Signature

Date:

Name:

Designation:

## ABSTRACT

### A Multimodal Analysis of Bangladeshi Fairness Product Advertisements

The notion of beauty is associated with fair skin tone in Bangladesh. Bangladeshis have varied skin tones although generally most of the people have a dark complexion. Fairness product advertisements tend to suggest that fair complexion is essential for marriage, successful career and promote that using their products can help women to achieve the perfect face, partner, and expected behavior from the society as well as acceptance from the opposite sex. This indicates that fair skin means superiority and beauty in Bangladeshi context. Although these advertisements have gone through some changes in last five years, within these, the advertisements still seem to influence women with similar messages using but different strategies. The study aims to highlight the use of multimodal resources in *Fair & Lovely* fairness-product advertisements and techniques applied by the advertisers to influence their customers. Kress and Van Leeuwen's framework of multimodal analysis (1996) along with Machin (2016) and Ledin and Machin (2018) are utilized as analytical tools. To investigate this issue, this study undertakes the analyses of two data sources: 10 television advertisements (multimodal analysis) and triangulated with 35 responses through an online survey (thematic analysis). Findings suggest that the advertisers use various discursive techniques to influence women to reconstruct their ideology of "fairness" and "beauty" through visual and verbal aspects of the advertisements.

Keywords: Multimodal Analysis, fairness-products, advertisements, Bangladesh

## ABSTRAK

### Analysis Multimodal Iklan Produk Kecerahan Kulit Bangladesh

Di Bangladesh, makna kecantikan dikaitkan dengan warna kulit yang cerah. Warga Bangladesh mempunyai warna kulit yang berbeza walaupun majoriti rakyat mempunyai warna kulit yang gelap. Iklan produk pencerahan kulit sering mengaitkan kepentingan kulit cerah dengan perkahwinan dan kejayaan kerjaya serta mempromosikan penggunaan produk yang membantu wanita mempunyai wajah dan pasangan yang sempurna serta mendapat penerimaan masyarakat dan kaum lelaki. Ini menunjukkan kulit yang cerah bermakna kelebihan dan kecantikan dalam konteks Bangladesh. Walaupun iklan-iklan ini telah mengalami perubahan dalam lima tahun kebelakangan ini, nampaknya mereka masih mempengaruhi wanita dengan mesej yang sama tetapi menggunakan strategi yang berbeza. Kajian ini bertujuan untuk menyoroti penggunaan sumber dan teknik multimodal dalam iklan produk Fair & Lovely yang diterapkan oleh pengiklan bagi mempengaruhi pelanggan mereka. Kerangka analisis multimodal Kress dan Van Leeuwen (1996) bersama-sama dengan Machin (2016) dan Ledin dan Machin (2018) digunakan dalam analisis. Untuk menyelidiki permasalahan ini, kajian ini menggunakan dua sumber data: 10 iklan televisyen (analisis multimodal) dan 35 respons melalui tinjauan dalam talian (analisis tematik). Hasil kajian menunjukkan bahawa pengiklan menggunakan pelbagai teknik diskursif untuk mempengaruhi wanita dan membina semula ideologi tentang "kecerahan" dan "kecantikan" melalui aspek visual dan verbal iklan.

Kata kunci: Analisis Multimodal, produk kecantikan, iklan, Bangladesh

## ACKNOWLEDGEMENTS

First and foremost, I would like to express my gratitude to Allah the Almighty for giving me the strength to persevere throughout this meaningful journey of my life. I would like to express the deep appreciation to my supervisor, Dr. Ang Pei Soo. I thank her for the constant support and guidance. Her profound knowledge and passionate nature motivated me to do the best. Without her encouragement, assistance, continuous supervision, and valuable suggestions throughout this research, this dissertation could not have been made possible.

I would like to dedicate my thesis to my brother, my idol, role model and the most favorite personality in the world. Without his support, I couldn't have achieved anything in my life. He was the person to push me forward whenever I wanted to give up. A warm thanks to him for the unconditional love and support. As there is no way of repaying what you have given me, but I hope this would make you proud.

Finally, I would like to extend my thanks to all my friends Huzi, Iqra, Syarah and Kinza for always being there for me throughout this research.

## TABLE OF CONTENTS

Abstract .....	iii
Abstrak .....	iv
Acknowledgements .....	v
List of Figures .....	x
List of Diagram .....	xii
List of Tables.....	xiii
<b>CHAPTER 1: INTRODUCTION .....</b>	<b>14</b>
1.1 Introduction.....	14
1.2 Background of the Study .....	14
1.3 Multimodality .....	16
1.4 Fair & Lovely Bangladesh.....	17
1.5 Problem Statement.....	19
1.6 Research Objectives.....	20
1.7 Research Questions.....	20
1.8 Significance of the Study.....	21
1.9 Conclusion .....	22
<b>CHAPTER 2: LITERATURE REVIEW .....</b>	<b>23</b>
2.1 Introduction.....	23
2.1.1 Semiotics .....	23
2.1.2 Visual Communication.....	24
2.1.3 Multimodality.....	25
2.2 Discourse Analysis .....	27
2.3 Advertisement.....	29
2.4 Advertisement and Discourse .....	30

2.5	Advertisement in Bangladesh .....	32
2.6	Studies on Advertisements.....	35
2.7	Concept of color in Bangladesh.....	37
2.8	Fairness and South Asian Society.....	39
2.9	Conclusion .....	40
<b>CHAPTER 3: METHODOLOGY .....</b>		<b>42</b>
3.1	Introduction.....	42
3.2	Analytical Framework .....	42
3.2.1	Multimodal Analysis .....	42
3.2.2	Representational Meaning.....	44
3.2.3	Interactive Meaning.....	48
3.2.4	Compositional Meaning .....	57
3.3	Thematic Analysis .....	66
3.4	Data Description .....	69
3.4.1	Commercials.....	69
3.4.2	Survey.....	72
3.5	Presentation of Analysis .....	77
3.5.1	Analyzing the Verbal and Textual Elements.....	80
3.5.2	Analyzing the Visual Elements .....	80
3.5.3	Analyzing Compositional Elements.....	80
3.6	Conclusion .....	81
<b>CHAPTER 4: DATA ANALYSIS.....</b>		<b>82</b>
4.1	Introduction.....	82
4.2	Visual analysis of Fair & Lovely fairness creams advertisements .....	82
4.2.1	AD 1: Fair & Lovely Body Lotion Advertisement (2015).....	82
4.2.2	AD 2: Fair & Lovely winter fairness cream (2015) .....	87



4.2.3	AD 3: Fair & Lovely Advanced Fairness cream USLP 30 (2016)	93
4.2.4	AD 4: Fair & Lovely Fairness Facewash (2017)	99
4.2.5	AD 5: Fair & Lovely Multivitamin Bumper TVC (2017)	102
4.2.6	AD 6: Fair & Lovely Advanced Multi Vitamin (2017)	106
4.2.7	AD 7: Fair & Lovely Advanced Multi Vitamin (2018)	110
4.2.8	AD 8: Fair & Lovely BB Cream (2018)	114
4.2.9	AD 9: Fair & Lovely Advanced Multivitamin Cream HD Glow (2019)	119
4.2.10	AD 10: Fair & Lovely BB Cream (2019)	121
4.3	Analysis of the Verbal in Advertisements	124
4.3.1	AD 1: Fair & Lovely Body Lotion Ad (2015)	125
4.3.2	AD 2: Fair & Lovely winter fairness cream (2015)	126
4.3.3	AD 3: Fair & Lovely Advanced Fairness cream USLP 30 (2016)	128
4.3.4	AD 4: Fair & Lovely Fairness Facewash (2017)	129
4.3.5	AD 5: Fair & Lovely Multivitamin Bumper TVC (2017)	130
4.3.6	AD 6: Fair & Lovely Advanced Multi Vitamin (2017)	131
4.3.7	AD 7: Fair & Lovely Advanced Multi Vitamin (2017)	132
4.3.8	AD 8: Fair & Lovely BB Cream (2018)	133
4.3.9	AD 9: Fair & Lovely Advanced Multivitamin Cream HD Glow (2019)	134
4.3.10	AD 10: Fair & Lovely BB Cream (2019)	135
4.4	Thematic Analysis of the Survey	136
4.4.1	Analysis of the Survey	137
4.5	Conclusion	164
<b>CHAPTER 5: DISCUSSION AND CONCLUSION</b>		<b>165</b>
5.1	Introduction	165
5.2	Discussion of findings	165

5.3	Limitation of the Study and Recommendations .....	172
5.4	Conclusion .....	173
	REFERENCES .....	175
	APPENDICES .....	180

University of Malaya

## List of Figures

Figure 3.1: The behavioral process .....	27
Figure 3.2: The relation between the represented participants.....	27
Figure 3.3: Unidirectional transactional action .....	29
Figure 3.4: Bidirectional transactional action .....	29
Figure 3.5: Non-transactional action .....	30
Figure 3.6: Conceptual representation 1.....	30
Figure 3.7: Gaze/ demand .....	31
Figure 3.8: Gaze/ offer .....	32
Figure 3.9: A gesture to show demand.....	33
Figure 3.10: A smile carries offer .....	33
Figure 3.11: Social distance/ long shot .....	34
Figure 3.12: Social distance/ medium long shot .....	34
Figure 3.13: Personal distance.....	35
Figure 3.14: Intimate distance .....	35
Figure 3.15: Frontal angle .....	36
Figure 3.16: Oblique angle.....	37
Figure 3.17: high angle.....	38
Figure 3.18: Low angle .....	38
Figure 3.19: Eye level angle.....	38
Figure 3.20: The spatial map in magazine cover.....	40
Figure 3.21: Salience/ size 1.....	41

Figure 3.22: Salience/ size 2 .....	41
Figure 3.23: Salience/ color .....	42
Figure 3.24: Salience/ tone.....	43
Figure 3.25: Salience/ foregrounding.....	44
Figure 3.26: Framing.....	45

University of Malaya

## List of Diagram

Diagram 3.1: Multimodal analysis based on Kress & Van Leeuwen work (1996) and Machin (2016) .....	46
---	----

University of Malaya

## List of Tables

Table 3.1: the vectors and their realizations as presented by Kress and Van Leeuwen (1996) .....	30
Table 3.2: Name of the Fair & Lovely products Advertisements.....	50
Table 3.3: Steps of answering research questions .....	52
Table 4.1: Themes found in the verbal analysis.....	107
Table 4.2: Six Advertisements selected for Survey Questionnaire.....	109
Table 4.3: Main themes and subthemes or features found in survey responses....	120

University of Malaya

## CHAPTER 1: INTRODUCTION

### 1.1 Introduction

This dissertation carries out a multimodal analysis to study the visual and verbal discursive techniques that are employed in the advertisements of a fairness product of Fair & Lovely. This study is also triangulated with a small-scale survey conducted with a selected group of Bangladeshis on their views of selected advertisements. The background of the study, role of multimodality, and the Fair & Lovely fairness cream produced by Unilever Bangladesh will be briefly explained in this chapter. Then, the statement of problem which makes this study significant is stated. The chapter ends with the objectives of the research and its corresponding research questions.

### 1.2 Background of the Study

The presence of white skin or “whiteness” is considered to be an imperative aspect in constructing female beauty standards in Asian cultures. The impact of skin lightness goes beyond the perception of a woman’s beauty, it incorporates her job prospects, marital and social status as well as her ability to be financially independent (Ashikari 2003b; Goon and Craven 2003; Leslie 2004). The skin color stratification established by complexion lightness or darkness is a notable matter of contention especially in South Asian countries like Bangladesh, India, Pakistan and Afghanistan, just as it is still an issue in other communities of color. In South Asian communities, the stratification runs so deeply that standards of beauty and success in things like selecting mates to business careers are correlated with the possession of lighter skin color (Hussein, 2010). To provide products to meet with the regional obsession with fair skin,

fairness product business has become a big business in South Asia. Unilever's Fair & Lovely is a prominent example of such a product (ibid).

In Asia, the ideology of beauty corresponding to white skin follows the history of the colonialism. European colonies have been existent in Asia centuries ago. So, the people of Asia got influenced by their culture, habits and the idea of whiteness as a standard of beauty. This concept of beauty came into being based on a position of power of white European and Western colonizers over dark Asian colonized, as well as their influence in media and through globalization that reinforced the already pre-existent concept of white as beautiful. (Tallinn, 2016).

In Bangladesh, female beauty is objectified and associated with fair complexion. As most of the people are dark-skinned, both men and women are attracted towards fair skin tone. Particularly women seem to be obsessed with fair skin because there is a demand of "fair bride" in the marriage market of Bangladesh (Amreen,2019). There is a constant and pervasive judgment of girls and women by how fair or dark they are. It affects every aspect of their lives, identities, worth and life opportunities. According to Islam et. al (2006), it's profound influence in Bangladeshi context can be told by simple language. Dark skin is associated with being 'moyla' i.e. literally meaning dirty, while a person having fair skin would be 'shundor' i.e. beautiful. The two most frequently used and practiced colors and concepts throughout the world, including Bangladesh, are white and black (Arif, 2004). These two colors create dimensions and are used to signify either positive or negative ideologies in different societies.



The obsession of whiter skin enabled great business opportunities for skin whitening product manufacturers due to the high demand (Chowdhury, 2018). Besides, advertisement makers try to use this ideology of being fair as a tool to persuade women through visual and verbal aspects of their advertisements. These advertisements portray the impression of a “Perfect Woman” who is both fair and has a perfect and successful life (Sultana2017, p.103). They promote the idea that fair skin is the more desirable than dark skin (Mausumi,2016). This study mainly focuses on the use of multimodal resources and strategies used in fairness-product advertisements of Fair & Lovely in influencing women viewers.

### **1.3 Multimodality**

Constructing meanings in commercials depend heavily on semiotic resources, visual, auditory and textual. For a long time, language has been considered as the main communication tool among humans. It can be used as a source of expressing meanings and delivering messages. Visual sources used to be seen as less important than language (Leeuwen & Kress, 2006, p. 16). However, recently, with the growing role of technology as a means of communication, language and textual resources are not the only modes of communication. Visuals have become increasingly important especially on online platforms, which have led to increased attention paid to the use of more than one mode to create a communicative event.

Besides, technology has increased the use of multimodal texts by producing various types of semiotic resources (modes) that are combined and organized in creative ways. Therefore, technology is considered as “multimodal social semiotics”

(O'Halloran, 2009, p. 4). Visual elements, colors and non-verbal resources have started to play a main role in meaning making. Currently, human communication involves different modes through using varieties of semiotic resources. These resources show that meaning is not realized only through language anymore, but through other elements such as images, sounds and colors. With the constant use of online platforms, texts and visuals are combined to create a specific meaning. This combination can be seen online in the form of advertisements, graphics, websites and videos.

#### **1.4 Fair & Lovely Bangladesh**

Fair & Lovely is an established global brand offering skin brightening cream in the world. Manufactured and promoted by Unilever, Fair & Lovely is sold in a total of 40 countries across Africa, Asia and the Middle East, with its most substantial market present in India (Karanani, 2007). Unilever Bangladesh Limited (UBL) is one of the biggest multinationals currently operating in Bangladesh, which is also the leading company within the FMCG (Fast Moving Consumer Goods) industry. In the year 1964, UBL initiated their business by setting up a soap factory in Kalurghat, Chittagong, the factory remains operational till today. They ran their business originally under the name of Lever Brothers Pakistan but declared itself independent after the liberation war. It was later known as Lever Brothers Bangladesh which eventually evolved to become Unilever Bangladesh in 2002 (Taskin, 2016).

The cosmetics industry is driven by the fairness culture, which is not shocking in a nation where fairness equates to beauty. Fairness creams such as Fair & Lovely, Tibet Snow and Ponds are sold widely in Bangladesh, spreading from large malls in urban

areas to small grocery stores found in rural areas (Amreen, 2019). According to Bangladesh Bureau of Statistics, eight crucial organizations control the regional market in terms of beauty products. These include Unilever Bangladesh, Kashem Group, Keya, Square, Kohinoor, Moushumi Industries, Kollol Group and Delta group forming 95% share for regional products. Unilever overshadows the others with 45%, Kohinoor takes 20% and the rest is taken by and Keya and Square at 18% and 13% respectively (ibid).

Even though Bangladesh is a lower middle-income country, the market of beauty products has continued to grow. This is due to the rising power of the middle-remuneration groups coupled with heightened consumerization. As a result, beauty products such as facial creams and skin lightening products lead the market's narrative to find beautiful 'fair' skin through the use of these products. Fair & Lovely's top products consist of their skin lightening range. These include Ayurvedic care cream, Advanced Multi Vitamin Cream, Fair & Lovely Fairness Facewash and winter fairness creams, all of which are priced under BDT 100 (1.18 USD). Furthermore, double sachets are being sold at as low as BDT 24 (0.28 USD), indicating that the poor are included in the Fair & Lovely's target market (ibid).

Fair & Lovely's target market comprises of predominantly young women aged between 18 to 35 years (Srisha, 2001). Fair & Lovely's advertisements are underpinned by the implicit promise of dramatic skin-whitening results, and the accomplishments made possible only after attaining the new fair/light skin by using the product explains the position of racism in South Asia (Hussein, 2010).

## 1.5 Problem Statement

The research emphasizes on how women can be persuaded by fairness product advertisements. According to Jhally (1995), advertising is the most authoritative institution of the society. This perspective indicates how advertisers construct their power to control people's mind to buy their products. They try to influence the audience by making them believe whatever that is advertised is true (Kaul, Arumugam & Yunus, 2013). The consumers do not realize that the advertisements subconsciously try to change their views about their own lives, determine how they should look and construct a common concept of being perfect. In Bangladesh, as most of the people have dark skin, mothers are very concerned about their daughters' dark skin tone as this will position their daughters at an unfavorable end in the "marriage market" (Amreen, 2019). So, the word "fairness" goes beyond being disclosed in the advertisements but also in the society, corresponding to people's belief that beauty equates fairness.

Among advertisement mediums, television commercials (TVCs) has a great impact (Petly, 2002; Arens, 2002). Other mediums such as daily national newspapers might not be widespread in Bangladesh and the majority of Bangladeshi people are generally not educated enough to read the newspapers so they would miss out the advertisements as well. Moreover, some Bangladeshis do not prefer to spend 8-10 BDT (0.12 USD) per day to buy a newspaper when they can get most of the news easily through TVCs (Rosul, 2011).

Skin fairness product advertisements encourage the ideology that fairness corresponds to beauty, marriage, self-confidence and career prospects; all depending on

one's skin color. A few advertisements go further to depict negative cultural values and emphasize on how only degree of fairness of a woman's skin is a measure of her beauty (Islam et al, 2006). It has been noticed that the advertisements of Fair & Lovely has gone through some changes in the last five years, for example, making the short duration of the advertisements, lack of stories and only highlighting the advantages of using the product. But these advertisements still seem to attract women by adapting different strategies. This study will help to reveal the discursive strategies used by the advertisement makers to influence women and the impact of such advertisements on women in the society.

### **1.6 Research Objectives**

The study investigates the ways multimodal resources are utilized in fairness product advertisements to reconstruct their ideology of "fairness" and "beauty". To examine this issue, the research aims to analyze two sources of data: Fairness product advertisements and online survey. The main objectives are:

- 1) To analyze the selected advertisements of fairness creams semiotically and thematically.
- 2) To find out how the females are made more concerned and sensitive about their beauty through the modes employed in advertisements.

### **1.7 Research Questions**

- 1) What are the verbal and visual discursive techniques employed in the fairness product advertisements of Fair & Lovely?
- 2) What are the views of selected participants on the different ways in which women are influenced by the advertisements of fairness products in Bangladesh?

## **1.8 Significance of the Study**

This study's primary significance is to show how advertisers, through the visual and verbal strategies used in fairness product advertising, use these advertisements to sell their products, services and indirectly, values, images as well as concepts. The fairness product advertisements are full of convincing messages that may lead to having a false hope about the complete transition of the skin color. As a result, it will compel them to be engaged in using the product. The pressure for women to achieve the ideal face of "fair skin tone" may arise from comparisons of their skin color with the ideal skin color portrayed in the advertisements. Mass media depiction of fair skinned models with the ideas of beauty, confidence, social approval, and achievement adds to a women's insecurity and overestimation of the influence of their own skin tone. Ideologies such as these are so uncontrollable and often repeated that the uninformed minds internalize it as natural and common sense.

In this study, the impact of the fairness product advertisements on women is explored. By highlighting this issue, it will educate women to learn not to be too gullible and fall prey to the 'promises' of the fairness products and services when their only objective is to simply sell a product. This can raise awareness in Bangladeshi women to be informed of these false advertising promotions and encourage them to challenge the dominant notions of beauty instead. This research also aims to be apprehensive where readers/perceivers will not just absorb information given at face value. In the context of reading/looking at the fairness product advertisements, it is hoped that the readers will be aware of the prescribed ideal face "fair skin tone" as unrealistic and idealistic standards.

## **1.9 Conclusion**

In this chapter, a general background view of the study is given including the key term of ‘multimodality’ and how it can be used explain the semiotic resources in constructing meaning. The significance of the study and the statement of problem was described, which led to formulation of the study’s objectives and research questions that the current study aims to examine and answer.

University of Malaya

## CHAPTER 2: LITERATURE REVIEW

### 2.1 Introduction

This chapter elucidates the main theoretical underpinnings and concepts involved in this study. They include semiotics, multimodality, visual communication, discourse analysis and those related to advertisements and the culture of color in Bangladeshi context. I Related past studies will also be will also be presented here.

#### 2.1.1 Semiotics

Multimodality is a part of social semiotics. Semiotics itself is explained by Moriarty as a way to understand the message of the visuals and interpret the signs and symbols (1995). A sign can be a sound, a word or a visual image. However, Kress defined semiotics as a science of signs that contains form and meaning (signifier and signified). Social semiotics is concerned about the way people employ semiotics resources to interpret artifacts taking in consideration the social context and practices (Van Leeuwen, 2005a, p. preface). With the increasingly attention that is being paid to the technology nowadays, different semiotics resources (visual, verbal and textual) play important roles in creating communicative events among people. Due to this fact, linguists and image designers have progressively been concentrating on taking advantage of the huge capability of multimodality in communication. In this study, the semiotic resources will be of multimodality in communication. In this study, the semiotic resources will be examined to bring out the discursive techniques in the fairness product advertisements of Fair & Lovely.



### **2.1.2 Visual Communication**

Visual texts are extremely crucial for semioticians and researchers who work on media forms intensive form specifically television advertising since images make an integral part of our sign system of mass communication (Moriarty, 1995a). As television advertisements have non-verbal and verbal signs and these conditions prepare viewers to decipher the intended meanings. The language of advertisement has been considered as a crucial part of the linguistic study. It directs the receivers to form inferences in communication based on language. But to process the meaning of non-verbal communication, it is the responsibility of the viewer to interpret the messages. Recipients who are prepared with having the capacities of thinking critically, may have more efficient critical comprehension in the procedure of interpretation. Therefore, it is crucial to understand advertisements multimodally and critically, may have more efficient critical comprehension in the procedure of interpretation.

A semiotic commercial analysis seeks to discover how the messages are generated, and their meaning is given. From a semiotic view, our perception of truth is given form and importance by the meanings of advertising produced by their makers. Studying advertising can mean deciphering the meaning framing because they are frequently created in a social context and often linked and contextual in nature. No meaning is possible to be formed without making sense and the image can stand for nothing, so advertisements create associations connecting product meanings and pictures. Bignell (Atkinson, 2002, p-5) stated that a semiotic analysis needs to pinpoint the linguistic and visual signs in the advertisements, to understand how the signs are

organized through syntagmatic and paradigmatic selections, and to note how the signs are related to each other via different coding systems. Commercial semiotic research is about creating sense from the visual and linguistic signals. Commercial often depend on the audience to comprehend the messages they make and seek to predict the viewers' awareness. Commercial producers seek cues and modes that promote a product and help to market it. From a semiotic point of view, television advertising consists of language and information (both verbal and nonverbal signs) and offers a specifically useful setting for exploring the vague essence of abductive inferencing professional copywriters (Langrehr, 2003).

### **2.1.3 Multimodality**

The notion of multimodality is based on Halliday's Systematic Functional theory of social semiotics in language. Halliday claimed that the language is a result of social process where an exchange of meaning takes a place in interpersonal situation (1978, p. 2). Halliday presented three main communicative meta-functions that semiotics mode has to represent: (i) ideational: the speaker's meaning is performed as observer, and the language is 'about something'; (ii) interpersonal: the speaker's meaning is performed as intruder where the language is seen as doing something; and (iii) textual: the speaker's way of forming texts through the language, it is about the relation between language and the world. Halliday reports that in order to actualize the ideational and interpersonal meaning, combination with textual meaning must be formed. Upon this theory, multimodality approach was built.

Van Leeuwen explained the term multimodality as a combination of various modes of semiotics to create a communicative event (2005a, p. 28). In other words, multimodality refers to how the different semiotics elements play a role in making specific meanings of the text. It examines the visual grammar, which is used by the image producer to create meanings. Machin (2007) argued that multimodal analysis helps to comprehend how the viewer understands the visual texts by analyzing the placement of actors, framing, salience, colors, and typing style.

However, the word “mode” needs to be defined. Kress explained the word “mode” as a semiotics source that is used in meaning making (2010, p. 79). This includes ways to analyze visual, verbal and textual sources (ex: gaze, gesture, sound, speech, and writing). Three assumptions are considered regarding the usage of mode in multimodality: (i) communication is always formed by using different types of modes and each one contributes in creating meaning. (ii) all the modes’ communicative meanings are shaped based on their cultural, historical and social contexts; and (iii) multimodality is concerned about people selection of one mode over another to create meaning (P. Jewitt, 2012, pp. 1-2). Machin argued that the difference between traditional semiotics and multimodality is that the first focuses on analyzing individual signs and symbols, while multimodality is more about how various signs are chosen and combined to make meaning (Machin, 2016, p. ix). Multimodality, therefore, explains how the image designers use the visual rules and principles of communication that enable the viewers to interpret the meaning potential according to typography, colors, gaze, gesture, framing, salience, placement of elements, etc. (ibid)

## 2.2 Discourse Analysis

“Discourse analysis is, inevitably, the analysis of language in working order. As a result, it is not possible to be limited to the interpretation of linguistic forms unconstrained of the motives of functions and those forms are depicted to be in service of human affairs.” (Brown & Yule, 1983, p.1). Gee (1999) aimed to make a difference between ‘discourse’ with a small ‘d’ and ‘Discourse’ with a big ‘D’. He also added that ‘Discourse’ with a big ‘D’ indicates that it helps how to incorporate the language in working order accompanied by additional objects such as; various processes of acting, thinking about issues, giving value, making interaction, believing, feeling and making use of tools, signs and items in the exact location and time. Moreover, he added that applying these non-language objects in accurate location and time allows individuals to act in a like manner to pinpoint various activities and identities. It contributes meaning to the materialistic world, some way of allocating social goods, create a powerful link with the interactions of a definite symbolic structure, and steps of understanding others. In addition, he believed that discourse containing small ‘d’ works as ‘language-in-use’ or the ‘stretches of language’ (ibid).

It is noticeable that discourse is not precisely the utilization of language, but it includes more elements. In this way, Macdonnell (1986) described discourse, "whatever signifies or has meaning can be considered a part of the discourse." (Miller, 1997, p.13). Specifically, Miller (1997) emphasized that the expression is not merely a gathering of articulations or declarations, rather they have sense, power and influence in a social setting (p.13). There are also other aspects of the expressions that are not just about words. It is not about the language use alone, but who use it and why and in what case

they are all part of the voice. The meaning of the discussion is equally relevant with the text.

Although discourse analysis focuses primarily on language, language alone is not concerned. It discusses also the meaning of communication: who interacts with whom and why, which culture and situation; how various forms and actions of communication have developed, and how they have a relationship (Cook, 1992, p.3)

Cook (1992) also argued that the analysts of discourse should incorporate these methods of communication in research if the language is combined with picture and music. He said that if one part is left out then it is not possible to understand the basic communication actions or the internal language process correctly (p.4). The study of language, as other studies described, does not involve discourse analysis. Jones (2012) clarified that discourse analysis focuses on people's actual lifetime using language to exhibit various feelings, for example to have fun activities, arguments, convincing people and other purposes. This also displays various individuals and may be in different classes. Therefore, discourse is a linguistic form that must be dealt with other communication methods, to better understand the language used. It therefore includes not only the communication interlocutors, but also their mode, gestures and discourse. And one cannot grasp what is conveyed in the discussion without taking this into account. Discourse, however, is directly linked to social identities and social relationships, which involves people's personality and language control. (pp.4-5)

### 2.3 Advertisement

Language is one of the communication devices which is used in a straightforward manner. It can be in written or spoken form. It is additionally related to communication devices such as television, newspaper, radio, internet, magazines, or other medias. Language is utilized to provide information and persuade other individuals. Due to that reason, language is incorporated in commercials. Language used in advertisements must be simple to comprehend, catchy and persuasive, because the commercial itself must convince the customer to purchase and use the product (Sunardi, 2014). Kumar (2002) stated that commercials work as a medium through which people get information regarding a product, and it is deemed as a component of the marketing blend and a portion of promotional activities. He further mentioned it is enticing, restrained, distinguishable, also impacts the audience who are targeted for the market (ibid.). They display a concept regarding a product by using persuasive language. The terms ‘advertisement’ and ‘advertising’ are derived from a Latin word- ‘advertee’, which means ‘turn toward’ says Goddard (2002: 9). Promotion, product, price and physical distribution are the four fundamental components in the marketplace (Kumar, 2002). He mentioned that commercials carry messages regarding the product, and they may be visual or verbal. He also mentioned about various kinds of commercials which are given below:

- Print commercials (e.g. newspapers, magazine, brochures, fliers etc).
- Outdoor commercials (are kiosks, tradeshows, billboards and other events).
- Broadcast commercials (means radio, television and the internet)
- Commercials in public service (promoting any social cause)

- Covert commercials (commercials in films)
- Commercials involving Celebrity.

Producing commercials are not simply marketing advertisements that offer a marketing message to sophisticated audiences. It does not include catchy jingles, lyrics or words for news stories, magazines and TV advertisements, but instead is a way of interacting for its own intent and tags that can influence the emotions, senses, and behavior of the viewer. Some people find it fun and entertaining, showing trends, mode, and music with great pictures, whereas certain people consider it bad otherwise as these advertisements make them do what they do not really want to do. Announcements, however, have a social influence and the other way around (Wells, Moriarty & Burnett, 2006, p.5)

In short, advertisement is a method of communicating with individuals that offers specific details. A respected company McCann-Erickson noted that "Truth is well told" is "advertising," meaning that the advertisement will reflect the actual image but in an appealing way. However, it suggests that there are still certain moral issues in advertisements to be considered" (Arens, 1982, p.7).

#### **2.4 Advertisement and Discourse**

Advertisements saturate our daily lives. We engage regularly in hearing, reading and watching advertisements, interpreting their pictures, messages, texts and sounds. We often assume the extensive social agendas hidden in them because of the pervasiveness of advertising and our habit of reading them (Hussein, 2010). We often avoid the role that advertising can play as a domain in sustaining a society's ideologies.

Advertisements must therefore be recognized as both economic and social institutions which produce and replicate substantial and authority related to ideology in relations of commodity. In a culture, supremacy and commodity ties play a critical role in the creation and distribution of an advertisement's messages. Commodity preferences are carefully designed to encourage conceptualization and further analysis of social relations. Apart from the foremost apparent function of a commercial, trading items to people entails a procedure of forming meanings; throughout its explicit and implicit processes of forming meanings, advertisements frequently create an urge among the audience by presenting such a scenario that they feel that they need more as they do not have enough. By choosing to buy, advertisements guarantee a rising or falling position in the society which conceals the actual identity of an individual over the ideological one (ibid.). Williamson further discusses the definition of a system of ideas and ideals in the advertisements by drawing attention towards the need for every individuals to belong or have a position in society that matches the criteria of that particular society's popular culture (1978, p. 13). Hence, advertising does not create only the absence of a thing amidst the consumers, in addition, it gives the products concerned social meaning. Women's commercials for beauty products are a really great example of this twofold target. Not only does each product generate the absence of something in the shape of uncertainty or confusion about one's status in the society regarding appearance, but it moreover provides an improvement in its social position accompanied by utilizing the item beside stressing the image's higher social status depicted in advertisements.

According to Foucault, the discourse is a representational framework. He implied by discourse "a collection of statements that incorporate a language to talk



about a way to reflect the awareness of a specific subject at a specific historical moment” (Foucault in Hall 1997, p. 72).

Through this manner, he mentioned the creation of knowledge by language and practice to suit his understanding. A crucial factor recognized by Foucault is the impact of discourse in converting concepts into execution and in regulating people's behaviors in societies. When we understand the primary principle of Foucault 's argument by taking social control and dominance being a vital aspect of awareness formation and shaping social-group interactions, then advertising is the perfect discourse. A critical analysis of advertising may expose the social assumptions usually made for delivering its intent in advertising. By attempting to analyze the advertisements in terms of ideological codes or social knowledge that encourage their meaning, we are able to pinpoint the part of the audience in comprehending the favored explanation of commodity symbols to accomplish the transmission of meaning via the advertisements (ibid.).

## **2.5 Advertisement in Bangladesh**

Before independence, however, Bangladesh possesses advertisement agencies; the commercial industry was not thriving as it is now. Anwar (2009) indicated that there were a few advertising agencies in Bangladesh or early East Pakistan because it was an underdeveloped nation and those precursors were Bitopi, Asian, and Interspan. By registering with BTV, Bangladesh Television has counted 150 entities, but if it counts formal and informal industries, it crosses 500. But there are 293 agencies and the firms which involve consultancy within Bangladesh, according to Bangladesh Yellow Pages.

Asiatic, Adcomm, Unitrend, Bitopi, Interspeed, Grey, Madona, Popular, and Matra are the renowned advertising companies among them (Jamil,2012, p.101).

Notwithstanding being a booming industry, no research can be found on the change of Bangladeshi advertising in comprehending the way it has progressed and possessing the current status (Haque, 2013). In addition, he added the insufficiency of research on Bangladeshi advertising, particularly in the matter of investigating the perspective of consumers, and even the researchers who are involved in an academy, not permitted to access the studies related to that topic. Haque further mentioned that some studies need to be carried out to comprehend the progress of the commercial industry in Bangladesh as well as further researches need to be carried out based on contact with the customers. Other conducted researches are basically about the evolution of the commercial industry and the latent qualities of it within this nation, which is more from the perspective of business rather from a linguistic viewpoint. For example, Kashem and Rahman (1994) examined the malpractices in commercials of Bangladesh and emphasized on the moral issues. Hasan (1989) has consulted consumers' attitudes to the products and their feedback regarding the commercials. Alam and Rahman (1997) again performed the same kind of research later, but they explored the attitude of the students towards advertisement in Bangladesh.

As Jamil (2012) aimed to discover the current drift in the Bangladeshi commercials in both electronic media and print media as well as the latent prospects of it. He came up with a result that commercials in Bangladesh had tremendous impact on the minds of men. In commercials, female singer celebrities are often depicted

marketing products. These make them famous in such a way that people encourage them to be a part of the politics. For example, the folksinger, also known as an actress, was then a member of the Parliament, according to the Bangladesh National Parliament Secretariat report (2009). Consequently, it inclines to provide the hint of originality in the utilization of procedures that commercials own to persuade the emotion of human and guide individuals according to their objective, which even encourages a nation (ibid). Jamal (2012) stated that the combination of business and art, also the impact of advertising on different population segments are enchanted and appealing (p. 99). The ideology and culture of society are reflected by commercials as well, especially by television advertisements. In Bangladeshi advertising, Haq (2009) aimed to discover the status of women. He attempted to warn society's secret agenda and to notify people of this secret mechanism observed in the advertising language (Haque, 2008).

Rosul (2011) furthermore researched on the advertising discourse to find the secret message involved in the print and TVC advertisements, also to display individuals the truth hidden within the language of the commercials, focused both on men's and women's beauty products. Her study showed that the facts the products claim and the results after using these vary from each other. Moreover, she tried to create awareness among the audience about the fact that the advertisements exploit and influence their strength. Sultana (2017) observed that the study of printed ads for beauty products, strengthened the concept of beauty within the minds of the women who use pronouns, science references and celebrity support. Children are confronted by these commercials from a very early stage of their lives.

## 2.6 Studies on Advertisements

Comparing studies on Bangladeshi advertising, its essence, its structure and its linguistic tools, the debate on advertising focuses on both the spoken language and semi-language aspects of promotion (Tolson, 1996; Myers, 1994; Cook, 2001; Vestergaard and Schorder, 1985; Goddard, 2001; Tanake, 1994).

Advertising is one of the literary types; a category that must be understood (Cook, 2001). It is possible, though viewers may think it does not care, to catch the attention of people with subtlety, but repeating the same commercials would trigger 'learning without participation' as few psychologists described it. (Sutherland, 2010, p.63). The Commercials are a means of communicating with individuals, even if the audiences do not care so much, can convey messages. The creators of the campaign invest in short-lasting long-term promotional strategies. Arens (2002) claimed that the major purpose of advertising is essentially communication despite being a channel for communication of business, with the assumption that commercials have been designated to achieve the purposes of sales' (p.246).

Another area of interest is the efficiency of advertising. The commercial that was used as a "clever puzzle" as Goddard (2001) was long a mystery (ibid). There are numerous studies on discourse of commercials to unravel the hidden messages they have, also their effect on the thought process of individuals excluding the motive of selling items to comprehend the posts of commercials. Srukisno (2010) examined the advertisements by going through the activity regarding ellipsis. He stated that the utilization of ellipsis played a useful role in advertising. When the sentences filled with

ellipsis, also clauses were taken from the commercials, so it was easy to grasp the context or the messages of the advertises.

As stated above, the major objective of the advertising is to engage people in communication, and the utilization of various mechanisms, the combination of conspicuous and concealed messages, make the commercials efficient. Vadiid and Esmæ'li (2012) discovered that there are few strategies the companies paid attention to enlarge their tradings. The priority is given on the interconnection between pictures and texts in the commercials, also project the effect of it on the culture of the society. The roles that the catalysts play in transforming people's thinking and actions (p.36). It has been presented that commercials as a sort of debate which reveals its power and belief and tries to inflict that on people's ideology (ibid).

Alperstein (1990) stated that the language used in advertisement contains significant effects on social and human life. Individuals use the language of commercials in their day to day lives, the language has that influence on them. He stated that it was a sort of 'language play' in which the commercial discourse is extracted from, also utilized in communication which is interpersonal (p.15). He said, "This language play, at that point, is like life imitating art a type of meta communication in which the advertising content becomes the social discourse content." (ibid).

In that exact way, images used in advertising can manipulate people's emotions. The visual component can be powerful as well as grasp attention if the product is followed by people's image. It occurs because advertisements act as an intermediary with our emotions and senses and thus it forms a world full of imaginations. As a result,

the consumers can rule with the help of it. (Elena-Cristina, 2010, p.6). Diaz (2011) mentioned that, trading the items would not only provide information regarding those, also would create an urge among the consumers to convince the advertisements. Advertising along with persuasion have a supreme intention to psychologically and emotionally exploit populations (p.27).

However, there was insufficiency of research on commercials of Bangladesh, most of them were particularly in the matter of investigating the perspective of business rather from a linguistic viewpoint. For example, consumers ' attitudes to the products and their feedback regarding the commercials, impact on minds of people, emphasized on moral issues etc. Due to this fact, the findings of these studies were summarized rather than explaining in detail.

## **2.7 Concept of color in Bangladesh**

In Bangladesh, skin complexion or color is deemed critical in defining the beauty, desirability or 'saleability' of a woman for marriage. Sometimes the region's 'purity' and 'honor' of a woman draws a connection while defining beauty as well (Rozario 2002, pp. 42-43). India has great cultural impact on Bangladesh as a part of South Asia and as a neighboring country. In the country, Bangladeshis follow certain choice of lexicon associated with skin tone which is very akin to the Indian lexicon. The skin tone scale varies from adjectives like *forsha* (fair or light skinned), *ujjal shamla* (literally meaning a lighter variant of not too dark but not fully white), *Shamla* (not too dark or too white) and *kalo* (literally meaning black or dark). The Urdu and Hindi lexicon also contains a common definition of various skin color shades such as *gora*

(fair / light skinned), *savla* (not too dark or too light) and *kale* (black skinned). According to Rozario, terms like *shundor* or *shundori* refers to a man or woman who is good looking and has fair skin. In terms of ethnicity, Hindus and Muslims of Bengali culture are a 'mixed phenomenon' that reflects the uniqueness of this community all over the world. With the presence of mixed race, it signifies the nature of various types of skin colors. These include brown, light yellow and black. (Arif, 2004). According to Arif (2004: 585), in the context of Bangladesh, the beauty of women is measured according to the kind of skin tone they have but not judged by their characteristics; dark-skinned men and women are considered unattractive (ibid.). He also explained that even if a dark-skinned woman looks good, well-mannered and has a tempting figure, she is not thought to be beautiful, hence, the obsession to become fair continues. 'Gaye-Holud' is very popular in Bengali society and is celebrated here as a very traditional ritual as well as a fun pre-wedding ceremony with a view to brightening the skin of the bride. After all, it has a symbolic meaning for which on their wedding days, brides of all skin colors, even 'yellow' to be brighter in Bengali culture, are smeared with turmeric.

According to Amreen (2019), The marriage market of Bangladesh always demands a fair bride. Girls with dark complexion must suffer much hurdles just because they are not fair. The matrimonial websites are sorting their customers based on their colors. The parlor business is in rapid growth because of these phenomena. The reason behind getting obsessed about having fair skin is the fairness product advertisements which show a fairer skin is more desirable than the rest and using it all their problems will miraculously go away and giving them a happy life. This unhealthy obsession that we have is a lot more complex than we often realize (Chowdhury, 2019).

## 2.8 Fairness and South Asian Society

In South Asian countries, in terms of mate choice, bright skin tone is openly desired over darker skin. Having bright skin tone is considered as an 'ideal' face that helps a woman to boost confidence and leads her to get success and settle down in life. In the countryside of India, having dark skin often bear a resemblance to evil (Perry 2005), also, bright skin usually reflects a higher status and an epitome of beauty in Bangladesh, Pakistan, India and the other countries of South Asia (Desai 2008). In the matrimonial advertisements in logs and newspapers, the need for light skin is seen too. In their study, Jha and Adelman (2009) clearly illustrated conventional skin color preference biases in choosing mate through a modern kind of technology on the websites of matrimonial. "Fair" skin tone is given the utmost priority in terms of the class hierarchy in South Asia. This class hierarchy indicates the women having bright skin are in the boundary of aristocratic lineage. Dark" skin is related with doing labor and field work within the Sun. 'White' skin includes a colonial idea of control and predominance. However, the fact that Asia was ruled by Europeans for around two centuries (1950s & 1960s) strongly contributed to reaffirm the correlation between beauty and pale skin. During the colonization period, the colonizers were from the white race and colonized locals had dark skin. This colonial effect made people believe in this concept that fair skin means beauty and superiority (Tallinn, 2017). The preference of white people can also be seen in the South Asian show business, as some heroines casting in the films are usually fair which means beautiful as well as the heroes, while the villains are dark (Shankar, Ravi and Subish, Palaian 2007). According to Eric (2008), in South Asian cultures, fair skin affects every sphere of a woman's life, such as



social status, job sectors also earning potential apart from her beauty (Ashikari 2003; Goon and Craven, 2003; Leslie, 2004). The idea of a white ideal is highly promoted in Asia, so everyone is highly focused on whitening their skin.

As society is obsessed with the white skin tone, the media takes advantage of such ideology and construct a stereotypical “ideal” scenario of men and women through advertisements and they try to manipulate customers beliefs to buy their product (Lau and Zuraidah, 2010).

From the literature review, it is noticed that the urge of having a bright skin tone has been going on for decades, started from the time of colonialization till 21<sup>st</sup> century. The previous studies of advertisements showed how the media has been taking advantage of the concept of colorism existing in South Asian countries. But those studies mainly concentrated on the linguistic aspects of the print advertisements of beauty and fairness products. Studies employing DA on beauty- related issues are still considerably few in Bangladesh. Therefore, the literature validates the need for the present study to extend the current literature of how the ideal “fair” skin tone is being visually and verbally constructed by the fairness product advertisements. The current research attempts to contribute the gaps in the existing literature review by investigating three forms of analysis (verbal, visual and survey).

## **2.9 Conclusion**

Multimodality is explained at the beginning of this chapter, it is in the simplest definition, the combination of different modes to create meaning. The previous studies, which have been carried out on in the use of fairness products were explored in relation

to the notions of advertising discourse and colorism in Bangladeshi society. These literatures showed that there are limited studies on analyzing Fair & Lovely fairness creams television advertisements according to multimodal approach, as more attention was given to the print advertisements while less attention was given to analyzing videos. Therefore, this study is conducted to fill the gap of previous studies as well as further exploring how advertisements can reinforce the (mis)understanding of the connection between color and beauty.

University of Malaya

## **CHAPTER 3: METHODOLOGY**

### **3.1 Introduction**

The chapter discusses the methodology used in the study. This study attempts to provide an insight into how multimodal resources are used in Fair & Lovely advertisements to influence women to have fair skin tone. The visual analysis and tools used in this study are first explicated in this chapter to uncover the semiotic elements and resources used in the selected advertisements. Secondly, a thematic analysis is employed to unpack the verbal elements (dialogues and voice over) within the advertisements. Then, a survey responded by 35 respondents for the purpose of triangulation is analyzed, also using thematic analysis. Subsequently, the data descriptions, collection processes and the procedures of analyses are presented.

### **3.2 Analytical Framework**

The study follows the multimodal analysis which was introduced by Kress and Van Leeuwen (1996). This analysis will also be complemented by Machin (2016) and Ledin and Machin (2018) to provide better analytical explanations.

#### **3.2.1 Multimodal Analysis**

Kress and Van Leeuwen have created a conceptual framework to study visual communication. Their work was based on Halliday's views of social semiotics in language. Halliday (1978) claimed that the language is a result of social process where an exchange of meaning takes a place in interpersonal situation. Halliday presented three communicative meta-functions that semiotics mode has to represent; interpersonal, textual and ideational.

In the light of Halliday's work, Kress and Van Leeuwen assumed that visual modes like colors, sounds, typography and other elements can convey meanings similar to language. Therefore, they extended these metafunctions into images with slightly different terms: representational instead of "Ideational", interactive instead of "Interpersonal" and compositional instead of "Textual".

In the images, "representational meaning" refers to the visual resources which represent the relation among the objects (participants) in the image itself as well as the relation between these objects; also the objects and the outside world such as places and people (Kress & Van Leeuwen, 1996).

"Interactive meaning" of the image features the visual elements that create a relationship between the presenter and the target viewer. According to Kress and Van Leeuwen, interactive meaning can be examined through content, social distance and attitude. Content deals with the image carries a demand and offer, while social distance focuses on the distance of the presenter from the viewer it is intimate, social and impersonal. On the other hand, attitude stands for the detachment or involvement, equality and power relation between the presenter and viewer.

"Compositional meaning" is the way representational and interactive meaning are combined to create the potential meaning of the image. It can be realized through information value (new or given, important or less important, real and ideal), salience (size, tone, font, color, etc.) and framing (connectedness and disconnectedness).

### 3.2.2 Representational Meaning

A semiotic source represents how the viewers interpret the world's aspects according to the way they experience it. Basically, it is the relation between the viewers and the world (Leeuwen & Kress, 2006), this relation can be realized through vectors. Kress and Van Leeuwen claimed the easiest way to realize the relation between the represented object and other elements to visualize them by using vectors which may help in interpreting the relations and the process of interaction between objects (Kress & Van Leeuwen, 1996). According to Machin, who further studied Kress and Van Leeuwen's work, vectors can be employed to explain behavioral process in the image. The action or motion can be realized by forming vectors (Machin, 2016) and the same thing can be applied on the represented participants in pictures, and it can tell whether the represented participants are "being" or "acting".



**Figure 3.1: The behavioral process**

*Figure 3.1, LEO MESSI, Adidas. [Advertisement]. Image retrieved from <https://www.pinterest.com/pin/427279083370625/>* shows through the vectors, the behavioral process of the football player to create a potential meaning, which is most probably shooting the football.



**Figure 3.2: The relation between represented participants**

Figure 3.2, Stock Image. [Photograph]. (2017). This was retrieved from <https://depositphotos.com/176608184/stock-photo-happy-mother-and-daughter-enjoying.html> Shows the relation between the represented participants in the image by connecting the mother with her daughter through vectors to give a potential meaning that they are happy and enjoying drinking.

Representation meaning has two types: narrative and conceptual.

**(a) Narrative Representation:**

Some images contain a semiotic source that has a dynamic movement. Like the image of someone doing sports (Figure 1). For videos, there are most likely elements involved in an activity. In order to realize the process that is taking place, vectors can be used. The elements (participants) are linked together through these vectors and they perform an action.

An explanation is given of the vectors and their realizations as presented by Kress and Van Leeuwen (1996).

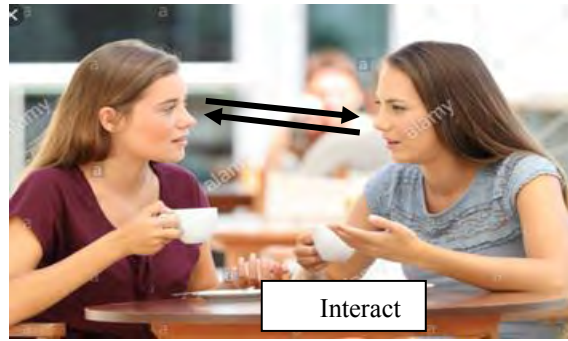
**Table 3.1: The vectors and their realizations as presented by Kress and Van Leeuwen (1996)**

Type of vector	Its realization
Unidirectional transactional action (Figure 3.3)	A vector drawn by two participants one plays as an actor while the other is a goal.
Bidirectional transactional action (Figure 3.4)	A vector drawn by two participants that connects them in an interaction.
Non-transactional action (Figure 3.5)	A vector drawn by one participant plays an actor and does not point to anything in the image



**Figure 3.3: Unidirectional transactional action**

*Figure 3.3, Banana Republic Reaches Back to the '60s for That 'Mad Men' Look. [Advertisement]. (2011). Retrieved from <https://www.nytimes.com/2011/06/22/business/media/22adco.html>*



**Figure 3.4: Bidirectional transactional action**

Figure 3.4, Alamy Stock Photo. [Photograph]. (2017). Retrieved from <https://www.alamy.com/>



**Figure 3.5: Non-transactional action**

Figure 3.5, Kareena Kapoor q mobile. [Advertisement]. Retrieved from <https://www.facebook.com/pg/Lasani-Electronics-1632442880357529/posts/>

### **(b) Conceptual Representation**

It is a process where the elements (participants) are organized consistent with their characteristics. The relationship between the participants can be analyzed according to the structure of part and whole which involves two types of participants, one who plays the role of the carrier and reflects the whole and other participants that belong to the carrier which they reflect the parts (Figure 3.6).





**Figure 3.6: Conceptual representation**

*Figure 3.6, Combat Armor. [Photograph]. Retrieved from <https://www.pinterest.com/pin/863917140994266439/>. In this figure, the freedom fighter acts as a carrier (the whole), while the helmet, the jacket, the scarf and the gun act as attributes (the parts). Sometimes this process becomes symbolic which is another kind of conceptual representation. It is when one of the attributes that belongs to the carrier identifies him/her or it. Most of the time, this attribute plays the role of salience and catches the viewers' attention. In Figure 3.6, the man wearing the scarf and has beard symbolizes the Arabic culture and therefore they identify the man as Arab.*

### **3.2.3 Interactive Meaning**

#### **(a) Content**

The content establishes an imaginary relationship between the represented participant and the interactive participants. It may carry a meaning of an offer or a

demand. Many things help to identify the type of relationship. Kress and Van Leeuwen claimed that the gaze plays a fundamental role in recognizing whether the image carries demand (Figure 3.7) or offer (Figure 3.8). When the represented participant forms a vector by looking at the viewer, an imaginary relationship will be established between them. Therefore, there is a big difference if the represented participant looks directly to the viewer or not. Direct gaze, according to Kress and Van Leeuwen, carries a demand, while the indirect gaze (or looking somewhere else) carries an offer (Kress & Van Leeuwen, 1996).



**Figure 3.7: Gaze/ demand**



**Figure 3.8: Gaze/ offer**

*Figure 3.7, Dior prefers blondes. [Advertisement]. (2011). Retrieved from <https://www.smh.com.au/lifestyle/beauty/dior-prefers-blondes-20110908-1jyhm.html>*

In this figure, represented participant is looking directly to the viewers demanding them to take an action and be part of the action she is taking. While in Figure 3.8, *J'adore Dior Model [Commercial]. (2018).* Retrieved from <https://www.pinterest.co.uk/pin/218283913165238614/> the represented participant is looking away which gives a sense that she is involved in her own world not asking the viewers to take any action but offering them information of what she is involving in.

Gaze is not the only important feature in showing demand or offer, other elements can help in recognizing the content of the image like gestures and face expressions. For example: a gesture of a finger pointing out directly to the viewer carries demand meaning in Figure 3.9, *U.S. Propaganda material Uncle Sam (pointing finger). [Photograph]. (200).* Retrieved from [https://commons.wikimedia.org/wiki/File:Uncle\\_Sam\\_\(pointing\\_finger\).png](https://commons.wikimedia.org/wiki/File:Uncle_Sam_(pointing_finger).png), while in Figure 3.10, *Kızlar Soruyor Fahriye Evcen cidden 10 liralık Loreal ürünü. [Advertisement].* Retrieved from the website <https://www.kizlarsoruyor.com/moda-stil/q3518894-fahriye-evcen-cidden-10-liralik-loreal-urununu-kullaniyor-mudur>, a smile can carry the represented participant's offer to the viewer.



**Figure 3.9: A gesture to show demand**



**Figure 3.10: A smile carries offer**

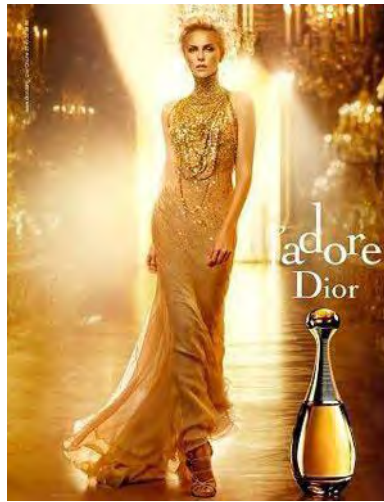
**(b) Social Distance**

The relation between the represented participant and the viewer can be established through the shot of the represented participant. According to the social distance, the viewer can be placed in a different level of closeness to the viewer. Three main types of shots can establish this relationship: long shot, medium shot and close shot.

A- Long shot:

- 1- The whole figure: to establish a social distance where the figure is shown completely and the environment around it. It carries the meaning of creating an impersonal relation between the represented participant and the viewer or sometimes to show the viewer the environment around the represented participants to have a full image of what is the activity and the surrounding the presented participant involved in *Figure 3.11, J'adore Christian Dior. [Advertisement].*

(2013). Retrieved from <https://vilingstore.net/kosmetika-parfumeriya-i-sredstva-uhoda/jadore-christian-dior-2/>



**Figure 3.11: Social distance/ long shot**

- 2- Medium long shot: the figure is shown from waist and above, as well as the surrounding. It creates social relationship with the viewer, where the viewer is not completely detached from the represented participant but not directly involved as well in *Figure 3.12, J'adore Christian Dior. [Advertisement]. The Link is shown in the following page and retrieved from <https://www.beautebeaute.gr/?product=16025>*



**Figure 3.12: Social distance/ medium long shot**

- B- Personal: The figure is shown from shoulder and above. It forms a personal connection between the represented participant and the viewer

to give the sense of familiarity and intimacy in *Figure 3.13, Sean Penn e Charlize Theron: mulher chama a policia para denunciar. [Photograph]. (2014). Retrieved from <https://flagra.pt/noticias/internacional/sean-penn-e-charlize-theron-mulher-chama-policia-para-denunciar-maus-tratos-filho-da-atriz-30870>*



**Figure 3.13: Personal distance**

- c- Intimate: Only the face of the figure is shown. It creates a direct and intimate relation between the represented participant and the viewer.

The focus is on the face expression like the gaze and the smile in *Figure 3.14, Kırımızı rujunu başışlayacak. [Advertisement]. Retrieved from <http://www.pudra.com/yasam/gundem/kirmizi-rujunu-bagislayacak-9665.htm>.*



**Figure 3.14: Intimate distance**

### 3- Attitude

It is to realize the involvement of the viewer, which can be examined through horizontal angle and power relation between the represented participant and the viewer through vertical angle.

- 1- Involvement: Kress and Van Leeuwen, stated that from which position the shot is taken can give a sense of involvement or detachment of the viewer (2006, pp. 134-136). The shot taken from frontal angle implies different meaning from the one taken from oblique angle. While the first one refers to the involvement of the viewer with the represented participants and addresses the viewer as one of them in *Figure 3.15, J'adore Christian Dior. [Advertisement]. The page is shown on the following page and retrieved from <https://www.pinterest.com.mx/pin/318348267382284677/> and the other one addresses the viewer as not one of them and gives a sense of detachment in *Figure 3.16, Jackson Theron. [Photograph]. [2020]. The image was shown in the following link and retrieved from <https://nl.pinterest.com/pin/792563234414676589/>**





**Figure 3.15: Frontal angle**



**Figure 3.16: Oblique angle**

- 2- Power: the position of vertical angle of the represented participant plays an important role in realizing the power relationship with the viewer. A high angle usually shows the figure small and less significant while the low angle shows it the opposite. In other words, high angle gives the sense of inferiority and forms a relationship in



which the viewer has a power over the represented participant In *Figure 3.17, A Syrian refugee boy. Reuters | Syrian. [Photograph]. Retrieved from <https://www.pinterest.co.uk/pin/298715387753818444/>.*

However, low angle gives the sense of superiority and forms a relationship in which the represented participant has a power over the viewer in *Figure 3.18, Barack Obama, Esquire Magazine. [Photograph]. (2008). Retrieved from <https://www.pinterest.com/pin/769341548822894379/>.* On the other hand, in *Figure 3.19*, the angle at eye level gives the sense of equality in power (Kress & Van Leeuwen, 1996). *Blu Bolden. [Photograph]. Retrieved from <https://myspace.com/blubolden/mixes/classic-my-photos-489868/photo/217721932>*



**Figure 3.17: high angle**



**Figure 3.18: Low angle**



**Figure 3.19: Eye level angle**

### **3.2.4 Compositional Meaning**

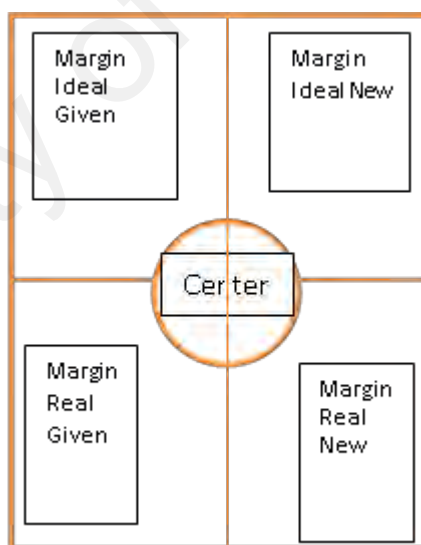
According to Kress and Van Leeuwen (1996), in order to realize the meaning of the representational and interactive relations, composition is needed. Only through the composition, the whole meaning of the image can be realized. There are types of interrelation between the elements of the image: information value, salience and framing.

#### **1- Information Value:**

Where the elements are placed carries information values that are positioned in different zones of the image. Therefore, where the element is placed whether on the left or the right, on the top or the bottom, or in the center or the margin, carries a significant information values that change from zone to another in the image (Kress & Van Leeuwen, 1996). According to the western style of visualization, placing the elements on the left side provides information that is already known to the viewer. However, the element placed in the right side provides new information that presents the message which the viewer should receive (Kress & Van Leeuwen, 1996). If

the element is placed on the top of the image that means it is providing an ideal information which promises the viewer of something, on the other hand, if the element is placed on the bottom it refers to the real information (Kress & Van Leeuwen, 1996), (Figure 3.20).

Kress and Van Leeuwen argued that this structure is not always followed especially in Asian style of visualization. Center-margin structure is more common (1996). Placing the element in the center makes it the main element in the image while other elements on the margins look less important or inferior. Jewitt and Omayá stated that the element placed in the center is the one which connects and holds the element around it on the margins (2001). However, this structure can be seen more likely in advertisements, therefore, it is not applicable to this study.



**Figure 3.20: The spatial map as presented by Kress and Van Leeuwen (1996, p. 197)**

## 2- Saliency:

Some elements are positioned to be more attractive to the viewer than others. According to Kress and Van Leeuwen (1996), the possible meaning comes from applying different types of fonts and colors in the image to stand for certain representation of qualities. In addition, Machin stated that to achieve saliency, size, tone, repetition, overlapping, foregrounding and colors can be used to make the element more eyes catching (2016). Jewitt and Oyama, on the other hand, reported that the different emplacement of textual and visual elements indicates different saliency of them (2001). Below the saliency tools are further explained:

### A- Size:

The bigger the element is the more eyes catching it is. The bold and large letters in texts make the words more saliency and give the sense of power. The same can be applied to the visual elements; large figures in the image are more salient than others in *Figure 3.21, El informe Raxen en Baleares recoge numerosas manifestaciones. [Photograph]. (2019). Retrieved from <https://m.europapress.es/illes-balears/noticia-informe-raxen-baleares-recoge-numerosas-manifestaciones-xenofobas-racistas-varios-incidentes-neonazis-20180208182440.html>* and *Figure 3.22, Syrian Refugees. [Photograph]. Retrieved from <https://www.pinterest.it/pin/558939003725558987/>.*

According to Kress and Van Leeuwen, size is one way to make the element more conspicuous than the rest (1996). In addition, Machin reported that the large element is used for the purpose of emphasizing and for creating a high saliency (2016).



**Figure 3.21: Saliience/ size 1**



**Figure 3.22: Saliience/ size 2**

In Figure 3.21, the big words written in capital letters make the red sign the most outstanding element in the image. Same goes to the face of the child featured in Figure 3.22. The size of the face draws more attention to it than the rest of other elements in the image.

## B- Color:

Colors are always related to the social significance and the use of different colors in specific way can create salience (Kress & Van Leeuwen, 1996). Rich and bright colors are more salient than others (Machin, 2016). Contrasting colors can create a salience as well. *In Figure 3.23, Fagael Beauty Soap. (Photograph). This image has been shown in the following page and retrieved from the website of this link* ([https://www.behance.net/search/projects/?sort=published\\_date&time=week&country=MY&city=Kota%29](https://www.behance.net/search/projects/?sort=published_date&time=week&country=MY&city=Kota%29)) the phrase “Fagael, Beauty Soap” is featured in bright color (white) which contrasts with the black background. This makes the phrase more attractive and salient.



**Figure 3.23: Salience/ color**

## C- Tone:

Brightness can be used to attract more attention. Some elements can be highlighted through lighting. The element with direct light focused on is more salient than other elements (Machin, 2016). *In Figure 3.24, Elga Sahera. [Photograph]. (2015). Retrieved from <https://twitter.com/elgasae/status/576629834295590912>.* the light

is pointed on the represented participant which highlights her to be the most outstanding element in the image.



**Figure 3.24: Saliience/ tone**

D- Foregrounding:

The elements emplaced in the front ground usually carry more meaning and they are positioned in this way to draw more attention. According to Machin, foregrounded elements indicate greater significance (2016). Placing the elements in front of each other indicates different degrees of importance (ibid); the elements in the front are more salient than the rest. In Figure 3.25, *Angeles y Demonios (Angels & Demons)*. [Photograph] (2010). The link is retrieved from <https://cartelesmix.es/cartelesdecine/?paged=264&m=201001>, the actor is placed in front while the statues are placed in the back, which makes him more significant and salient than the rest of elements.



**Figure 3.25: Saliency/ foregrounding**

### 3- Framing:

Frames can create a sense of connectedness or disconnectedness among the elements existed in the image. According to Kress and Van Leeuwen (2006), framing can be used to merge the elements together and connect or disconnect them from each other. The stronger the frame is, the greater the sense of disconnectedness. Usually frames are used to separate and elaborate certain elements in the image. Framing is used to represent the relation of elements whether they are united or separated (Machin, 2016). As example, in Figure 3.26, the green table connects the elements within it but in the same time, it disconnects them from the rest of the image. Furthermore, the grey box, connects the green table with the red sentence, on the other hand, it excludes it from the rest of the image. The three colorful circles are disconnected from the rest of the image while they are connected by the plus (+). However, the advertisements selected to be the subject of the study contains no framing, thus it is not applicable to this study.



**GET HOTLINK FOR TABLET TODAY**



\*Price shown is inclusive of 6% GST

FREE  
1GB

+

4G LTE  
ENABLED

+

RED APP  
FREE check  
balance &  
top-up

**NEED MORE DATA?  
BOOST YOUR TABLET WITH A BIG QUOTA ADD-ON**

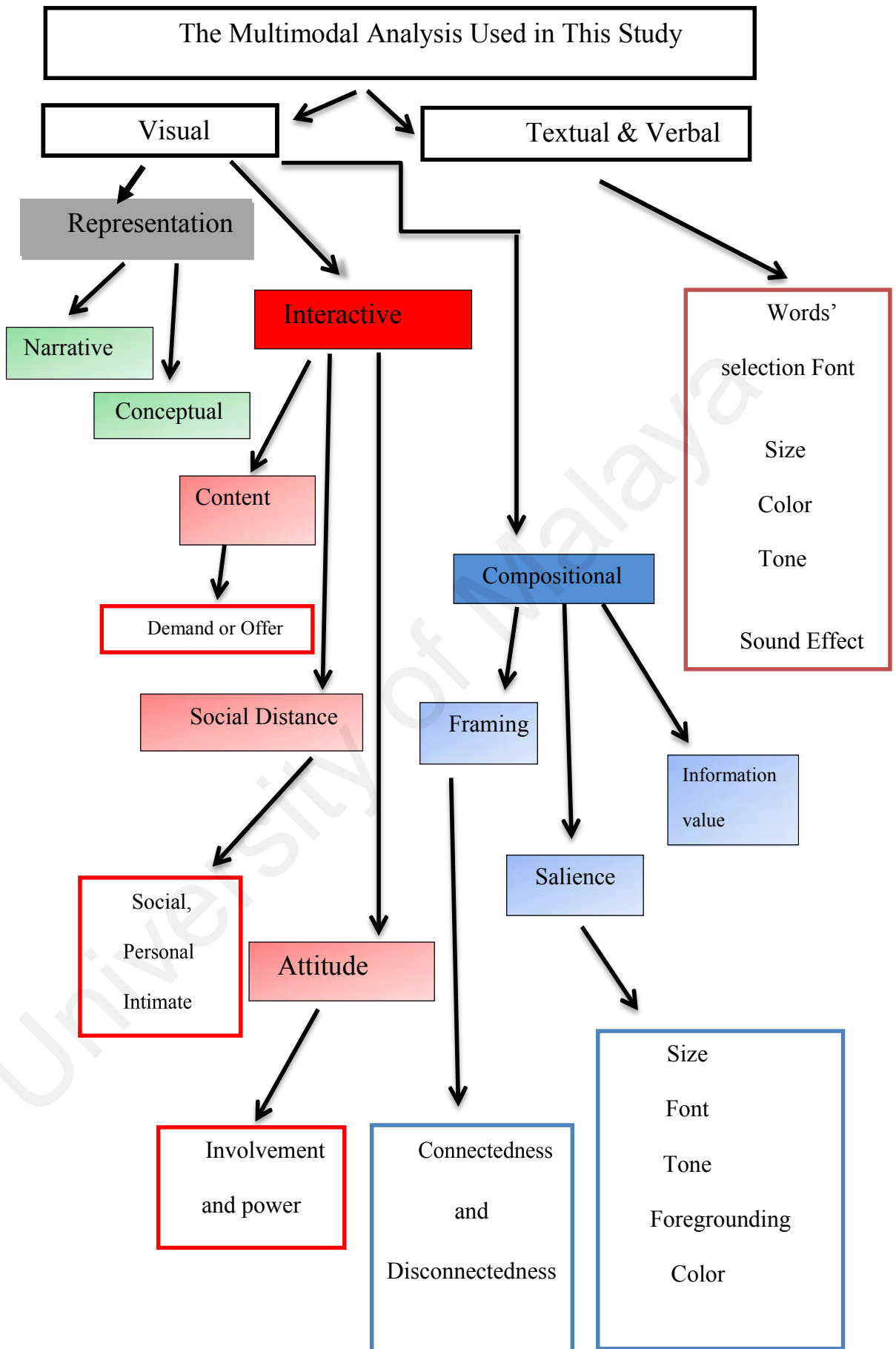
QUOTA	PRICE*	VALIDITY
1GB	RM25	60 Days
2GB	RM45	365 Days

\*Price shown inclusive of 6% GST

**Figure 3.26: Framing**

Due to the fact that the video is heavily visual and verbal and contains less textual elements, the analysis will be focusing of the visual and verbal elements more than the textual ones.

Below, diagram 1 elaborates the multimodal analysis that will be used in this study based on Kress and Van Leeuwen (1996) and Machine (2016) conceptual framework.



## **Diagram 1: Multimodal analysis based on Kress & Van Leeuwen work (1996) and Machin (2016)**

### **3.3 Thematic Analysis**

Thematic analysis as an independent qualitative descriptive approach is mainly described as “a method for identifying, organizing, analyzing and reporting patterns (themes) within a dataset (i.e., texts)” (Braun & Clarke, 2006: 79). This approach is suggested as a flexible and useful research tool, provides a rich and detailed, yet complex, account of the data (ibid). The goal of a thematic analysis is to identify themes, i.e. patterns in the data that are important or interesting and use these themes to address the research or say something about an issue. This is much more than simply summarizing the data; a good thematic analysis interprets and makes sense of it. (Clarke & Braun, 2013). A theoretical thematic analysis or deductive approach has been applied to conduct the analysis in this study. It tends to be driven by the researcher’s theoretical or analytic interest in the area and is thus more explicitly analyst driven. This form of thematic analysis tends to provide less a rich description of the data overall, and more a detailed analysis of some aspect of the data. Braun & Clarke (2006) distinguished between two levels of themes: semantic and latent approach. Semantic approach is “within the explicit or surface meanings of the data and the analyst is not looking for anything beyond what a participant has said or what has been written.’ (p.84). In contrast, the latent approach looks beyond what has been said and starts to identify or examine the underlying ideas, assumptions, conceptualizations, and ideologies that are theorized as shaping or informing the semantic content of the data’ (p.84).

In this study, latent theme has been used to examine the underlying ideas of the speeches/phrases/sentences that were uttered by the actors or voice overs in the “Fair & Lovely” fairness product advertisements. It would identify the features that gave the content a form and meaning. Thus, for latent thematic analysis, the development of the themes themselves involves interpretative work. This part of the study will analyze the transcription of the conversations and speeches as a form of a written text. To analyze the text, the researcher will look for thematic patterns. Boyatzis (1988) stated that thematic analysis is a way of seeing, it is a way of seeing something that does not appear to others, even if they are observing the same information, events or situations. In this study, the six-step framework developed by Braun and Clarke (2006) is followed for conducting the thematic analysis. The steps are given below:

- Familiarizing oneself with the data (text) and identifying items of potential interest
- Coding (coding means highlighting sections of the text- phrases or sentences- and coming up with the short labels or codes to describe their content.
- Generating themes (Identifying the patterns among the codes and coming up with themes)
- Reviewing themes (Ensure about the themes being useful and accurate representations of the data)
- Defining and naming themes (It involves formulating exactly what we mean by each theme and figuring out how it helps us understand the data)
- Writing up

The first step in the analysis is going thoroughly through the text, becoming familiar with the data and identifying the potential points. Secondly, by coding the data which refers to highlighting important and informative phrases or words in the sentences and coming up with small chunks of meaning. Each code describes the underlying idea that have been expressed in the text. Thirdly, patterns are identified among the codes and themes were generated. A theme is a pattern that captures something significant or interesting about the data. As Braun & Clarke (2006) explained, there are no hard and fast rules about what makes a theme. A theme is characterized by its significance. In this study, some of the codes are clearly fitted together into a theme. Themes are generally broader than codes and most of them are combined into single themes. At the end of this step the codes had been organized under broader themes that seemed to say something specific about the data, Then, the themes are checked in terms of the usefulness and accuracy in the data. Finally, the process ends with classifying and naming the themes and writing up the analysis of the data (Chapter 4).

This thematic analysis is used to analyze the verbals in the advertisements as well as the survey feedback. The researcher engaged an intercoder, a graduate in Linguistics to ensure the consistencies in themes and coding categorization. The intercoder was requested to review the categorizations of coding and themes of the fairness cream advertisements. Then, both the researcher's and the intercoder's themes categorizations were compared. Where discrepancies occurred, discussions were made.

### **3.4 Data Description**

In this section, the researcher reviews issues that need to be taken into consideration while conducting the qualitative study. The study uses two kinds of data: Television advertisements and survey analysis. This section explains each method in order to ensure the reliability and trustworthiness of the study and its findings.

#### **3.4.1 Commercials**

The primary source of the data comes from television advertisements. The ten advertisements of Fair & Lovely fairness creams for women (2015-2019) were collected from the official YouTube page of Fair & Lovely, Bangladesh (Appendix A). There was one problem identified while collecting data due to the fact that many videos on YouTube from specific years were not available (2014-2016). Some of the videos were not allowed access so, only those made accessible to public have been analyzed. Those without permission to access were not included to respect copyright issues. Then, these were sorted out according to the year. The advertisements are as follows:

**Table 3.2: Name of the Fair & Lovely products Advertisements**

Number of Advertisements	Name of the Products
AD 1	Fair & Lovely Body Lotion Ad, 2015 (30 sec)
AD 2	Fair & Lovely winter fairness cream, 2015 (26 sec)
AD 3	Bangladeshi Ads: Fair & Lovely Advanced Fairness cream USLP 30, 2016(29 sec)
AD 4	Fair & Lovely Fairness Facewash   TVC, 2017 (11 sec)
AD 5	Fair & Lovely Multivitamin Bumper TVC, 2017 (06 sec)
AD 6	Fair & Lovely Advanced Multi Vitamin, 2017 (22 sec)
AD 7	Fair & Lovely Advanced Multi Vitamin, 2018(19 sec)
AD 8	Fair & Lovely BB Cream, 2018 (31 sec)
AD 9	Fair & Lovely Advanced Multivitamin Cream HD Glow, 2019 (05 sec)
AD 10	Makeup Look for Friend's Holud   Fair & Lovely BB Cream, 2019 (39 sec)

#### **3.4.1.1 Reasons for the choice of Advertisements**

The researcher has selected the data set from 2015-2019 to observe the latest changes and development in terms of influencing women towards having fair skin tone. This would complement previous research work done on the earlier advertisements. The older Fair & Lovely advertisements aired as early as 1986 were seen to persuade women

directly by showing short stories containing themes like “lightning the passion in her “, “changing her destiny”, “Empowering her to go” “Remain beautiful always”, “Night fairness treatment for double action fairness” (Iqbal et al, 2014). The advertisements from 2009 to 2011 have common themes such as ‘successes’ and ‘love’ as a result of using the Fair & Lovely fairness creams (Rosul, 2011). Some of Fair & Lovely’s earlier advertisements were involved in controversies. For instance, one earlier television commercial portrayed the father of a dark-skinned girl who bemoaned his fate for not having a son since his daughter’s salary was meagre. The girl then used Fair & Lovely to lighten her skin, which subsequently enabled her to get a better job as an air hostess and brought smiles of contentment on her parents’ faces. The series of advertisements continued to convey the overt message that dark skin is an obstacle to better employment opportunities for women and that the use of the fairness cream can lighten the skin and thereby transform lives (Karnani,2007). These advertisements are also criticized for being “highly racist” (BBC News, 2003).

In this study, it has been observed in the selected advertisements that the advertisers have changed their strategy to influence women. They no longer show stories by directly bullying dark skinned women but still play their role very technically and strategically in terms of using persuasive language in the advertisements (Chapter 4).

#### **3.4.1.2 Multimodal and Thematic Analysis of Advertisements**

The multimodal analysis used in this study is clear and systematic instead of relying on subjective choices and process; unlike the reader response theory that simply



takes in faith the analysis based on the reader's interpretation. Nevertheless, it supports that images do not merely 'reflect' reality but 'construct' it. Along this study, the method facilitates the examination of how the narratives of having "fair skin tone" is visually presented as a standard of beauty. Other than this, it also looks at symbolic and hidden meanings of visual images through the use of modifying elements, such as the gesture, facial expression, and pose. These elements clarify the qualities and roles presented upon the images. On the other hand, the thematic analysis is used to bring out the themes by analyzing the speeches/conversations of the advertisements. It will help the readers to understand how the language plays a vital role to influence women through portraying various stories.

Both analytical frameworks attempt to reveal an outcome which indicates the selected advertisements are visually and verbally promoting the theme "Fairness equals beauty, marriage, confidence and social acceptance" (Chapter 4)

#### **3.4.1.3 Ethics**

As the advertisements were downloaded from the official YouTube page of Fair & Lovely, Bangladesh, it is considered as public data that does not require an approval. The data was analyzed objectively and not meant for dissemination for this research.

#### **3.4.2 Survey**

The secondary data was obtained from online survey conducted over a period of one month with 35 respondents. This particular number of participants include those who responded within the time frame of a month of survey collection to make the research more manageable and considering time constraints (23<sup>rd</sup> November to 26<sup>th</sup>

December).The respondents were given the link of the survey form on Facebook messenger. This was sent to Facebook ‘friends’ and ‘friends of friends’ to ensure the survey reached the right target group who are Bangladeshis aged between 16 and 35.The selection of respondents, a description of the instruments utilized in the study, thematic analysis of survey and a description of the procedure for conducting the survey are detailed as followed.

#### **3.4.2.1 Reasons for conducting Survey**

In this study, survey was conducted to get the responses of men and women on skin fairness and worthiness of women from a Bangladeshi perspective. These responses will help the researcher to reduce biasness of findings from research question one which concerns the visual and verbal discursive techniques involved in the selected advertisements.

#### **3.4.2.2 Selection of the Respondents**

The respondents, aged 16-35, are chosen to do the survey in order to examine their perceptions towards the fairness cream advertisements of “Fair & Lovely”. This age range is chosen for two reasons. These women are considered the target group that had the strongest purchasing power (Karnani, 2007). This survey also approached the male participants from the same age group to share their views about these advertisements. Respondents in the analysis are labelled from R1, R2, R3 until R35. In this study, the respondents with the identified age group are selected purposefully to suit the purpose of the study. As this study is based on qualitative research, a common method applied is a non-probability sampling technique known as purposive sampling,

where the researcher used self but informed judgement to select a sample that is most useful to the purposes of the research.

### **3.4.2.3 Background of Respondents**

The respondents' demographic information is collected briefly in the first part of the survey: age, highest education level, user/nonuser of fairness cream, yes/no having satisfactory skin tone, the reason of using fairness cream, yes/no having inferiority complex regarding dark skin tone. The second part of the survey was based on the question of Fair & Lovely fairness creams advertisements asking about the women and men's perceptions about the advertisements. Among the 35 respondents, 29 of them are women and 6 of them are men. 12 of the women are between the ages of the 21-25 years old, 11 are between the ages of the 26-30 years old and 6 are between the age of 31- 35 years old. 24 of them are at their undergraduate/postgraduate level, whereas, 5 of them are working as professionals. All the 6 male respondents are between 26-30 years old and they are graduates.

### **3.4.2.4 Questionnaire for the Survey**

As a guide to develop questions for the survey, the researcher has to refer closely to RQ2: "What are the views of selected participants on the different ways by which women are influenced by the advertisements of fairness products in Bangladesh?". Eighteen questions were constructed. The survey questionnaire was divided into two sections. The first section of the survey question was developed from an existing survey. As the second section of the survey involved questions about selected advertisements, it was developed based on previous literature (concept of beauty, social status of women and marriage). The first section was covered with ten

multiple choice questions related to their personal information such as, name, email address, age, education qualification and few basic questions about using fairness creams. The link of the questionnaire is given below (Appendix B)

[https://docs.google.com/forms/d/1QQeHKEh\\_mg9LcvntgYmshhqYW\\_zimit7vyAZtOkYgSE/edit](https://docs.google.com/forms/d/1QQeHKEh_mg9LcvntgYmshhqYW_zimit7vyAZtOkYgSE/edit)

The second section deals with eight questions related to six uploaded advertisements and respondents were asked to write their opinions based on the question after watching advertisements. There are several limitations that need to be considered regarding the survey analysis-the challenges of getting the complete response as it is little time consuming to fill out the interpretative questionnaire. For this reason, among ten advertisements, only six were selected in the questionnaire development. This was because the other four advertisements seemed to be similar in terms of concepts. Besides, most of the respondents seemed to have misinterpreted the questions related to the advertisements but instead had shared their personal opinions about fairness and beauty by ignoring what was required in the questions. Some of them just agreed or disagreed with the questions but did not explain the reason which was required. Perhaps, this was a weakness in the question design but nevertheless their views on fairness, fairness products and cultural influences were valuable information for this research.

In the first two questions of the advertisements, the respondents were asked to explain whether the advertisements showed that using fairness cream defined beauty and promotes the obsession for fair skin. The next two questions were developed to find out if and if yes, in what ways the advertisement showed fairness is equivalent to

beauty, marriage and career prospects and how would a woman having dark complexion perceive the advertisement where they showed a dark-skinned girl being upset because of losing glow from her face. Another two questions dealt with the kind of persuasive words used to attract women and the part of the advertisement which might seem attractive to the respondents. Finally, the last two questions of this section were developed to draw out their opinions about the recent scenario of Bangladeshi society being obsessed with fair complexion and if this affected the status of women.

#### **3.4.2.5 Thematic Analysis of Survey**

Surveys are used in research as a means of collecting information from a sample of participants through the responses they provide to the questions asked (Check & Schutt, 2012). Thematic analysis is a useful method for analyzing qualitative data as it looks for patterns from participant communication that is not constrained by any limitations to the responses. It is therefore a valuable method for examining the content of responses from data collected from open-ended survey questions, focus group discussions, or interviews (Swart, 2019).

In this study, the survey consisted of open-ended questions and was used to obtain the participants' opinion and acquire responses about the way they get influenced to specific questions regarding the selected advertisements. Open-ended questions afford participants the opportunity to express their perspective using their own language, terms, and expressions (Baillou, 2008). The responses were analyzed based on the six-step framework by (Braun & Clarke, 2006). The analysis was done by quoting and analyzing certain word choices and expressions of the responses to bring out the embedded themes (Chapter 4).

#### **3.4.2.6 Ethics**

As the survey reflects a sensitive issue of the society, it is assured that it was conducted under the observation of the ethical standards. For conducting the survey, the ethical clearance has been given by the expert panel members who were part of the proposal and candidature defenses of the researcher's candidature (Appendix B).

### **3.5 Presentation of Analysis**

The scenes of the videos is divided into narrative stages such as; orientation (the setting and the initial situation), Complication or the problem (something disrupts and the problem occurs), Resolution (solution to the problem) and Coda (the final point of the story). The advertisements that were chosen for analysis vary from each other in the sense that the creators of the advertisements emphasize different narrative stages. For example, in some advertisements, there will be orientation, simulation (a variety of scenes without chronological links) or series of events (series or events follow chronologically) and reorientation or coda. The change of events in the videos are meant to provide viewers with different kinds of information. Hence, each part is separated into scenes with some stages skipped while others have given more time in terms of video length. In addition, the highlighted scenes in the analysis were also based on a certain sequence in a video. This included where the camera was locating a specific time and space (Ledin & Machin, 2018). In brief, a scene changes when the sequence, time and space change.

For the purpose of presentation in this dissertation, each scene of the advertisements will be presented in the form of still images., but they follow the

sequence of the events as the narrative of each advertisement unfolds. Table 2 explains the process of analysis needed to answer the research questions:

**Table 3.3: Steps of answering research questions**

Question	Analysis
<p>Question1: What are the verbal and visual discursive techniques employed in the fairness product advertisements of fair &amp; Lovely?</p>	<p>The Thematic analysis is used to analyze the conversation and speeches of the advertisements. This method is used to examine the words/phrases/sentences that have been used by the advertisers to influence women based on certain thematic patterns (see Chapter 4).</p> <p>Looking at how are the visual sources represented through examining</p> <ol style="list-style-type: none"> <li>1- The representational meaning to identify the participants involved in the communication and their relationship with the world around through the behavioral process in the image by forming vectors.</li> <li>2- The gaze to indicate whether the image carries an offer or demand.</li> <li>3- The social distance to indicate the</li> </ol>

	<p>relation between the represented participants and the viewer whether it is intimate, personal or social.</p> <p>4- Horizontal angle to study the involvement and detachment of the viewer with the represented participant.</p> <p>5- Vertical angle to study the power relation between the viewer and represented participant.</p> <p>6- The compositional meaning to identify the information mentioned in the video as well as the salience to highlight what are the things that the adverts want to highlight to influence women.</p>
<p>Question 2:</p> <p>What are the views of selected participants on the different ways by which women are influenced by the advertisements of fairness products in Bangladesh?</p>	<p>In this study, information is obtained from the online survey as secondary data from the participants to see if the responses from the survey support or contradict the findings in the primary data.</p>



The steps of the table will be applied:

### **3.5.1 Analyzing the Verbal and Textual Elements**

Transcription of verbal and textual elements in the video including conversations, voice over and speeches will be analyzed by applying the thematic analysis research method. The part concerns the translation in both verbal and textual, the reliability of the translation will be considered. Therefore, third party, a senior lecturer in the Department of English Language at East West University, Bangladesh, who speaks Bengali as first language and speaks English fluently will confirm the translation (Appendix C). The researcher is also a native speaker of Bengali.

### **3.5.2 Analyzing the Visual Elements**

Transcription of the visual elements in the video such as gaze, gesture, shooting angle, behavioral process, size of elements and colors. The focus will be on the interaction of the presented participants because it is where the ideology and power relation are recognizable (Bezemer & Jewitt, 2010, p. 181).

The analysis of both visual and verbal will be presented according to the narrative stages (Ledin & Machin, 2018). It holds the connection between the scenes, conversation/speeches and the stages of the advertisements (Chapter 4).

### **3.5.3 Analyzing Compositional Elements**

The compositional elements will be examined to realize the most salient elements, which there were focused on to be eye-catching. The composition will help to realize the reasons of using the representational and interactive meta-functions to

understand the real meaning the image is meant to deliver. However, the compositional element like framing is not used in the videos, thus, they are not a part of the analysis.

### **3.6 Conclusion**

In this chapter, Kress and Van Leeuwen multimodal analysis conceptual framework along with Machin (2016) and Ledin and Machin (2018) were introduced to analyze the data as well as the procedures of data collection. The steps mentioned in this chapter will be applied on the selected data and discussed in the following chapter.

University of Malaysia

## CHAPTER 4: DATA ANALYSIS


### 4.1 Introduction





This chapter carries out a multimodal analysis on ten television advertisements of Fair & Lovely fairness creams using the frameworks presented by Kress and Van Leeuwen (1996), Machin (2016) and Ledin and Machin (2018). The analysis is divided into three sections which are the visual analysis of the advertisements, a thematic analysis of the verbal elements of the advertisements, and also a survey analysis with selected 35 respondents for the purpose of triangulation. The chapter ends with a sum up of the results.

### 4.2 Visual analysis of Fair & Lovely fairness creams advertisements

This section focuses on the visual analyses of 10 Fair & Lovely fairness creams which are numbered as AD1 to AD10.

#### 4.2.1 AD 1: Fair & Lovely Body Lotion Advertisement (2015)

Time	Narrative Stages and Scenes	Conversation in Advertisements	Voice Over
0.05-0.07	<p><b>Orientation</b> A girl showed up in the beginning of the video who was getting ready and matching her dress with shoes and nail polish. While doing that, her friend came, and the conversation started.</p> <p><b>Scene 1:</b></p> 		

<p>0.08-0.09</p>	<p><b>Scene 2:</b></p>  <p><b>Scene 3:</b></p>  <p><b>Scene 4:</b></p> 	<p><b>Friend:</b> Ish (an expression), how tensed you are regarding matching accessories</p> <p><b>Girl:</b> You know what, everyone in my university calls me by which name? “Miss Matching”</p>	
<p>0.17-0.19</p>	<p><b>Complication</b> The problem occurred in this stage</p> <p><b>Scene 5:</b></p>  <p><b>Scene 6:</b></p>	<p><b>Friend:</b> But the matching between your face and the skin tone of your body is missing.</p>	

<p>0.20-0.22</p>			
<p>0.23-0.24</p>	<p><b>Resolution</b> The solution appears in this stage</p> <p><b>Scene 7:</b></p>  <p><b>Scene 8:</b></p>  <p><b>Scene 9:</b></p>  <p><b>Coda (Final Point)</b></p>	<p>So, use fair &amp; lovely body fairness milk containing vitamin complex which protects your skin from sun and gives you amazing fairness like fairness expert</p>	
<p>0.27-0.28</p>			

<p>0.29-0.30</p>	<p><b>Scene 10</b></p> 		
	<p><b>Scene 11:</b></p>  <p><b>Body Fairness Milk</b></p>		

In the orientation of this advertisement, the Scene 1 showed that a girl actor was matching accessories and Scene 2 showed she was confused about matching things. In Scene 2, a vector was drawn by the girl, performing a non-transactional action in which the actor did not point to anything in the image (Kress & Van Leeuwen, 1996). Scenes 3,4 & 5 showed that the participant and a second actor (friend) got involved into an interaction and they indicated bidirectional transactional action (Kress & Van Leeuwen, 1996). In Scene 6, the stage of complication of this advertisement took place, where the friend of that girl told her about the mismatch of her facial skin tone with her body skin tone. Then, Scene 7 showed that after knowing the fact, she got upset and her direct gaze was demanding the viewers to take an action and be part of the action she was taking.



In terms of social distance, all the angles of the images were medium long shot in this advertisement. This created the social relationship with the viewer, where the viewer was not completely detached from the represented participants but not directly involved as well (Kress & Van Leeuwen 2006). In Scenes 7 & 8, the solution appeared with the theme song of Fair & Lovely, it only showed the product which indicated offering to the viewers. The frontal shots of the product implied the involvement of the viewer with the represented participants and addressed the viewer was one of them (ibid). The shots of the scenes were taken from the personal distance which form a personal connection between the represented participants and the viewers to give the sense of familiarity and intimacy.

In Scene 9, the gradual changes of the color in the skin is shown after applying the cream to attract the viewers. The eye level angles of the Scenes 9,10 & 11 showed the equality in power (Kress & Van Leeuwen 1996) which implied superiority. In Scene 10, the image of the girl was made salient through size. It took up half of the page and the participant was foregrounded as she stood in front of the camera and the other people behind the image were portrayed blurry, which made her more significant. According to Machin (2016), foregrounded elements indicate greater significant. The contrasting color of blue and pink in the background made the participant more salient and eye-catching. Machin stated, "Salience is where certain features in compositions are made to stand out, to draw our attention" (Machin, 2016, p. 130). In Scene 11, the advertisement gave information to the viewers placed on the right (the promotional texts) side of the image are presented as new to the viewers (Kress & Van Leeuwen,


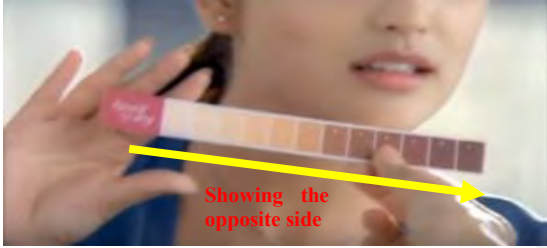


1996). The text “body fairness milk” is featured in black color which contrasts with the white background. This made the phrase more attractive and salient.





Overall, AD1 draws largely on frontal angle, eye-catching color combination and the foregrounded elements to draw a viewer’s attention to the product and what it does.





#### 4.2.2 AD 2: Fair & Lovely winter fairness cream (2015)

Time	Narrative Stages and Scenes	Conversation in Advertisements	Voice Over
<p>0.03-0.04</p>	<p><b>Orientation</b> The advertisement starts with a conversation between two girls about fairness</p> <p><b>Scene 1:</b></p> 	<p><b>Girl:</b> Look, my fairness is from here to there (she is showing her friend a stick which has some dark lines and some fair lines to measure the fairness of the skin, so the girl is showing that her fairness has increased from dark to fair)</p>	
<p>0.04-0.05</p>	<p><b>Scene 2:</b></p> 		



<p>0.05-0.06</p>	<p>Scene 3:</p>  <p>Matching the brightness</p>	<p><b>Friend:</b> Did it increase? Hold it from the opposite side. (from fair to dark)</p>	
<p>0.06-0.07</p>	<p>Scene 4:</p>  <p>Showing the opposite side</p>	<p><b>Girl:</b> why opposite side?</p>	
<p>0.07-0.08</p>	<p>Scene 5:</p> 	<p><b>Friend:</b> this is a cream which makes your skin oily so fairness will not increase rather it will decrease (showing a different product which contains oily ingredients)</p>	
<p>0.08-0.09</p>	<p>Scene 6:</p>  <p>Showing how using other fairness product will decrease the fairness</p>		

<p>0.09-0.12</p>	<p>Scene 7:</p> 	<p><b>Girl:</b> No, this time it will increase more</p>	
<p>0.12-0.13</p> <p>0.13-0.14</p> <p>0.15-0.17</p>	<p><b>Series of Events</b></p> <p>Scene 8:</p>  <p>Scene 9:</p>  <p>Scene 10:</p> 	<p>No more oily winter creams use, Fair &amp; Lovely winter fairness cream which increases fairness and gives u softer skin like moisturizer.</p>	

Reorientation			Fair & Lovely Theme Song
0.20-0.21	<p>Scene 11:</p> 		
0.21-0.22	<p>Scene 12:</p> 	<p><b>Friend:</b> your fairness was supposed to decrease but it seems... (surprising look)</p>	
0.23-0.24	<p>Scene 13:</p> 	<p><b>Girl:</b> it's increased right?? Told u (with joy)</p>	
0.23-0.24	<p>Scene 14:</p>  <p>Fair &amp; Lovely      Winter Fairness Cream</p>	<p><b>This stick shows the transformation of the color that proves that this product helps to bring change in the skin tone from (Dark to Fair)</b></p>	

In the orientation stage of this advertisement, there was a dynamic movement going on between the represented participants in all the scenes because they were performing an action and involved in interaction. This indicated Bidirectional transactional action (Kress & Van Leeuwen, 1996). In Scenes 1 and 2, the girl holding the color measurement stick was showing her friend that her fairness had increased and while saying, she was getting very excited. Scene 2 showed the smile which indicated how happy she was by being fair, this smile offered the viewers information of what she was involving in. The horizontal angle of this shot created an intimate relationship between the participant and the viewer. The focus was on the face expression, gaze and the smile. When the friend of that girl argued about how the use of other product would decrease the fairness in Scene 4 &5, it gave the viewers indirect information about only using the Fair & Lovely. The frontal angle of the image showed how the girl reacted when she heard about decreasing fairness, it involved the viewers with the represented participants and considered the viewers as one of them (Kress & Van Leeuwen, 2006).

In Scene 6, the shot was taken from an intimate distance and showing the timeline regarding decreasing the fairness. It injected the idea that losing fairness was a matter that should be taken seriously, which would subconsciously create a fear among the viewers. All the scenes of this advertisement were medium long shot which created a social relationship with the viewer where they were in between the phase of involvement and detachment. The shots were taken from a personal distance to give the sense of intimacy. After the argument of two friends, some series of events were shown regarding how Fair & Lovely fairness cream gives fairness.


In Scenes 8 & 9, the frontal angle of the girl's face seemed dark because of using other oily product and her gaze indicates demand. It demanded viewers not to use this product, if they wanted to be fair. In Scene 10, the frontal angle showed after using Fair & Lovely, the girl became fair and her smiling face carried offer to the viewers. It was also creating an intimate relationship between the participants and the viewers. In Scenes 11 & 13, the girl looked brighter like before and the low level angle of her eyes in the image (Scenes 11 & 14) gave the sense of superiority and formed a relationship in which the represented participant had a power over the viewer ( Kress & Van Leeuwen, 1996). Scene 12 indicated how using other product made the skin dark because the girl's skin seemed dark and her indirect gaze was offering the viewers information of what she was involving in.

The color measurement stick played a vital role by showing how this product worked and brought changes in skin tone in Scenes 1,2, 3, 4, 6, 7 & 14. The stick was used as a primary tool to lure viewers into believing the product would work.

The background colors used in the images in this advertisement range from blue to gray. In Scene 11, this combination of the colors made the participant more salient and eye catching. In Scene 13, the color gradation assisted in making the phrases more attractive and it matches with the background colors. The information that were placed at the bottom refers to the real information (Kress & Van Leeuwen, 1996), which drew the attention of the viewer. The logo is placed on the left of Uniliever legitimizing the company.





In brief, AD2 has utilized different angles, color measurement stick, eye-catching background colors as strategies to attract and convince viewers.

#### 4.2.3 AD 3: Fair & Lovely Advanced Fairness cream USLP 30 (2016)





Time	Narrative Stages and Scenes	Conversation in Advertisements	Voice over
0.01-0.02	<p><b>Orientation</b> The advertisement starts with conversation between the daughter and the father</p> <p><b>Scene 1:</b></p> 	<p><b>Daughter:</b> First I want to do a job.</p>	
0.02-0.04	<p><b>Scene 2:</b></p> 	<p><b>Father:</b> That boy has good job, his own house and is well settled as well, he is a perfect match for you my dear. (Enthusiastic tone)</p>	
0.04-0.05	<p><b>Scene 3:</b></p> 	<p><b>Daughter:</b> May be, dad is right, should I get married?? (confusing tone)</p>	

<p>0.05-0.06</p>	<p><b>Stage of Complication:</b></p> <p><b>Scene 4:</b></p>  <p><b>Scene 5</b></p>  <p><b>Scene 6:</b></p> 	<p><b>Friend:</b> Yes, get ready to marry that boy</p>	
<p>0.07-0.08</p>	<p><b>Resolution</b></p> <p><b>Scene 7:</b></p> 		<p>Theme Song of Fair &amp; Lovely</p>
<p>0.08-0.09</p>			
<p>0.10-0.11</p>			



<p>0.11-0.12</p>	<p><b>Scene 8:</b></p> 		
<p>0.12-0.13</p>	<p><b>Scene 9:</b></p> 		
<p>0.13-0.14</p>	<p><b>Scene 10:</b></p> 		
<p>0.15-0.16</p>	<p><b>Coda:</b></p> <p><b>Scene 11:</b></p> 	<p><b>Daughter:</b> Dad you are right, I will get married to that guy. (After using the fair &amp; Lovely)</p>	



<p>0.16-0.17</p>	<p><b>Scene 12:</b></p> 	<p><b>Father:</b> Oh, my dear.... (with joy)</p>	
<p>0.17-0.20</p>	<p><b>Scene 13:</b></p> 	<p><b>Daughter:</b> But I need to have a good job, buy my own house and be well settled like that boy. For that I need three years</p>	
<p>0.22-0.29</p>	<p><b>Scene 14:</b></p> 	<p><b>Daughter:</b> Then it will be an equally perfect match</p>	
<p>0.27-0.29</p>	<p><b>Scene 15:</b></p>  <p><b>Glowing like fairness treatment</b></p>		

At the stage of orientation, the advertisement started with the conversation of a father and a daughter where the father seemed to convince the daughter to get married with an eligible man who had a good job, house and money. She argued with her father that she did not want to get married and wanted to build her career. In Scenes 1 & 2, there was a dynamic movement going on between the participants because they were performing an action. They were linked together through a vector. The vector indicated unidirectional transactional action which refers to a vector drawn by two participants one played a role while the other was a goal (Kress & Van Leeuwen, 1996). Here, the father was the actor and the daughter was the goal as he was trying to convince her daughter.

With reference to social distance, the angle of the image was medium long shot. It created the social relationship with the viewer, where the viewer was not completely detached from the represented participants but not directly involved as well (Kress & Van Leeuwen 2006). In Scene 3, the daughter got confused and she was not directly looking to the viewers rather she was looking away. Her gaze gave the sense to the viewers that she was involved in her own world and offering them information of what she was involving in. The angle of the image was taken from the personal distance where only the facial expression was shown. It created a personal connection between the participant and the viewer. The stage of complication showed that as she was confused, she discussed with her friend and her friend suggested her to apply Fair & Lovely and get married. Scenes 4,5 & 6 showed the girl's lack of confidence about decision making because of having dark skin tone. In Scene 6, the way the girl was looking to the viewer showed she was demanding them to be a part of the action she

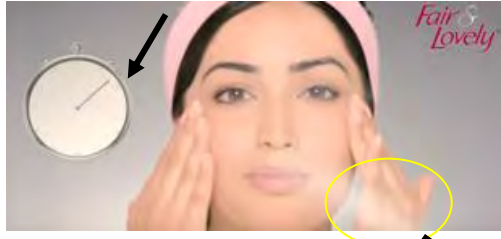
was taking. Then, using Fair & Lovely was shown as a solution to this problem in scene 7, where the focus was on the product which carries offer.

Scenes 7, 8 & 9 showed how using Fair & Lovely would help a woman to be fair. The shots of the Scenes 8 & 9 were taken from an intimate distance which created a direct and intimate relationship with the participant and the viewer. And the gaze of the girl carried demand. Besides, in Scene 9, it showed the transition of skin tone from dark to fair and makes the viewers believe that the cream can do the miracle. Scene 10 showed her appearance after applying the cream where she looked more confident and brighter than she was before. The eye level angle of this images gave the sense of equality in power (Kress & Van Leeuwen, 1996). Her smile and gaze were carrying offer to the viewers. Eventually, in Scenes 11,12,13 &14 she took a stand for herself and convinced her father that she would get married to that boy when she would achieve all the boy had. She wanted everything to be equal between them. The color of such shots made the participant more significant and brighter. The contrasting color pink and white created a salience as well (Machin, 2016). In Scene 15, the promotional text had a “problem- solution-promise” which is “glowing like fairness treatment”, it might attract the viewers. The written elements were placed in the center of the image which made the texts look more important to the viewers (Kress & Van Leeuwen, 1996). The bold and large letters of “Fair & Lovely” made the words a high salience and gave the sense of power (Machin, 2006).

All the above are the ways in which AD3 have attracted viewers to importance of skin fairness.



0.03-0.04



Cleaning the dirt and dead cell completely

Light

Scene 5:

0.05-0.06



Round and Round on your skin

Scene 6:

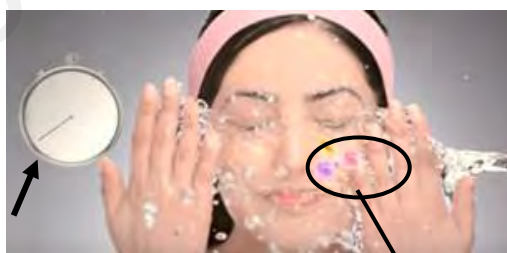
0.06-0.07



Continue....

Scene 7:

0.07-0.08



Wash, do it with vitamin

Containing Vitamins

<p>0.09-0.10</p>	<p><b>Scene 8:</b></p> 	<p>Music...</p>
<p>0.10-0.11</p>	<p><b>Reorientation</b></p> <p><b>Scene 9:</b></p> 	<p>Fair &amp; Lovely Fairness Facewash</p>

The advertisement started by showing the product and Scene 1 is considered as an “offer” picture where the participant was holding the product and offering something to the viewer. The next few scenes showed how the use of product removed dirt cells on the face and gave the best fairness. All the medium long shots of this advertisement were taken from a personal distance to create a personal connection between the represented participants and the viewers to give the sense of intimacy. In Scenes 3,4,5 & 6 the direct gaze and the smile of the participants demanding the viewers to take part in the action, hence, making contact with them. The eye level angle of Scene 4 showed equality in power (Kress & Van Leeuwen, 1996). The watch which was used in the left side of this image (Scene 4) showed the time and in Scene 7, the watch showed a different timing which indicated within how long, this product would give you a glowing face. In Scene 4, there was also a presence of white light which indicated that





this faddish tone was giving her the brightness while applying the cream. Brightness can be used to attract more attention (Machin, 2016).

The result of using the cream was shown in Scene 8, where the transition from dark to fair was shown and the participant looked brighter than before, demanding the viewers to be like her. In Scenes 7 & 8, the shots were taken from the intimate distance to create intimate relationship with the viewer. Finally, the advertisement ended with the reorientation of the logo. In Scene 9, the text was placed in the right side of the image which provided new information that presented the message which the viewer should receive (Kress & Van Leeuwen, 1996). The contrasting color of the texts made the words more attractive and eye catching for the viewers.

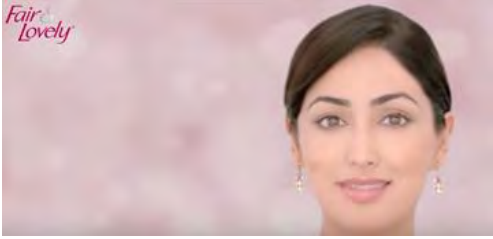

Overall, this advertisement applied different strategies along with the old ones, such as watch (takes less time to get fairness), showing how vitamin to attract the viewers.

#### 4.2.5 AD 5: Fair & Lovely Multivitamin Bumper TVC (2017)

Time	Narrative Stages and Scenes	Voice Over
	<p><b>Orientation</b> Two girls are standing beside each other, one girl on the left had a bright face and another girl was standing beside her with a dark skin tone and thinking about being fair like that girl</p> <p><b>Scene 1:</b></p>	

<p>0.00</p> <p>0.00-0.01</p>	 <p>Scene 2:</p> 	<p>The girl on the left was saying "the brightness of the face is lost!",</p>
<p>0.01-0.02</p> <p>0.02-0.03</p>	<p><b>Series of Events</b></p> <p>Scene 3:</p>  <p>Scene 4:</p>  <p>Scene 5:</p>	<p>Fair &amp; Lovely gives us the best brightness.</p>



<p><b>0.03-0.04</b></p>		<p>From now on, it will bring the wonderful brightness for face.</p>
<p><b>0.05-0.06</b></p>	<p><b>Coda</b></p> <p><b>Scene 6:</b></p> 	





The advertisement started with a phrase **“brightness of the face is lost “**and showing two girls having different complexion of skin tone. The girl who was standing on the right side (Scene 1) of the image holding her hand on her face and covering her face giving the message to the viewers that she was upset and tensed because of losing the brightness of her skin. In Scene 2, her gaze towards herself in the mirror conveyed the idea that she failed to meet the expectation of our persuasive visual culture demands. According to the representational metafunction, the person looking into the mirror saw his/her own reflection. She (the Reactor) observes herself as reflected in the mirror. The phrase builds up a presupposition that losing brightness was something to be worried about and it is considered as a problem as well which needs to be solved by being fair. In Scene 2, the focus was on the face and the eye contact was clearly a form of an offer indicating a form of an information to the viewers. All the shots were captured in a

medium close shot- which is suggestive of a social relationship. In fact, the frontal angle of all the scenes drew the viewer even closer with facial expression and body language. With everything up close, it easily increased the viewer's identification and involvement. According to Kress & Van Leeuwen 1996, participants that were represented frontally were meant to be considered as belonging to the world of the viewer and to provoke a high level of involvement or interest on his/her part. The direct gaze and smile of Scenes 3, 4, 5 & 6 demanded the viewers to apply the cream and have a fair skin tone like her. Specifically, in Scene 3, a thin line has been drawn to show the transformation from dark to fair by applying the cream, taken from an intimate distance to create an intimate relationship with the viewers.

White and dark pink have been used to make a contrast in the image. In Scene 1, it has been observed that the girl having a bright skin tone was wearing dark pink which made her more salient than the girl wearing white dress. The bright colors are more salient than others (Machin, 2016). In all the scenes, the baby pink color was used in the background which contrasted with the girl's outfit and that made the participant more attractive and salient to the viewers. Pink is known as a feminine color, aligning Fair & Lovely with female qualities to attract female viewers mainly.

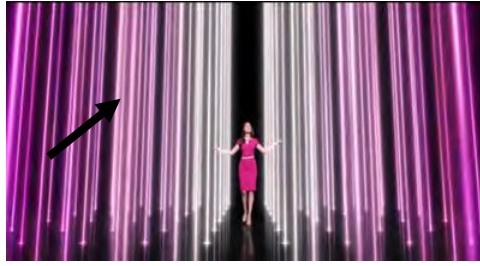
The strategies used above reflect the idea that maintaining brightness of the skin tone is must, and in order to maintain that, one should use the fairness product.

4.2.6 AD 6: Fair & Lovely Advanced Multi Vitamin (2017)

Time	Narrative Stages and Scenes	Voice Over
<p>0.00-0.01</p>	<p><b>Orientation</b></p> <p>Scene 1:</p>  <p>Scene 2:</p> 	<p>Do you want to know that how can you get a more than perfect face?</p>
<p>0.03-0.04</p> <p>0.04-0.05</p>	<p><b>Series of Events</b></p> <p>Scene 3:</p>  <p>Scene 4:</p> 	<p>There is an invention of laser light treatment in order to get a perfect face.</p>

0.05-0.06

Scene 5:



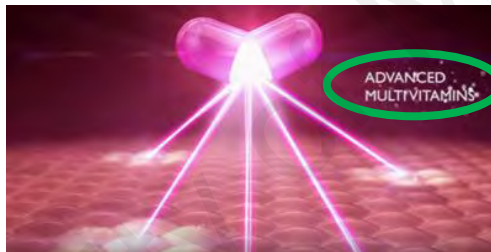
Here comes fair & lovely advanced multivitamin with light technology which is like a laser light

0.07-0.08

Scene 6:



Scene 7:

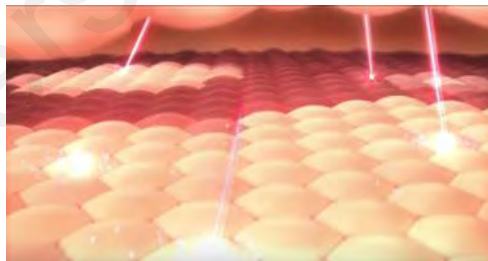


0.09-0.10




It goes deep inside the skin and prevent dark skin cells. It also makes the skin brighter and gives a perfect face.

0.11-0.13

Scene 8:



Scene 9:

0.14-0.15		
0.16-0.18	<p><b>Coda</b></p> <p><b>Scene 10:</b></p>  <p><b>Scene 11:</b></p> 	<p>From now on, there will be only laser light treatment like fairness, Fair &amp; lovely Advanced Multivitamin.</p>
0.18-0.19		

The opening line of the advertisement is **“Do you want to know that how can you get a more than perfect face?”** The line suggested it was in the hand of the addressee, and it was for the addressee to decide whether to accept the offer or not. It also made the viewers curious about the information that they would offer to them. The gestures of the participant in the two scenes of 1 & 2 showed that the participant was offering the answer of the tagline that she used. The frontal angle of those scenes created the involvement of the viewer with the participant and addressed the viewer as one of them. Scenes 6,7,8,9, 10 & 11 tend to create an intimate relationship with the viewers as they were taken from a medium close shot and frontal angle so that the

represented participant was being observed by the viewers. In Scenes 3, 4 & 5, the shots were captured in a medium long shot where the participant seemed impersonal and detached. The contrasting color black and pink has been used to make the participant salient and significant to the viewers. There were some pink lights which were used to show the laser light technology to the viewers, which also drew the attention of the viewers and offered them a solution to the problem. The Scenes 6, 7 & 8 showed that how it went deeper into the skin and gave the glowing face. The lights were used around the product to attract the viewers visually and made them believe that they would get the best fairness.

In Scene 7, the information of “Advanced Multivitamin” was given in the top of the image to attract the viewers, that means it was providing an ideal information which promises the viewer of something (Kress & Van Leeuwen, 1996). In Scene 8, the use of scientific actions inside the skin legitimized their claim strongly and made it more authentic for the viewers to believe them. In Scene 9, it again showed how using this cream made a difference to the participant’s face and demanding the viewers to take a part of the action that she was taking. In Scenes 10 & 11, the glowing rays around the product highlighted it to be the most outstanding element in the image (Machin, 2016) and the smile of the participant carried offer to the viewer. In Scene 11, it was observed that they used different font sizes of the text which created saliency and made it more eye catching to the viewers. The information was given at the top of the image to strengthen the message of using technology and these are means to arrive at contact with the viewer.




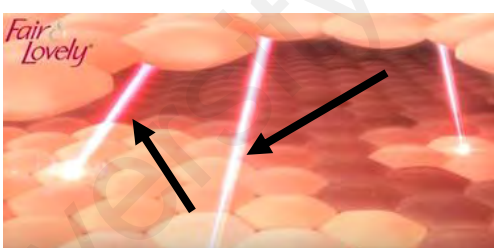
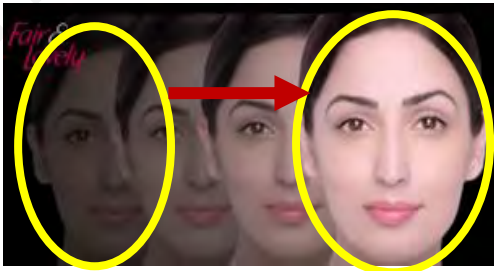
Generally, the use of new scientific technologies as a new strategy has been applied to evoke viewers towards purchasing the product in this advertisement.

**4.2.7 AD 7: Fair & Lovely Advanced Multi Vitamin (2018)**

Time	Narrative Stages and Scenes	Conversation in Advertisements	Voice Over
0.00-0.01	<p><b>Orientation</b> One girl with bright face was walking in the street, then suddenly another girl told her</p> <p><b>Scene 1:</b></p> 		
0.01-0.02	<p><b>Scene 2:</b></p> 		Voice coming from another girl (Wow, what brightness)
0.02-0.03	<p><b>Series of Events</b></p> <p><b>Scene 3:</b></p> 		

<p>0.03</p>	<p><b>Scene 4:</b></p> 	<p>I use fair &amp; Lovely; it has laser light</p>	
<p>0.03-0.04</p>	<p><b>Scene 5:</b></p> 		
<p>0.04-0.05</p>	<p><b>Scene 6:</b></p> 		
<p>0.05-0.06</p>	<p><b>Scene 7:</b></p>  <p><b>Scene 8:</b></p>	<p>Laser light treatment using cream?</p>	



<p>0.06</p>	 <p><i>Fair &amp; Lovely</i></p>	<p>hmmmm (with confident tone)</p>	
<p>0.06-0.07</p>	<p>Scene 9:</p>  <p><i>Fair &amp; Lovely</i></p>		
<p>0.08-0.09</p>	<p>Scene 10:</p>  <p><i>Fair &amp; Lovely</i></p>		
<p>0.10-0.13</p>	<p>Scene 11:</p>  <p><i>Fair &amp; Lovely</i></p>		
<p>0.14-0.16</p>	<p>Scene 12:</p>  <p><i>Fair &amp; Lovely</i></p>		

Fair & Lovely Advanced Multivitamin goes deep inside the skin like laser light and makes the skin brighter and gives glowing fairness.

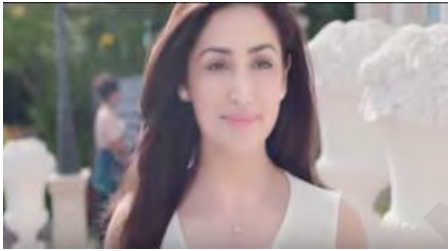


<p>0.17-0.19</p>	<p><b>Coda</b></p> <p>Scene 13:</p>  <p><b>Fair &amp; Lovely</b></p> <p><b>Advanced Multivitamin</b></p> <p><b>Brightness like laser light treatment</b></p>	<p><b>Advanced Multivitamin</b></p>	<p>Fair &amp; Lovely gives brightness like laser like treatment.</p>
------------------	---	-------------------------------------	--

The advertisement started with voices of some girls coming from another side saying, **“Wow what brightness!”** to grab the instant attention of the viewer and the smiles displayed in Scene 1 carried an offer to them. It created an impersonal relation between the represented participants and the viewer. The horizontal angle of the image showed a distinction between the girl in pink dress and the girls in white dresses in terms of the eye-catching appearance. In Scenes 3 & 4, the girl was showing the product and telling her experience of using this product which contains laser light treatment. Both shots of these scenes were captured from an intimate distance to grab the attention and carried offer to the viewers. In Scenes 5, 6,7 & 8, the girls were amazed by listening to the girl about the cream and they seemed to be excited about using it. These shots were captured in a medium close shot to create a social relationship with the viewer where they were partially involved.



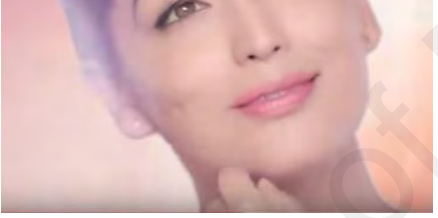


The promotional text “Laser light treatment” was given at the bottom of the image indicating the real information providing to the viewers (Kress & Van Leeuwen, 1996). In Scene 12, the frontal angle of the girl’s face showed the transition from dark to bright and claimed a complete change of skin color. This angle made viewers think




that they are one of them. Scenes 9, 10, 11 & 12 presented how the product works by going deep underneath the skin and brings brightness like laser light treatment. These images attract viewers to believe their claims and compel them to purchase the product.

#### 4.2.8 AD 8: Fair & Lovely BB Cream (2018)

Time	Narrative Stages and Scenes	Conversation in Advertisement	Voice Over
0.00	<p><b>Orientation</b></p> <p><b>Scene 1:</b></p> 	<p><b>Girl 1:</b> Hi (a girl with a bright face)</p>	
0.01-0.02	<p><b>Scene 2:</b></p> 	<p><b>Girl 2:</b> wow, did she use make-up?</p>	
0.03-0.04	<p><b>Scene 3:</b></p> 	<p><b>Girl 3:</b> or she didn't</p>	
	<p><b>Series of Events: (without chronological order)</b></p>		

<p>0.05-0.06</p>	<p>Scene 4:</p> 		
<p>0.06-0.07</p>	<p>Scene 5:</p> 	<p><b>Girl 4:</b> Of course, she used make-up</p>	
<p>0.07-0.08</p>	<p>Scene 6:</p> 	<p><b>Girl 5:</b> I don't think so</p>	
<p>0.09-0.10</p>	<p>Scene 7:</p> 		
<p>0.11-0.12</p>	<p>Scene 8:</p> 	<p><b>Girl:</b> Not more not less, it gives right make-up look, how...</p>	

<p>0.12-0.13</p>	<p><b>Scene 9:</b></p> 		
<p>0.14-0.16</p>	<p><b>Scene 10:</b></p> 		<p>Fair &amp; Lovely BB fairness cream, which gives absolutely right make-up</p>
<p>0.17-0.18</p>	<p><b>Scene 11:</b></p> 		
<p>0.18-0.19</p>	<p><b>Scene 12:</b></p> 		
<p>0.19-0.20</p>	<p><b>Coda</b> <b>Scene 13:</b></p> 		

0.20-0.21	<p>Scene 14:</p> 		
0.22-0.23	<p>Scene 15:</p> 	<p><b>Girl:</b> Not more, not less, it gives right make-up look.</p>	
0.24-0.25	<p>Scene 16:</p> 		
0.26-0.29	<p>Scene 17:</p>  <p><b>Absolutely right make- up look</b></p>		<p>Fair &amp; Lovely BB fairness cream, absolutely right make-up</p>

The advertisement started with an entrance of a girl having a bright skin tone and the other girls seemed to be amazed by her look. The medium close shots in Scenes 1,2 &3 created a social relationship with the viewer. The way the girls were looking at her in the Scenes 2,3,4,5,6 portrayed the idea that women having brighter skin tone are

the most attractive ones and worth appreciating. The other girls in the images were confused and curious about knowing what she applied on her face to be fair. All the shots of these scenes were taken from the personal distance to give a sense of intimacy to the viewers.

According to Machin (2016), foregrounded elements indicated greater significance. Placing the elements in front of each other indicated different degrees of importance; the elements in the front were more salient than the rest. In Scene 4, the girl was positioned in front of the image to draw more attention of the viewers. Scenes 7 & 8 were captured from an intimate distance to create an intimate relationship with the viewer. According to Kress and van Leeuwen (1996), such shots of the Scenes 7 & 8 are considered as demand to the viewers. But the oblique angle of Scene 7 addressed the viewer was not one of them. But the shot was taken from an intimate distance, so her gaze and smile created an intimate relationship with the viewers by displaying her glowing face as an offer to them.



In Scenes 9, 10, 11 & 12, the participant was playing an actor but not pointing anything in the image and it is called non-transactional action. These scenes show how applying this cream gave the absolute make up look, in a way they were promoting the idea of becoming fair. For instance, in Scene 12, it is clearly seen that they were showing a transition from dark to fair. The after effect of applying cream is shown in Scenes 13, 15 & 16, where the girl was again placed in front of the image and it made her more salient than other people behind her. In Scene 14, the reaction of other girls was shown from an intimate distance and their indirect gaze was offering the




information to the viewers. The frontal angle in Scenes 1,4, 8, 9, 10, 13 & 16 showed the involvement of the viewers with the participants and addressed viewers as one of them. In Scene 17, the contrasting color of the layout and texts were used in the bottom of the image to attract the viewers and giving the new information to the viewers (Kress & Van Leeuwen, 1996).

In short, by highlighting the word “makeup”, they tried to promote fairness by showing the transition of the color. It was a different strategy of them to attract the consumer.

#### 4.2.9 AD 9: Fair & Lovely Advanced Multivitamin Cream HD Glow (2019)

Time	Narrative Stages and Scenes	Conversation in advertisements	Voice Over
0.00-0.01	<p><b>Orientation</b></p> <p>Scene 1:</p> 		Breaking News
0.01-0.02	<p>Scene 2:</p> 		





0.03-0.05	<p><b>Coda</b></p> <p><b>Scene 3:</b></p> 	<p><b>Girl:</b> The days are over for only having bright skin, now you will get HD glow, Fair &amp; Lovely HD glow.</p>	
-----------	---	---	--

The advertisement started with a phrase “**BREAKING NEWS**” which was placed in the center of the image with a bigger font to catch the viewers’ attention as the elements in the center are meant to be more salient and carry the main information that the rest of elements are related to (Kress & Van Leeuwen, 1996). But the other texts “Fair & Lovely” and “Advanced Multivitamin” were displayed in smaller fonts which indicated less importance (Kress & Van Leeuwen, 1996). Considering that typography carries meaning and it has a semiotic resource that carries various modes (Van Leeuwen, 2005b), the texts that were shown in Scene 1 contained different sizes and fonts conveyed a certain message to the viewers. It was most probably used for the purpose of attracting the attention and adding a fancy and elegant look to the phrase. The contrasting color white and dark pink of the phrase and the background created salience in the images. These colors were used to grab the attention of the viewers as contrasting colors are more salient than others (Machin, 2016). Again, pink was the choice as Fair & Lovely’s official product color which also echoed femininity. In terms of social distance, all shots in Scenes 1, 2 & 3 were medium close shots, taken from a personal distance to create a personal relationship with the viewers. In scene 3, again the phrase “**HD GLOW**” was written in large letters, specifically the word “**GLOW**” was

highlighted more and written in the bottom of the image to give the new real information (Kress & Van Leeuwen, 1996). The smile of her in Scene 3, carried an offer to the viewers. Basically, here the font played a significant role to attract the viewers. in this short advertisement of AD9, the salience of the font and choice of pink as well as a frontal medium close shot played the main and significant roles to attract the viewers.

#### 4.2.10 AD 10: Fair & Lovely BB Cream (2019)

Time	Narrative Stages and Scenes	Voice Over
<p data-bbox="300 1059 405 1088">0.00-0.01</p> <p data-bbox="300 1429 405 1458">0.02-0.17</p>	<p data-bbox="587 694 738 723"><b>Orientation</b></p> <p data-bbox="587 728 1094 860">Three girls were shown in the video where they were practicing dance for holud ceremony (it is a part of an occasion of Bangladeshi wedding).</p> <p data-bbox="587 896 687 925"><b>Scene 1:</b></p>  <p data-bbox="906 1243 1129 1272"><b>Bengali Occasion</b></p> <p data-bbox="587 1279 687 1308"><b>Scene 2:</b></p> 	
	<p data-bbox="587 1709 791 1738"><b>Series of Events</b></p> <p data-bbox="587 1771 687 1800"><b>Scene 3:</b></p>	

0.18-0.19



Scene 4:

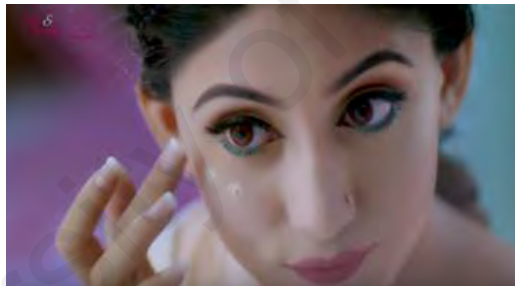
0.20-0.21



one of the girls was getting ready to go to the occasion so,

Scene 5:

0.23-0.24



she applied BB cream on her face

Scene 6:

0.25-0.26



Scene 7:

<p>0.27-0.29</p>	 <p><b>within one minute, she got ready</b></p> <p><b>Scene 8:</b></p>	
<p>0.30-0.39</p>	 <p><b>and took pictures with her friends.</b></p>	
<p>0.34-0.39</p>	<p><b>Coda</b></p> <p><b>Scene 9:</b></p> 	<p>Fair &amp; Lovely BB cream, Just right make-up look.</p>

The advertisement started with a Bengali occasion called “Holud”, where three girls were rehearsing for performing in the wedding. The shots of scenes 3, 4, 5,6, 7 & 8 were medium close shot, creating a personal relationship with the viewers. The advertisement maker was basically trying to show that applying this cream would be enough to be prepared for a wedding night and they would not need to apply make-up

separately. Along with this, they were getting the brighter look as well. In Scene 8, it is clearly seen, the girl in the middle who applied the BB cream looked brighter than the other girls standing next to her. To highlight her face, she was placed in the center of the image to attract the viewers. The shots of Scenes 3,4 & 5 were taken from an intimate distance and highlighting the product to make it more significant to the viewers. In Scene 5, the indirect gaze of the girl implied an offer the viewer of what she was involved in. In Scene 9, the contrasting color of the layout and texts were used in the bottom of the image to attract the viewers and giving the new information to the viewers (Kress & Van Leeuwen, 1996).

Overall, the visual analytical tools have drawn out the discursive techniques used in all the 10 advertisements. Every fairness cream advertisement reveals that the concept of beauty and perfection is associated with “fair skin tone”. The message of the transformation of color changes in the narratives is equated with beauty, confidence, marriage and social acceptance. The semiotic analyses lend themselves to analyze images, “not as evidence of the who, where and what of reality, but as evidence of how their maker or makers have re-constructed reality as evidence of bias, ideologically colored interpretation.” (Van Leeuwen & Jewitt, 2001: 5). The visual analyses explain the values associated with the particular dimension (representational, interactional or compositional) operating in the images.

### **4.3 Analysis of the Verbal in Advertisements**

This section presents the analysis of the verbals (dialogues and voice overs) accompanying the scenes from the 10 advertisements analyzed in Section 4.1.

#### 4.3.1 AD 1: Fair & Lovely Body Lotion Ad (2015)

In the orientation stage of this advertisement, a conversation was going on between two girls regarding matching accessories and the participant was feeling very proud of being called “Miss Matching” by her other university friends and sharing it to her. But immediately after saying it, her friend replied.

Friend: But the matching between your face and the skin tone of your body is missing.

That was when she got really upset and the stage of complication in the narrative occurred. This particular line would trigger women’s mind who have the same problem. Those women who have dark complexion would look for the solution. For this reason, the advertiser came up with the solution at the coda stage by introducing the product with some catchy lines, such as.

*So, use fair & lovely body fairness milk containing vitamin complex which protects your skin from sun and gives you amazing fairness like fairness expert.*

This sentence in the voice over seemed to declare the benefits of using the product by mentioning these three phrases “Vitamin complex”, “protects your skin from sun” and “gives you an amazing fairness like fairness expert”. The advertisers have targeted the audience by making a comparison between body and face and have tried to draw the attention of the audience to something which otherwise would not have been considered worthy of much attention. So, using the words like vitamin complex giving a sense of having healthy skin and fairness treatment like fairness expert grab the attention of the audience and make them think at least once that they need something for the “fairness” of their body as well. Also, highlighting the word “protects your skin from sun” conveyed the message to the women with bright skin who are in fear of

getting tanned by the harmful effect of sunlight. That is how the fear of sunlight is inculcated in the minds of the women.

Specially, the word “amazing” is representative of the wonders which this cream can do, and no other product is amazing and wonderful enough to give one such “fairness like fairness expert”. Besides, the use of “you “, “your “also bring the audience closer because it addresses the readers directly and personally (Smith, 2004). It indicates that the advertiser and company is making promises which are sincere and honest.

In the final point of the advertisement, the girl seemed happy after applying the cream, became fair and got noticed by other friends. It reflects the idea of grabbing the attention of people by being fair. This advertisement endorsed the message being conveyed that “fairness” means “beauty” and beauty is happiness and contentment.

#### **4.3.2 AD 2: Fair & Lovely winter fairness cream (2015)**

In the orientation stage of this advertisement, two female friends were having conversation about increasing fairness and holding a measurement stick containing dark and fair lines.

Friend: did it increase? Hold it from the opposite side. (from fair to dark)

Girl: why opposite side?

Friend: this is a cream which makes your skin oily so fairness will not increase rather it will decrease (showing a different product which contains oily ingredients)

Girl: No, this time it will increase more

The small chat suggested the advertiser was trying to highlight the concern of the girl about increasing her fairness. The argument regarding fairness also reflected the need and desire of women to have fair skin tone in the society. For instance, in the last line “No, this time it will increase **more**”, the use of this word “more” indicating increased obsession for fair skin tone. Portraying such scenarios in the advertisement stimulate certain fantasies and desires among women to be fair and entice them buy the product. This type of conversational element establishes a strong relationship with the viewer because they can somehow relate to the situation. Besides, the psyche of women regarding skin complexion in advertisements is also established in such a way that the audience seems themselves in that phenomena in a way to be like those models.

The other part of the advertisement showed how Fair & Lovely winter fairness cream would increase the fairness rather than other oily winter creams. By mentioning the word “oily” in the voice over, they were trying to highlight the negative quality of the other winter fairness creams which indirectly stated the fact the reasons of only using Fair & Lovely” products. For instance.

*No more using oily winter creams, Fair & Lovely winter fairness cream which increases fairness and gives you softer skin like moisturizer.*

The phrases like “increases fairness”, “gives you softer skin” are used to persuade women to take certain action. Again, the way they were assuring about increasing fairness and giving the softer skin indicated a promising tone by the advertisers. On the other hand, the use of positive self- representation of the product conveyed the idea that their product was better than others. In the last scene of this advertisement, her friend said.



Friend: your fairness was supposed to decrease but it seems... (surprising look)

Girl: it's increased right?? Told you (with joy)

The last line where the girl was noticed by her friend and when she was about to praise the girl, the girl was already smiling and looking happy. She immediately replied "told you" with a confident look which reflects that she knew that her fairness would increase after applying the cream. Her confident look makes women think the necessity of using the product to get praised and look fair and beautiful. The resolution stage of the verbal narrative reiterates how the cream is a solution of joy and desired fairness.

#### **4.3.3 AD 3: Fair & Lovely Advanced Fairness cream USLP 30 (2016)**

The advertisement started with a conversation of a father and a daughter. The father was convincing her daughter to get married because the man has a good job and earned well. But the girl seemed to argue with her father by saying "I want to do a job first". While arguing, the girl did not seem to stick to her decision and fell in a dilemma that perhaps her father was right, and she should get married. This can be seen through hedging of 'may be' and 'should I' reflecting the actor lacking self-confidence. As the complication stage built, she then shared it to her friend who her the solution of Fair & Lovely.

Daughter: May be, dad is right, should I get married?? (confusing tone)

Friend: Yes, get ready to marry that boy (give her friend a fair & Lovely cream with a smile)

In this scene, the narrative suggested that doing job for her was not the problem but having a dark complexion was. She got upset because she felt inferior about her skin tone which made her think that she was not enough capable for achieving her dreams.

So, she felt it might be a good option to get married. But when she got Fair & Lovely cream as a solution and applied in the stage of resolution, it gave her a courage to take a stand for herself as seen in the following conversation.

Daughter: Dad you are right, I will get married to that guy. (After using the fair & Lovely)

Daughter: but three years later

Daughter: But I need to have a good job, buy my own house and be well settled like that boy. For that I need three years. Then it will be an equally perfect match.

In the stage of coda, the way she was taking her stand is giving a sense to the viewers that she was more confident after using the Fair & Lovely. The moment she became fairer, she got the confidence to take a major decision of her life. By mentioning “equally perfect match” she conveyed the idea of being equal to men in society. In short, this advertisement tried to project the theme that being fair is necessary to boost one’s confidence. Also, having a fair skin tone works as a steppingstone to achieve one’s desired goal, again echoing fairness and the product advertised in a problem-solution narrative.

#### **4.3.4 AD 4: Fair & Lovely Fairness Facewash (2017)**

In the orientation stage, this advertisement started by showing the logo of the product and a series of events where some girls were singing a song with lyrics conveying the message that how to use the product and how it would help to clean the face. The use of phrases like “cleaning the dirt cells completely”, wash it with “vitamin” signifies that the product guaranteed the viewers to give a total dirt cell free face. A ‘complete’ dirt cell face required fair skin without mentioning the fairness itself. The

verbal continued with the mention of the ways of getting rid of the skin problems and eventually showed the transition of black to dark suggesting the effect of using this cream. That is a hidden or implicit technique to persuade women to buy their product along with promoting fairness.

#### **4.3.5 AD 5: Fair & Lovely Multivitamin Bumper TVC (2017)**

In the orientation stage, the advertisement started with two girls standing next to each other, one with bright face in the left side and another one with the dark skin tone covering her face on the right side. In the first scene, the girl with bright face was shown the one who is playing the authoritative role in the advertisement and telling the viewers “Brightness of the face is lost!!” and simultaneously pointing to the girl next to her. This girl portrayed as having a dark complexion was trying to hide her face with the scarf and looked upset evoking the notion that having dark skin tone can lead to sadness, tension and lack of confidence where one would have to hide her face. Contrasting this with the narrative and the authoritative role of the girl with a bright face indicated that only being bright can boost one’s self esteem and bring confidence. This message was not only used to persuade women with dark skin tone to purchase the product but also for those who have already have bright skin to maintain their brightness. Women could sometimes get tanned by the harmful effect of the sunlight; they might also get attracted by this line and buy the product.

***Fair & Lovely gives us the best brightness. From now on, it will bring the wonderful brightness for face.***

The advertisers always come up with a solution at the end of the narrative with some catchy words. In the above, line phrases like “best brightness” and “wonderful

brightness for the face” will attract the listeners attention. The way they use the verbs in the sentence such as, “gives” and “bring” giving the viewers an assurance of changing their skin tone.

#### 4.3.6 AD 6: Fair & Lovely Advanced Multi Vitamin (2017)

In the orientation stage, the advertisement opened with a question “Do you want to know that how can you get a perfect face?” Such a rhetorical question at the orientation stage instantly attracts viewers, establishes a close relationship with them and gives a sense of inequality between producers and consumers (Iqbal, 2014). By using such questions in their advertisements, the advertisers compel the viewers to buy the product. They must buy it otherwise the viewers would not get rid of the problem. And they know the psyche of the women, so they add such question to increase the market value of the product.

Some series of events of the advertisement showed that the model was giving an explanation with scientific evidence of the product “Fair & Lovely Advanced Multivitamin Cream” and how it helped to get the fairness.

*“There is an invention of laser light treatment in order to get a perfect face. Here comes fair & lovely advanced multivitamin with light technology which is like a laser light and it goes deep inside the skin and prevent dark skin cells, it also makes the skin brighter and gives a perfect face”*

In the above extract through voice over, the advertisers made the excessive use of terminology associated with scientific technology to attract women. The phrases such as “laser light treatment”, “laser light”, “goes deep inside” indicated that it functions beneath the dermal layer to bring real change outwardly. These scientific terms were

specially used to legitimize the effectiveness of the product, which would compel women to buy the product. Again, the use of verbs like “prevent”, “makes” “gives” claimed the guarantee of the product for giving the best and desired result which is a perfect face indicating bright skin.

#### 4.3.7 AD 7: Fair & Lovely Advanced Multi Vitamin (2017)

In the orientation stage, the opening scene of the advertisement showed that there were some girls standing at a place, suddenly a girl with a bright face was coming towards them and one of them commented “wow, what brightness”. This line seemed to insinuate that women with having a bright skin tone is worthy of praise. Not only a catchy line but it also created and inculcated in the minds of women that they must have fair skin tone, otherwise they would not be appreciated by others. It is a universal truth that every woman thinks there must be a huge social circle of her always praising her beauty that is why when they listen to all these types of words, they get attracted and influenced to buy the product (Iqbal et al, 2014). As these advertisements are always showing fairness is equivalent to beauty, women somehow feel the pressure to have fair skin tone in order to be called “beautiful”.

The next series of events highlight the use of Fair & Lovely cream which contains laser light. It seemed that the model in the scene influenced the girls to use the cream to get fair skin tone because it has laser light treatment. The last scene showed the positive qualities of the product as seen in the following conversation

*Fair & Lovely Advanced Multivitamin goes **deep inside** the skin like **laser light** and **makes the skin brighter** and gives **glowing fairness**.*

*Fair & Lovely gives **brightness like laser like treatment**.*

The use of technological terminology ensured the authenticity of the product. Explaining and showing how this product is going to help getting the best fairness conveys the sense of effectiveness of the product. It is observed that, they have repeated some words more often in this line like “makes skin brighter”, “glowing fairness”, “gives best brightness like laser like treatment”, all these words conveying same meaning. The repetitions indicated they were giving more emphasis on the idea of getting “fairness” and injecting these words inside the subconscious and unconscious minds of the women.

#### 4.3.8 AD 8: Fair & Lovely BB Cream (2018)

In the orientation stage, this advertisement started with highlighting a girl with a bright face and getting attention by the other girls who were amazed by her looks and discussing what might she applied to get such bright face. They seemed to be confused whether she applied make-up or not as seen in the following conversation.

Girl 2: wow, did she use make-up?

Girl 3: or she didn't

Girl 4: Of course, she used make-up

Girl 5: I don't think so.

In the advertisement, they have used the word “make -up” for the first time in order to get fairness. In next series of events, the girl was shown to share the hidden mystery of her glowing face as seen in the following conversation.

Girl: Not more not less, it gives right make-up look, how...

*Fair & Lovely BB cream, which gives absolutely right make-up*

Girl: Not more not less, it gives right make-up look

It is worth noting that they tried a new strategy to influence women towards having a bright skin tone by using the word “make-up”. It is known to all that this word itself did not directly convey the message of having or changing a skin tone completely. It is something which women apply to look gorgeous and attractive temporarily in some special occasions. So, they are trying to hide their intention of promoting fairness by highlighting the word make-up. Most interestingly, while explaining the qualities of the product, they showed the transformation of the model from dark to fair which clearly indicated that they were promoting fairness. Besides, this transition is a procedure which showed the step by step turns from dark to fair makes a woman excited about being fair like the model too.

#### **4.3.9 AD 9: Fair & Lovely Advanced Multivitamin Cream HD Glow (2019)**

The advertisement started with a catchy phrase “**Breaking News**” which immediately grabbed the attention of people and the news contain

Girl: The days are over for only having bright skin, now you will get HD glow, Fair & Lovely HD glow.

By mentioning “HD glow”, the advertisers tried to highlight something more unique and powerful in terms of the effectiveness of the product. The reason was they already mentioned that the days are over for “only having bright skin”, so it indicated that it was time to get something powerful which would be more effective than the previous ones.

It is noticed that they have been using different terminologies to make the product authentic enough to attract women for a long time. So, it is a new strategy of

them to create obsession among women. The way they highlighted the word “HD glow” on screen and mentioned twice will surely attract women towards buying the product.

#### 4.3.10 AD 10: Fair & Lovely BB Cream (2019)

This advertisement is more visually attractive rather than verbally as the advertisers did not use any speech or conversation. Therefore, no analysis is presented for AD10 here.

After completing the analysis of the verbals in the advertisements, the 3 main thematic patterns were derived based on the themes which are given below which are also consistent with the literature review (see Section 3.3.1.1).

**Table 4.1: Themes found in the verbal analysis**

<b>THEMES</b>		
<b>Fairness equals beauty</b>	<b>Fairness equals confidence</b>	<b>Fairness equals Social acceptance</b>
<ul style="list-style-type: none"> <li>• Amazing fairness like fairness expert</li> <li>• Protects skin from sun</li> <li>• Increases fairness</li> <li>• Cleans dirt cells completely</li> <li>• Uses of Vitamin complex</li> <li>• Best and wonderful brightness for face</li> </ul>	<ul style="list-style-type: none"> <li>• Boost one’s confidence</li> <li>• Achieving desired goals</li> <li>• Low self esteem</li> </ul>	<ul style="list-style-type: none"> <li>• Marriage</li> <li>• Social status of women</li> </ul>



<ul style="list-style-type: none"> <li>• Laser Light Treatment</li> <li>• Light technology</li> <li>• Gives more than a perfect face</li> <li>• Prevents dark skin cells</li> <li>• Makes the skin brighter</li> <li>• Gives glowing fairness</li> <li>• Absolutely right make up look</li> <li>• HD glow</li> </ul>		
--	--	--

These themes were then checked against the thematic analysis from a survey which provided views of 35 Bangladesh nationals aged between 16 and 35.

#### 4.4 Thematic Analysis of the Survey

In this study, information obtained from the respondents serves as secondary data in order to see if the responses from the survey support or contradict the findings in the primary data. To adhere closely to the focus of the study, RQ 2 was created to guide the survey analysis: In what ways are women influenced by the advertisements of fairness products in Bangladesh?

Only six out of ten advertisements (2015-2019) were included in the survey questionnaire (Appendix E) for triangulation purpose. which are:

**Table 4.2: Six advertisements selected for Survey Questionnaire**

<b>Numbers</b>	<b>Names of the Products</b>
AD 1	Fair & Lovely Body Lotion Ad (2015)
AD 2	Fair & Lovely winter fairness cream (2015)
AD 3	Bangladeshi Ads: Fair & Lovely Advanced Fairness cream USLP 30 (2016)
AD 4	Fair & Lovely Multivitamin Bumper TVC (2017)
AD 5	Fair & Lovely Advanced Multi Vitamin (2017)
AD 6	Fair & Lovely Advanced Multivitamin Cream HD Glow (2019)

It is also noted that the quotations from the survey presented here are verbatim i.e. no editing was made.

#### **4.4.1 Analysis of the Survey**

For the study, the responses to each of the questions regarding six advertisements asked in the survey were analyzed using the six steps proposed by Braun and Clarke (2006) and reviewed by an additional intercoder, graduate in linguistics. The steps are 1) gaining familiarity with your data; (2) generating initial codes or labels; (3) searching for themes or main ideas; (4) reviewing themes or main ideas; (5) defining and naming themes or main ideas; and (6) producing the report. The analysis was conducted based on the semantic approach “within the explicit or surface meanings of

the data and the analyst is not looking for anything beyond what a participant has said or what has been written.’ (p.84).

The first step in processing the participants’ responses to the open-ended survey questions were to read and re-read to gain familiarity with the data. Next, data that were meaningful to the study were noted, recurring messages were identified, and codes generated manually in the form of phrases to represent significant data. The codes were then collated to determine an overarching idea under which to organize the important phrases identified, which Braun and Clarke (2006) describe as “searching for themes” (p. 89). The themes constituting main ideas were reviewed to ensure they each encompassed clear, accurate phrases of importance, clearly explaining the focus of the ideas. The themes were labelled and reviewed to ensure that they were appropriate and comprehensive in describing the data.

After this long process, various themes and sub-themes were derived as seen in Table 4.3 below. With further reference to literature review (see Section 3.3.1.1), three significant themes were derived which are fairness equals beauty, confidence and social acceptance. The analysis of the emerging themes from the survey here are therefore organized and presented based on the 3 themes for clarity purpose. The quotations cited are verbatim. No language editing has been done to the lifted chunks from the survey to preserve their authenticity as well as due to time limit.

**Table 4.3: Main themes and subthemes or features found in survey responses**

<b>THEMES</b>			
<b>BEAUTY</b>	<b>SUCCESS</b>	<b>SCIENCE</b>	<b>SOCIAL ACCEPTANCE</b>
<ul style="list-style-type: none"> <li>• Obsession for Fair skin tone</li> <li>• Attention-seeking</li> <li>• Attractiveness</li> <li>• Perfect Face</li> </ul>	<ul style="list-style-type: none"> <li>• Confidence</li> <li>• Self-esteem</li> <li>• Achieving goals</li> </ul>	<ul style="list-style-type: none"> <li>• Laser Light Treatment</li> <li>• Light Technology</li> <li>• HD GLOW</li> </ul>	<ul style="list-style-type: none"> <li>• Marriage</li> <li>• Expected behavior</li> <li>• Social status of women</li> </ul>

It has been observed in the analysis that respondents frequently used certain phrases/sentences while describing their opinions about the advertisements. Moreover, they added how the society reacts to the skin color discrimination. Based on these responses, the above themes and subthemes are categorized. Among these 4 themes, only 3 themes have been chosen as main themes, because the theme of science and beauty can be considered overlapping in terms of similarities in thematic ideas. For this reason, they are combined as they are essentially conveying the similar ideas where female beauty means enhancing fairness and looking attractive, besides the inclusion of these scientific terminologies and ingredients within the product will help women to enhance their beauty. Both themes are interconnected and delivering the same message.

The responses are presented according to the themes in the tables below:

#### 4.4.1.1 Fairness Equals Beauty

Four questions related to the four advertisements of Fair & Lovely fairness creams were asked. The first question was this advertisement “*Fair & Lovely body fairness lotion TVC*” of fairness cream seems to influence the definition of beauty. Do you agree or disagree? Explain briefly.” Responses for this question are:

Participant Responses	Codes	Theme
<p><b>Women Respondents:</b></p> <p>Definitely, this ad is responsible for influencing a lot of women out there to aspire for whiter shade of skin (R10)</p>	Influencing to aspire for whiter shade of skin	Fairness equals Beauty
<p>I agree with the statement. Through this TVC they didn't directly raised question over beauty or anything but indirectly they have showed that fair skin means beauty, not dark skin. (R11)</p>	Fair skin means beauty	
<p>I agree it was clearly depicted in the advertisement that only fair complexion is beautiful (R18)</p>	Only fair complexion is beautiful	
<p>I believe it tried to inject the idea of fairness being attractive in a passive manner by focusing more on the different complexion of hand and face being odd (R28)</p>	Fairness being attractive	
<p>Yes, it definitely does influence. It reinforces the idea that a woman's fair skin color is more</p>	Fair skin color is more important than	

important than other forms of statement (like personality or wardrobe) (R7)	other qualities	
<b>Male Respondents:</b> Yes, indeed as they set stereotypical “ideal” samples of beauty (R30)	Fair skin tone as an “ideal” sample of beauty	
Agree, this ad somewhat influencing the definition beauty (R32)	Fairness defining beauty	
Yes, people from this country have a stereotype to define beauty by distinguishing dark and bright and this ad influences that (R34)	Promoting fairness to define beauty	
Yes, it does influence the definition of beauty as it portrays that tanned skin color is not beautiful (R35)	Fair skin tone is beautiful	

Responses such as the above exemplify how the concept of this advertisement affected women’s perception of beauty. A strong (26/35) of the respondents including the males thought in this way about this advertisement.

R8 felt that this advertisement shows how beauty has been defined mostly in terms of fair skin. She also found the video showing derogatory picture of women’s beauty and highlighting the body shame. R15 mentioned that this ad is showing “if you are fair then you are beautiful and confident than others”. R20, R27, R30, R6, R3 & R1 seemed to state the same perception as R15. Other nine respondents R21, R16, R22,

R25, R29, R12, R9, R5, R2 seemed to disagree with the concept of this advertisement by giving their opinion about fairness.

The second question was, this advertisement “*Fair & Lovely winter fairness cream*” is deliberately elevating the obsession for fair skin. Do you agree/disagree? Explain briefly. Responses of these question are given below:

Participant Responses	Codes	Theme
<p><b>Women Respondents:</b></p> <p>Yes, agree. The advertisement solely emphasized on lighter skin tone. The more lighter the skin tone, is considered to be more fairer and more beautiful (R21)</p>	<p>More fairer more beautiful</p>	
<p>Yes, agree, because these kinds of acts promote the cold creams which are oily makes the skin dark which is also humiliating for those people who have oily skin. I used the word “humiliation” because in our country, darkness means a kind of insult (R5)</p>	<p>Dark skin tone is a matter of “Humiliation”</p>	<p>Fairness equals beauty</p>
<p>I agree, Rather than focusing on the damages</p>		

<p>caused by the weather in winter, the advertisement focuses on “fairness”. Hence young girls would think it is more important to be “fair” than protecting their skin from the harsh winter weather (R2)</p>	<p>More important is to be fair than protecting skin</p>	
<p>Yes, the shade-scale is manipulating the audiences, tricking them into creating a necessity for fair skin, as a result dark skin woman suffer from inferiority complex and get obsessed over to change the shade of their beautiful skins. This is SAD (R10).</p>	<p>Shade scale makes women obsessed over changing the shade (Dark to Bright) of their skin</p>	
<p>Agree, it is more fueling the consumer capitalism so that the women who are obsessed with having “fair skin” get more prone to buying these products (R8)</p>	<p>Making women obsessed for having “Fair skin”</p>	

Likewise, R14 agreed with R2 strongly and mentioned that the idea of weather has been exploited through the advertisement because according to the weather, our skin changes thoroughly and naturally. As women are so obsessed about being fair that this kind of advertisements take advantage of that and show how to be fairer by using



fairness cream in different weathers. R28, R7, R15, R27, R30 agreed and explained that it is promoting the idea of being white rather than keeping the skin healthy during winter. The rest of the respondents R25, R24, R6, R3, R11, R18, R20, R26, R13, R17, R19, R23 seemed to simply agree with the concept of the advertisement. R1 opposed to the fact that it was showing the obsession for skin because she thought that “I don’t agree. The purpose of advertisement is to sell product, what the common people would buy, the add create adds in that way. Bangladeshi men and women are obsessed with white skin. These advertisements are only feeding that mentality”.

Similarly, R12, R16, R9, R29 and R22 disagreed with the concept of the advertisement rather but they did not explain the reason. However, the male respondents R30, R31, R32, R33, R34 simply agreed with the fact that has been shown, only R35 did not agree with the concept of the advertisement. These responses reflected that mostly the portrayal of obsession for fair skin tone was there, also, it depends on an individual that how she /she perceives the concept.

The third question was, “Did you find strong persuasive words or any elements that are used in this advertisement “*Fair & Lovely Advanced Multi Vitamin*“ to influence women to buy the product? Explain briefly”. Responses of the question are given below:

Participant Responses	Codes	Theme
<p><b>Women Respondents:</b></p> <p>This ad uses the modern laser technology to persuade consumers, “laser” is a very popular</p>	<p>Words like “laser” “perfect” used to persuade consumers to</p>	

method for enhancing beauty and the use of it in the ad makes the consumer think that the results will be dramatic. The use of “perfect” gives them the idea that they should try to get rid of their flaws and be “perfect” by using this product (R2)	enhance beauty	Fairness equals beauty
The phrases that reinforce Fair & Lovely’s impact are: “Perfect er cheyeo Perfect”, “Glowing” “Alokito”. The women might be attracted/influenced by these catchy phrases because they offer them the hope of achieving extra edge to their beauty (R7)	Catchy words like “Perfect” “glowing” create hope among customers to enhance their beauty	
In this ad, the phrase “Laser light treatment” is very much influencing for the women. As, by the laser light treatment, one can get the most fair skin which can be possible now by using this fairness cream in a cost effective way. So, this is much appealing to women (R14)	Using scientific jargons like “laser light treatment” to get the fairest skin	
This ad used many technical jargons which apparently seems to be heavy. The use of these words increase the legitimacy of the claim that the ad presents which will convince the women to get fair skin (R8)	Using such heavy jargons convince women to get fair skin	
Laser light like brightness- which will be new to the audiences and will hook them immediately, but I think this Ads are like baits to trap victims to attract having fair skin (R10)	Words like “laser light like brightness” used to attract having fair skin	
The word PERFECT is a good word but the way they are showing it by merging it with the fairness that is wrong. Perfect does not come with fairness, it comes with confidence and logical brain. So, they are using the strong	Merging the word “Perfect” with “Fairness”  The word “Perfect” holding a	

word PERFECT in a wrong way to hold a large amount of female consumer who want to be fair (R29)	large number wanting to be “fair”	
Yes, Inferior women I mean the dark-skinned women with low esteem with happiness to buy such products more (R9)	“Dark skinned “women are the “inferior” ones having “low esteem”	
Yes, this often result in the forceful applying of the fairness resulting that it will create a big difference in the overall personality of the person (R26)	Fairness creates a big difference in the overall personality	
Yes, the word “Perfect”, “Laser Light Technology” will influence the darker skin tone people more and make them buy the product (R21)	Words like “Perfect”, “Laser light technology” have the power to influence women	
Yes, most of the women are always conscious about their skin tone. And in our country’s perspective, if you are fair then you are beautiful. So, this type of give people false hope that they could be perfect (R15)	“Fair” means “beautiful”  Using words like “Perfect” give false hope	
<b>Male Respondents:</b>  Yes, it does include words like “Laser like technology” which gives the viewers the perception that they are using a very high-tech product in a familiar form of cream. And now they can get a laser treatment at a price of fairness cream(R35)	“Laser like technology” is used as a trick to promote fairness cream	
“Laser light” is the word which will attract women to buy the product and use at least once (R32)	Use of attractive words to make women buy the product	

Besides, R20 mentioned that “Using many complex terms like laser like technology, skin cells and other stuff to make women think different about the same old things”. It indicated that this is just an upgraded version of making women think differently but the message is same as the old ones. R11 also to some extent agreed with R20 saying that “Laser Light Treatment is the persuasive word showing how the product might help to get the fair skin like the previous message in the above advertisements”. R22 stated that words like “Laser like treatment”, “Perfect” would definitely influence women as laser light treatment is known for getting fair skin and which is expensive enough, so some woman might think in a low price they could also have a laser light treatment by using this product.

Some of the respondents (R5,R28,R27,R25,R6,R3,R18,R19,R23) mentioned the words “Perfect face”, “More than Perfect” “Laser Light Treatment”, “Vitamin”, “Preventing Dark Skin Cells” are persuasive that are used to give a solution for having fair skin. Some respondents R12, R17, R24, R16, R30 seemed to disagree with the concept by writing simply “no” as an answer.

Besides, the other two male respondents R30 and R 31 seemed to have same opinion about the advertisement as mentioned above. However, R34 mentioned it would have more influence on least educated people, and it would be easier to manipulate those group of people. Only R33 did not mention anything regarding this question.

The Fourth question was “which part of this advertisement “*Fair & Lovely Advanced Multivitamin Cream HD Glow*” might seem attractive to women and why?

The responses are given below:

Participant Responses	Codes	Theme
<p><b>Women Respondents:</b></p> <p>The word “HD GLOiW” is the more attractive and it might be seen new to the female from the remote areas. They might think it something great which can make them not only fair but more than that (R29)</p>	<p>The word “HD GLOW” indicates being “more than fair”</p>	
<p>Hd Glow is the attractive word, as people always think how to look more beautiful, because of that type of thinking people are influenced to buy this type of ads (R15)</p>	<p>This word is attractive enough to influence people to look more beautiful</p>	<p>Fairness equals beauty</p>
<p>Hd Glow might seem attractive to women, because by using this product, they will get a better “result” or fairer complexion (R2)</p>	<p>By using this product, women will get a better fairer complexion</p>	
<p>The extra edge “HD GLOW” to the fair skin might seem attractive to women because the fairer the skin, the better the life opportunities- both in terms of marriage and career (at least according to the Fair &amp; Lovely ads) (R7)</p>	<p>The extra edge “HD GLOW” to the fair skin might seem attractive</p> <p>The fairer the skin, the better the life opportunities- both in terms of marriage and career</p>	
<p>Hearing about HD glow skin reminds the crystal-clear fair skin, which is very much attractive to buy this product (R14)</p>	<p>HD glow skin reminds the crystal-clear fair skin</p>	

<p>The use of the word HD glow seems attractive to the women as it comes as breaking news and does not explain many things. The unexplained heavy and hyped terms HD and glow within a few seconds attract the women mostly I think (R8)</p>	<p>HD Glow seems the attractive word to the women</p>	
<p><b>Male Respondents</b></p> <p>The fact that they now become even more fairer would attract them “HDGLOW” gives them the illusion that there is something even greater than ordinary fairness which is already illusionary enough and they should strive hard to pursue that(R35)</p>	<p>“HDGLOW” means something greater than ordinary fairness</p>	
<p>Obviously, HD GLOW part because women will be curious about knowing what will give them extra fairness (R32)</p>	<p>HD GLOW symbolizes “extra fairness”</p>	
<p>HD Glow. Because it shows clarity and more perfect quality which will work faster than all other fairness creams (R34)</p>	<p>Shows clarity and works faster than other fairness creams</p>	
<p>It has taken fairness to another level by defining it as HD glow (R31)</p>	<p>Taken fairness to another level</p>	

The other respondents R20, R11, R1, R23, R19, R13, R18, R3, R6, R25, R28, R5, R22, R16, R12, R17, R21, R9, R10 mentioned the “HD Glow” is the word which seemed attractive to them and will hook the audiences. It defines something better than

normal because HD means more perfect and clearer. However, three respondents seemed to disagree with the concept of the advertisement, R27 mentioned that “I find this ad too short to be effective in delivering it’s message. I don’t think anything about the ad would be interesting or appealing to the viewers” the other two respondents R24 and R30 did not find anything attractive about this advertisement. Among male respondents, only R33 did not find anything attractive in it.

#### 4.4.1.2 Fairness Equals Confidence

A question was asked to the respondents about an advertisements of fair & Lovely fairness cream which contains this concept “Fairness equals confidence”.

The related question was “In what ways this advertisement “*Fair & Lovely Advanced Fairness cream USLP 30*” is trying to convey the message that “fairness is equivalent to beauty, marriage, self-confidence, and career prospects?” The responses are given below:

Participants Response	Codes	Theme
<p><b>Women Respondents:</b></p> <p>This ad shows how in patriarchal society women are considered as powerful in terms of their fair complexion. Internalizing this social concept, women think of having a fair skin first to boost up their confidence and so on(R8)</p>	<p>Fair skin tone symbolizes power</p> <p>Having a fair skin boost up confidence</p>	
<p>In my opinion, the advertisement says if you are fair, you are competent enough for the competition which includes beauty, marriage, self-confidence and career</p>	<p>Fair skin tone sets the level of competence in terms of beauty, marriage and self confidence</p>	

prospects (R21)		
It is preaching the self confidence is associated with the color of one's skin; thus, the girl is able to doze off her marriage because her confidence screams for her success (R10)	<p>Self Confidence is associated with one's skin color</p> <p>Color of one's skin screams for her success</p>	
The ad tries to show that it is very important to look "fair" in order to be confident. The girl in the ad ready to speak to her father about her marriage just after she is "fair". Which implies that one is confident when she is fair (R2)	<p>One is confident when she is "fair"</p>	Fairness equals confidence
By comparing the groom's career achievements with the girl's achievement of fair skin, the ad reinforces the idea that having a fair skin is equivalent to confidence and career prospects. To become equal to successful man, the woman must enhance her skin tone (R7)	<p>Having a fair skin is equivalent to confidence and career prospects.</p> <p>To become equal to successful man, the woman must enhance her skin tone</p>	



<p>Our society appreciate the beauty of a woman with fairness. Not only woman, but also male gender is included. If one is not beautiful or fair skinned in the eyes of society, in most of the cases they do not get marriage proposals, cannot present themselves confidently in public and lag behind in the career prospects. The vital opportunities are mostly given to the people with fair skin. That is how this ad is trying to convey the message that fairness is equivalent to beauty, marriage, career prospects (R14).</p>	<p>Dark skinned girls failed to get marriage proposals</p> <p>They cannot present themselves confidently in public</p> <p>Lag behind in the career prospects</p> <p>The vital opportunities are mostly given to the people with fair skin.</p>	
<p><b>Male Respondents:</b></p> <p>This has a hidden message. If you are not fair, you are not ready to get married or no guy will marry you, and it's true that for a guy in our society that a girl needs to be beautiful means fair to get married (R34)</p>	<p>For a guy in our society, a girl needs to be beautiful means fair to get married</p>	
<p>Fairness would allow her to get a job and bright future making her eligible to get married which is quite relevant to our society and this is sad for women (R35)</p>	<p>Fairness would allow her to get a job and bright future making her eligible to get married</p>	
<p>This ad influences our mind to think that fairness is all women need to be succeeded which is a wrong picture and need to be changed (R31)</p>	<p>Fairness is all women need to be succeeded</p>	
<p>Yes, in every possible ways, it showed the importance of fairness to achieve everything, this is a never-ending problem for the women (R30)</p>	<p>It showed the importance of fairness to achieve everything,</p>	

From the respondents R15, R17, R22, R16, R24, it can be summed up that the advertisers tried to nail the weak point of the dark-skinned women by showing that the girl got confidence after becoming fair and destroying their confidence. It is such an inappropriate picture being portrayed in this advertisement that if one is not fair that means she does not have any voice to stand about herself regarding any decision she takes. Besides, the rest of the respondents R27, R20, R11, R1, R23, R19, R13, R18, R3, R6, R25, R28, R5, R12, R9, R26 agreed with the fact that the advertisement portrayed and also connected to the old stigma in the Bangladeshi society who are being obsessed with fair skin tone. They use it as a key to boost up confidence, having good career prospects.

Among the male respondents, R33 and R34 did not respond to the question. But it seems that they also agreed with the concept of the advertisement and the problem regarding the fair skin tone which has been going on for a long time which was one of them mentioned that it is “Never-Ending” problem for women.

The spontaneous responses of these respondents were replete with the concept of being fair equals confidence and it leads to success. Responses drawn above exemplify how the ideology is constructed by the advertisements affects women’s perception about the fact that fairness helps to build up confidence and achieve goals.

#### **4.4.1.3 Fairness Equals Social Acceptance**

The question asked was “How will a woman with dark skin perceive the message of this advertisement “*Fair & Lovely Multivitamin Bumper TVC*”? Explain briefly. All the respondents seemed to mention the same opinion in different ways also

including their own opinion about the social status and the psychological state of the dark-skinned women. Some of the respondents' opinion is given below:

Participants Responses	Codes	Theme
<p><b>Women Respondents:</b>            These ads can further exclude the women with darker skin from our socio-cultural landscapes, since these ads reinforce our society's obsession with fair skin. The message conveyed through these ads may lead women with darker skin to feel more inferior in social circles and job sectors. Also, they may lead women to suffer from low-esteem and self-hatred (R7)</p>	<p>Society's obsession with fair skin</p> <p>These ads may lead women with darker skin to feel more inferior in social circles and job sectors.</p> <p>They may lead women to suffer from low-esteem and self-hatred</p>	
<p>After seeing this ad, a woman with dark skin might feel lack of confidence. She can feel like a burden and feel she is not socially accepted as all this ad is showing the bright girl as a leading role and also showing fairness is everything (R14)</p>	<p>Dark skinned women might feel lack of confidence</p> <p>They are socially accepted as these ads are showing the bright girl as a leading role</p> <p>Fairness is everything</p>	
<p>It shows that how the loss of "Ujjolota/Fairness" causes someone feel dull and inferior. Also, the literal meaning of ujjolota is not fairness, but brightness. This ad injects the idea that if someone wants to look bright, they have to be fair (R28)</p>	<p>The loss of "Ujjolota/Fairness" causes someone feel dull and inferior</p>	

	If someone wants to look bright, they have to be fair	Fairness equals social acceptance
It is highly degrading for women with dark skin. It seems its social curse to have a dark skin and its social standard that you cannot lose your fairness at any cost. It seems this is the sole qualification that a woman can have. The woman with dark skin will find it very insulting, intimidating and unaccepted in the society (R8)	It's a social curse to have a dark skin and its social standard that you cannot lose your fairness at any cost.  Dark skinned women will find it very insulting, intimidating and unaccepted in the society	
A woman with dark complexion is going to take this message very negatively. They will feel only fair ones are accepted not the dark ones. Changing complexion due to sun damages and having dark skin are different issues. But this ad mocks both in a way (R2)	Only fair ones are accepted not the dark ones.	
This type of ads decreased their confidence level. The all-time doubt about their dark skin and they think if they become fair then their all problems will go away and they will be appreciated, accepted and noticed by the people (R15)	Becoming fair solves all problems and they will be appreciated, accepted and noticed by the people	
<b>Male Respondents:</b> Demoralizing, as she would know such brightness promised by the product would not be possible on her skin (R35)		
It is heart breaking for women that after watching such ads they will feel down and, in a way, they are not getting accepted by the society that is why the ads are pointing out the	Dark skinned women will feel down as they are not getting accepted by the society	

dark skin as a problem and showing them how they can get fair skin and get noticed (R32)		
A woman with dark skin will feel inferior and they feel that they need to be fair at any cost and get acceptance in the society (R31)	Dark skin will feel inferior and they feel that they need to be fair at any cost and get acceptance in the society	
To me, this ad is showing that losing brightness of your skin is a problem and, in a way, dark skinned women would think that they have dark skin and also the least they have they don't want to lose that because of the harm effect of sun so they will buy the product (R30)	For dark skinned women, losing brightness of skin is a problem	

For the majority of the respondents like R22, R21, R10, R29, R16, R24, R9, R5, R6, R3, R18, R13, R11, this advertisement actually is demeaning the dark-skinned women by showing that fairness a standard of beauty and it will demotivate them to think beyond the wall. They also thought that the inferiority complex also takes place in the dark skinned women by watching this kind of advertisement and that is why they don't feel good when they go out with their friends who are fair and always be concerned about looking fair enough in the photos and also to be equally accepted and appreciated by the people around them. Besides, R27, R1, R20 seemed to have a different opinion about this advertisement, they think the advertisers also featured two characters with similar light-medium complexions so everyone including light and dark-complexioned viewers will see it as an advertisement that promotes brightness of complexion as a desired effect.

Besides, R23, R19, R25, R12, R26, R30 appeared to focus on the idea that this advertisement is hitting the women in the subconscious mind that they need to use the cream and be fair otherwise they would not get the appreciation and acceptance from the society. On the contrary, R17 found this advertisement only to convey the message of protecting the skin from sun burn, pollution and dullness both for dark and white skinned women.

Among the male respondents, R33 did not respond to this question of the advertisement. However, some agreed to the concept of this advertisement. According to them, as women are considering dark skin tone as a problem, the advertisers are taking advantage of the fact. Based on this, they are providing the solution of using fairness creams.

The last question was asked to the respondents to know about the opinion regarding the Bangladeshi society being obsessed with fair complexion and its effect on the status of women. The question was “Do you feel that the Bangladeshi society is obsessed with fair complexion and does this affect the status of women? Explain briefly.

The responses are given below:

Participants Responses	Codes	Theme
<p><b>Women Respondents:</b></p> <p>Bangladeshi society is absolutely obsessed with the fair complexion. Anybody who has brighter complexion is considered as beautiful and it affects more the women.</p>	<p>Obsessed with the fair complexion</p> <p>Women with fair complexion</p>	

<p>The women with fair complexion usually received more attention, love and affection from friends and family, enjoy a superior position in the close circles and easily access the lot of more benefits in the society and job. The women with fair complexion usually have better demand in “marriage market” and in the professional life. The woman with fair skin often gets better opportunities or highlighted more in the office as a major person. Even in Bangladesh, a woman having brighter complexion received attention in many places so easily(R8)</p>	<p>receive more attention and love from family, enjoy a superior position</p> <p>Women with fair complexion usually have better demand in “marriage market” and in the professional life</p>	<p>Marriage</p> <p>Expected behavior</p> <p>Social status of women</p> <p>Acceptance</p>
<p>Bangladeshi society is obsessed with fair complexion. Sadly, it is still believed that if a girl is fair, she is beautiful. On the other hand, women with darker skin are demeaned and insulted on occasions. From childhood they are informed that they are “ugly”. Such wrong notions crush most girls’ self-confidence. They grow up</p>	<p>Fair means beautiful</p> <p>Darker skinned women are considered “Ugly”, demeaned and insulted on occasions</p> <p>They grow up feeling inferior and lose their self-confidence</p>	

<p>feeling inferior about themselves (R2)</p>		
<p>Yes, strongly agree with the fact that the women of our country are obsessed with fair complexion and many women think that if they become fair (or already fair), can get a good life including a good life partner, job and status in the society (R22)</p>	<p>By being fair, one gets a good life including a good life partner, job and status in the society</p>	
<p>Like other South Asian countries, Bangladeshi culture actually imposed the idea of fairness on girls or women. To this society, to be pretty you gotta be fair and I don't blame girls who try fairness creams because I have seen how dusky skin is seen as "ugliness" and how it affects women status in the society (R11)</p>	<p>Bangladeshi culture imposed the idea of fairness on girls or women.</p> <p>Dusky skin is seen as "ugliness", it affects women status in the society</p>	
<p>I obviously feel Bangladeshi men and women are obsessed with fair skin. In marriage, this is the first criteria to choose a woman for most of the men in Bangladesh. A dark skin girl grows up by listening from her parents, relatives that she is not beautiful as she has dark skin.</p>	<p>In marriage, fair skin tone is the first criteria to choose a woman for most of the men in Bangladesh.</p> <p>Dark skin girls are seemed to have lower status in terms of beauty in the society</p>	



<p>A dark skin girl is seemed to have lower status in terms of beauty in Bangladeshi society (R1)</p>		
<p>Yes, Bangladeshi society is overly concerned about complexion and this affects women in every step of life starting from young age. They are taught that being fair will lend them better marriage prospects, better jobs and better station in life. The culture demand to look and be a certain way creates pressure and competition among women (R27)</p>	<p>Being fair will lend them better marriage prospects, better jobs in life</p> <p>The culture demand to look and be a certain way creates pressure and competition</p>	

University of Malaya

<p>Yes, our society is extremely obsessed with the idea of fair complexion and it often has traumatic effect on women's body and mind. Women are often bullied by the elderly women of their family or friends to use beauty products to enhance their skin tone. The "toxic" obsession of grooms' families to find fair skinned women is a reflection of how a woman's skin becomes more important than her education, personality, skills or human qualities. Finally, our obsession with fair skin reinforces our colonial mentality, because this obsession is also influenced by British colonization of Indian subcontinent (R7).</p>	<p>The idea of fair complexion has traumatic effect on women's body and mind.</p> <p>The "toxic" obsession of grooms' families to find fair skinned women proves how a woman's skin becomes more important than her education, personality, skills or human qualities</p> <p>Fair skin reinforces our colonial mentality, influenced by British colonization</p>	
---	--	--

<p><b>Male Respondents:</b></p> <p>Yes, in a big way obsession with fair complexion is deeply rooted in Bangladeshi society and it does affect a woman's status. Someone with fairer skin would be associated with beauty and they would have greater voice in negotiating their pay at work and selecting partners/spouse (R35)</p>	<p>Someone with fairer skin would be associated with beauty</p> <p>Fair skinned women have greater voice in negotiating their pay at work and selecting partners/spouse</p>	
<p>Yes, they set model samples to get "accepted" by the so-called established standards of beauty (R30)</p>	<p>"fairness" is a sample to get "accepted" in the society</p>	
<p>Yes, as a Bangladeshi I can see that, in every level of the society fair complexion of skin is given the highest priority, over anything else it matters whether the girl's skin is fair or dark (R31)</p>	<p>In every level of the society fair complexion of skin is given the highest priority</p>	

Likewise, R29, R20, R17, R5 emphasized that Bangladeshi society is obsessed with fairness, creating an inferiority complex among women who have dark skin, making them obsessed of having fair skin also dragging the confidence level down in those women. R28 mentioned that Bangladeshi families want fair daughters-in-law, no matter how dark their own sons are, also between a dark girl and a fair girl, everyone prioritizes the fair one. For R23, she strongly believes that this society is obsessed with fair skin and commented a good looking and fair woman seems to be respected as the

society seems to have a perception that she is from a good family, thus they get an expected behavior and her status changes on how she looks. Many marriage proposals of the dark women are broken just because they are not fair (R12, R10). Besides, R24, R21, R25, R13, R15, R18 believe that the obsession with fair skin of this society affects the status of women because the women with dark skin are judged negatively in every sector of their lives specially in job sectors and marriage market. Specifically, the middle-class women are the main sufferers in terms of marriage because the high-class women usually give dowry to the grooms' family to marry their daughters (R26).

On the other hand, R17 and R14 thought that Bangladeshi society is obsessed with fair complexion and it affects the status of women especially in the middle class. However, these days women are more independent and more concerned about this discrimination and choose to stand against this discrimination. For example, there are advertisement firms which are working for dark skin women they introduce these women as it is- no makeup. And if most of the dark-skinned women are educated, they should not get affected by this kind of discrimination (R29 and R3). On the other hand, R9 agreed and said that Bangladesh has been inferior country who adore being manipulated by the whites, so much that even they are gone, Bangladeshi people will worship white skin color. And these products only feed the diluted. However, R6 said, "I think at present women's perception on fairness has changed over the years. Due to globalization and Anti-Shadist movement. Women are more focused on loving themselves the way they are". On the other hand, R16 disagreed by saying "Not at all".

Among the male respondents, R32 and R33 seemed to have a different opinion by indicating that “not at all” although the society is obsessed with the fair skin tone but most of the women are overcoming this fact and do not get affected by the fact anymore. R34 suggested that “I don’t think this stereotype will be gone anytime soon. However, there is a lack of good education that can add value to them”.

So, the majority of the male and female agreed with the fact of Bangladeshi society is being obsessed with fair skin tone and it is affecting the status of women in every sphere of their lives.

#### **4.5 Conclusion**

It has been observed from the multimodal analysis of the advertisements, the producers have used various semiotic elements and discursive strategies to influence women. Besides, the findings of survey analysis support the findings of both visual and verbal analyses. It reveals the cultural influences of Bangladeshi society which prioritizes fair skinned women in terms of career, marriage and social acceptance, so the advertisement makers use this ideology to exercise their power on women to meet their goals. The next chapter will pool the findings and discussions of the research according to research questions.

## CHAPTER 5: DISCUSSION AND CONCLUSION

### 5.1 Introduction

In this chapter, the discussion is based on the research findings from the data analysis (Chapter 4). Essentially, the two central research questions will be answered in this chapter which are:

- 1) What are the verbal and visual discursive techniques that are employed in the fairness product advertisements of Fair & Lovely?
- 2) What are the views of selected participants on the different ways in which women are influenced by the advertisements of fairness products in Bangladesh?

The first research question seeks to address the issue concerning the visual and verbal discursive techniques that are involved in creating an obsession for fair skin tone in 10 fairness product advertisements of Fair & Lovely. The second research question seeks opinions about the advertisements and the impact of such advertisements on women through thematic analysis of 35 survey responses. The second data set also acts as a form of triangulation to reduce biasness of findings from RQ1 which is solely interpreted by a single researcher, assisted by an intercoder. By answering these two questions, this study will be able to unveil the Bangladeshi perspective on skin fairness and worthiness of women which is the overarching aim of this research.

### 5.2 Discussion of findings

The visual analysis reveals that the advertisement makers used various semiotic elements to deliver their messages like color, font, gaze, shooting angle, word selection and music to shape the viewers' perception. For example, the use of different font sizes

and color of the background is noticeable to attract the customers and give the desired information in the memory of the viewers. Other semiotic tools like the shots, angles and gazes of the participants in the images establish a strong relationship with the viewers and encourage to have an ideal face by using the fairness products like them. Basically, they show how one should look in order to be acceptable as a part of the society like these ideal women reflected in the advertisements. The tools work as discursive techniques in the images which create the fascination and desire for having fair skin among women. The skin whitening advertisements constantly depict “white” as an ideal standard of beauty and whiteness is depicted as an achievable objective. These products have an implanted guarantee for those who are so called non-whites to see the face of the transformed individual. Through the focus on the fairness product, desire is made mainly around the face. What is outwardly apparent is that the implicit message supporting such promotions shows up to be that the everyday utility of these products can control and alter the tone of skin complexion from dark to fair even under various climate conditions. They moreover emphasize on new scientific technological developments which are believed to contain ingredients for improving fair skin by showing the effects of it in the images. Such strategies are manipulated by the advertisement makers to influence the women visually. Through the combination of representational, interactional and compositional meaning, it can be realized the main strategy the advertisement makers use to create an effective message is “Fairness is equivalent to beauty, success, confidence and social acceptance”

On the other hand, the thematic analysis of the verbals in the advertisements reveals that how the advertisement makers use various phrases or words in speeches and

conversations to grab the attention of the customers. The use of phrases like “Amazing fairness like fairness expert”, “Best and wonderful brightness for face”, “Gives more than a perfect face”, “Makes the skin brighter” “ Gives you glowing fairness”, “HD glow” “Equally perfect” constructing the need for the skin to be fair. They also present the idea that having fair skin tone works as a steppingstone to be confident and achieve desired goals. There are words specified from other discourses to impact clients such as words from science when publicizing fairness products. For example, “Laser light treatment”, “Light technology” “Fairness like Laser light”. By adding such scientific evidence in the products, they legitimize and make their claims more trustworthy to the customers. They aim to form an impression that they are up to date with the innovation. Also, the utility of direct address or pronoun like “you” carry a certain message that the clients are of utmost significance. Thus, consumers can be influenced directly to favor the product. By using these strategies, they reinforce and perpetuate certain themes in the advertisements such as fairness equals beauty, fairness equals confidence and fairness equals social acceptance.

According to Ledin and Machin (2018) in analyzing film clips, there were different narrative stages in the advertisements, orientation, complication, solution and coda. Both visual and thematic analysis follow these stages to analyze the problem-solution phase of the advertisements. The orientation stage considers the introduction of the product (Fair & Lovely), complication (a girl being worried about her dark skin), solution (use Fair & Lovely to become fair) and coda (girl becomes fair after applying it). However, the narrative stages changed according to the concepts used in the advertisements. The simulation in some of the advertisements contained variety of



scenes without chronological links or series of events contained scenes which follow chronologically and reorientation or coda. Overall, all the advertisements carried the same message showing the problem of having dark skin tone in different type of narrative stages. Due to this problem, women are facing difficulties in making careers, getting less attention, losing confidence and disregarding marriage prospects. And the solution to the problem is always “using Fair & Lovely and be fair”, which will help them to get rid of such problems.

After analyzing the data, it has been observed that there is a change of strategy that the advertisement makers apply to influence women. The change has taken place from 2015- onwards in comparison to the previous advertisements (1986-2006) which seemed to persuade women directly by showing stories of bullying the dark skinned women, portraying them as burden of the society and the solution was to change their destiny by making them fair by using Fair & lovely ((Iqbal et al, 2014). The continued and the fair skinned girls were shown successful in the advertisements (2009 – 2011) in terms of love, career, marriage, getting attention from people as a result of using Fair & Lovely (Rosul, 2011). However, in the advertisements from 2015 & 2016, a slight change has been noticed in the chosen concept. The advertisements use short stories without directly bullying the dark-skinned women. They show how having fair skin tone boosts one confidence in terms of career prospects, marriage, and helps to achieve success.

Further, a huge pattern of change has been observed in the advertisements from 2017 -2019. In the advertisement of “The fair & lovely facewash “(2017), it conveyed a

message of how to use the face wash through a short song without portraying any discriminatory story or message. In another advertisement of “Fair & Lovely Multivitamin Bumper”, they depict the idea of losing the brightness from sun again without showing any story. In both advertisements of “Fair & Lovely Advanced Multivitamin’ (2017 & 2018), they present the involvement of scientific technologies and evidences in the product which promise to give customers glowing face like laser light treatment. It only presents the facts about the products. However, these three advertisements eventually show the transformation of the skin tone from dark to bright, which indicates that even if they change the strategies of not portraying discriminatory stories regarding skin tone, making the duration short, and less emphasis on the word fairness, they are still trying to promote fairness by showing the white faces in the advertisements, also through the use of words or phrases such as “glowing face” and “brightness” and those related to scientific reference such as “ laser light treatment”, these continue to be synonymous with the fairness.

Besides, in the advertisement of, “Fair & Lovely Advanced Multivitamin Cream HD Glow” (2019), they neither showed the transformation of the skin tone nor portray any story. They only disclose the benefits of using the product, for example, how Fair & lovely can bring HD glow on face. The same theme is reflected in the 2019 advertisement of “Fair & Lovely BB Cream”. They promote how using the product can give the absolute right make up look, hiding the implicit message of being bright because the image shows the brightest girl was the one who applied this cream and the others were shown dark beside her. Finally, it can be said that though Fair & Lovely seems to change the ways of selling their products after going through several

controversies of being “highly racist” for their earlier advertisements (BBC News, 2003), they still seem to promote fairness in the 2015-2019 advertisements by applying hidden discursive features.

However, there were several reasons of bringing this shift in the presentation of the advertisements. Firstly, it is noticed that after going through huge controversies, there were various campaigns that started raising the voice against Fair & Lovely, for instance; “Dark is Beautiful” by Kavita Emmanuel (2017), “Unfairandlovely” by Geeta Pandey (2016) etc. Secondly, the dark-skinned women actresses started getting priorities in the entertainment business at that time. They seemed to show up in various talk shows, participating in campaigns, getting roles in films, writing columns in newspapers about racism etc. Thirdly, most of the women seemed to accept the fact about their skin color and try to turn their weakness into strength which was securing positions in society by getting higher education. But there is a huge number of people in the society who still follow the legacy of racism. As a result, the media took little advantage of this ideology and changed their strategies to influence women as they must run their business.

The findings of the visual and verbal analyses of the advertisements demonstrate how multimodal resources are used by the makers in the selected advertisements to influence women towards having fair skin. Both analyses seem to reveal the themes of fairness equals beauty, confidence and social acceptance. They portray the stories in such a way that every woman can relate it to themselves and very easily they could feel inferior and feel the need to use it. It is worth noting all these discursive techniques

reflect that the ideology of being fair exists in the society. As society seems to give priority to the fair ones, the advertisers apply their power on women in the society through that perception.

The survey analysis identified three major themes beauty, success and social acceptance from the responses which were listed in the Table 4.3 (Chapter 4). They portray the stories in such a way that every woman can relate it to themselves and very easily they could feel inferior and feel the need to use it. It is worth noting all these discursive techniques reflect that the ideology of being fair exists in the society. As society seems to give priority to the fair ones, the advertisers apply their power on women in the society through that perception.

The respondents were also asked to give their opinions on the advertisements promoting fairness, getting influenced by these advertisements and the ideology of the society regarding fairness. The results show that the majority of the respondents gave affirmative responses related to the discursive techniques of changing the skin tone and that conveying such messages are demoralizing for women with dark skin tone. While explaining the ideology of the society, 32/35 of the respondents seemed to agree that Bangladeshi society is obsessed with fair skin tone. They mentioned that the fair ones are always given the utmost priority in terms of marriage, career prospects and social acceptance. Mostly, they highlighted that especially dark-skinned women face difficulties in getting married. This discrimination of the skin tone also affects the status of women badly in the society. However, about 2% of women mentioned that these advertisements do not affect neither their perception nor their status in the society. They

think that these do not possess the power to affect them as they are more educated and independent these days. They also mentioned that the change is taking place slowly because of the Anti-Shadist movement which is a movement against discrimination based on skin-color.

It is clearly seen from the above discussion that the findings of the survey analysis support the findings of visual and verbal analyses of the advertisements. They consistently evoke the three themes of fairness equals, beauty, confidence and social acceptance and issue of colorism in Bangladeshi society still exists and requires more calls to challenge it.

### **5.3 Limitation of the Study and Recommendations**

In this study, the main limitation was the survey questionnaire might carry biasness in terms of the statement or question phrasing. This is because the survey was constructed within a short period for check and balance purpose only after the multimodal analysis of the commercials revealed predominantly negative interpretations. For the rest of the limitations the following recommendations are suggested:

1. As this research is mainly based on the fairness products of “Fair & Lovely”, further researches can be done on other fairness products like lotion, beauty soap, facewash etc. of different dominant brands in Bangladesh.
2. The researcher only studied the verbals and visuals in this study, further studies can go through the linguistic devices in the advertisements such as puns, presupposition, metaphor, modality and transitivity for textual analysis.

3. In terms of triangulation of the data, future studies could conduct interviews to obtain in-depth responses about what people think and how they feel. It will help to strengthen the study more to support the findings.

4. Future researches may also include the semiotic and linguistic analysis of beauty products namely eye cream, mascara lipstick etc.

#### **5.4 Conclusion**

In this study, it is shown from the analysis that the discourse of the advertisements has the power to shape the society's belief and at the same time they are also shaped by society's belief or ideology. Ideology is a set of set of thoughts, convictions and values held by a person, a gather, a society or a culture (Rosul, 2011). Bangladeshi society has always been obsessed with fair skin tone since the 1950s & 1060s, during this era of colonization (Tallinn, 2017). Women's beauty and status is measured by their skin tone. The discrimination between dark and fair exists in every sector of their lives. Specifically, the marriage market demands for fair bride, so women with dark complexion always suffer from rejection (Amreen, 2019). They always feel the pressure to look fair and beautiful as the society considers fairness equals beauty. Therefore, advertisers take advantage of such ideology of the society and exercise their power through language and images on women to shape their perceptions. This stereotyped idea appears to be continuing in the society as a vicious cycle.

This study is significant as it can be used to create awareness among Bangladeshi women to recognize that the media portrayal of the ideal face with "fair skin tone" is merely a construct and subject to change. It is hoped that Bangladeshi

women will learn to accept their skin tone as nature intended it and to be empowered to resist the ideology of the ideal face portrayed by the advertisements. It is also believed that this study provides insights into how fairness product advertisements in Bangladesh ideological tools are to influence women to embrace fair skin tone as perfect female beauty. By exposing the ideological construction of the ideal face with ‘fair skin tone’, this study propagates awareness and resistance against the stereotypical notion of what it means to be a woman or a beautiful woman.

University of Malaya

## REFERENCES

- Alperstein, N. M. (1990). The verbal content of TV advertising and its circulation in everyday life. *Journal of Advertising*, 19(2), 15-22.
- AL JAMIL, M. A. Advertisement Movement through Electronic and Print Media: A Study on Bangladesh.
- Amreen, A. (2019). The economy of the fairness industry. *Dhaka Tribune*. Retrieved from <https://www.dhakatribune.com/opinion/special/2019/01/26/the-economy-of-the-fairness-industry>
- Anwar, F. (2003). Advertising: Banglapedia. In: Dhaka: Asiatic Society of Bangladesh.
- Arens, W. F. (2002). *Contemporary advertising*: Tata McGraw-Hill Education.
- Arif, H. (2004). Womans body as a color measuring text: A signification of Bengali culture. *Semiotica*, 2004(150), 579-595.
- Ashikari, M. (2003). *The memory of the women's white faces: Japaneseness and the ideal image of women*. Paper presented at the Japan Forum.
- Barker, M., & Petley, J. (2002). *Ill effects: The media violence debate*: Routledge.
- Bezemer, J., & Jewitt, C. (2010). Multimodal analysis: Key issues. *Research methods in linguistics*, 180.
- Bignell, J. (2002). *Media semiotics: An introduction*: Manchester University Press.
- Boyatzis, R. E. (1998). *Transforming qualitative information: Thematic analysis and code development*: sage.
- Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative research in psychology*, 3(2), 77-101.
- Braun, V., & Clarke, V. (2013). Teaching thematic analysis: Overcoming challenges and developing strategies for effective learning. *The psychologist*, 26(2), 120-123.
- Chowdhury, N. (2018). When beauty is only skin-deep. *Dhaka Tribune*, pp. 1A, 2A.
- Chowdhury, N. (2019). The battle against our obsession with fair skin. Retrieved from <http://hifipublic.com/en/2019/03/08/womens-day-special-the-battle-against-our-obsession-with-fair-skin/>



- Cook, G. (2001). *The discourse of advertising*: Psychology Press.
- Dasgupta, S. (2015). *Discourse analysis of telecom ads: a critical insight from the applied linguistics perspective*. BRAC University,
- Diaz, M. A. (2011). Manipulation of teenagers through advertising: a critical discourse approach. *Revista de Lingüística y Lenguas Aplicadas*, 6(1), 25-38.
- Gee, J. P. (2014). *An introduction to discourse analysis: Theory and method*: Routledge.
- Goddard, A. (2002). The Language of Advertising.–London & New York. In: Routledge.
- Goon, P., & Craven, A. (2003). Whose Debt: Globalization and Whitefacing In Asia.[Diakses: 20/05/2006]. [http. www.sshe/murdoch. edu. au/intersections/issue9/gooncraven. html](http://www.sshe/murdoch.edu.au/intersections/issue9/gooncraven.html).
- Drury, N. E. (2000). Beauty is only skin deep. *Journal of the Royal Society of Medicine*, 93(2), 89-92.
- Graddol, D., Cheshire, J., & Swann, J. (1994). *Describing language*: Open University Press.
- Hall, R. E. (2003). Skin color as post-colonial hierarchy: A global strategy for conflict resolution. *The Journal of psychology*, 137(1), 41-53.
- Hall, S. (1997). The work of representation. *Representation: Cultural representations and signifying practices*, 2, 13-74.
- Halliday, M. (1978). Language as social semiotic: the social interpretation of language and meaning (London, Edward Arnold). *The Interpreter on the (Talk) Show*.
- Halliday, M. A. K. (1978). *Language as social semiotic: The social interpretation of language and meaning*: Hodder Arnold.
- Haque, M. S. (2013). Discourse Structures in Bangladeshi Educational Advertisements: A Critique.
- HASAN, M. M. (2017). *Satellite Cable Television Business and its Operation in Dhaka City*. University of Liberal Arts Bangladesh,
- Hussein, N. (2010). Colour of life achievements: Historical and media influence of identity formation based on skin colour in South Asia. *Journal of Intercultural Studies*, 31(4), 403-424.

- Iqbal, A., Danish, M. H., & Tahir, M. R. (2014). Exploitation of women in beauty products of Fair and Lovely: A critical discourse analysis study. *International Journal on Studies in English Language and Literature*, 2(9), 122-131.
- Jefferson, G. (1984). Notes on some orderlinesses of overlap onset. *Discourse analysis and natural rhetoric*, 500, 11-38.
- Jewitt, C., & Oyama, R. (2001). Visual meaning: A social semiotic approach. *Handbook of visual analysis*, 134, 156.
- Jewitt, C., & Price, S. (2012). *Multimodal approaches to video analysis of digital learning environments*. Paper presented at the The 26th BCS Conference on Human Computer Interaction 26.
- Jha, B. (2016). Representation of fair-skin beauty and the female consumer. *IOSR. Journal Of Humanities And Social Scienc*, 21(2), 01-12.
- Jha, S., & Adelman, M. (2009). Looking for love in all the white places: a study of skin color preferences on Indian matrimonial and mate-seeking websites. *Studies in South Asian Film & Media*, 1(1), 65-83.
- Jhally, S. (1995). Image-based culture: Advertising and popular culture. *Gender, race, and class in media*, 77-87.
- Jørgensen, M. W., & Phillips, L. J. (2002). *Discourse analysis as theory and method*: Sage.
- Kajalie Shehreen Islam, H. S. A., Elita Karim and Aasha Mehreen Amin. (May 12, 2006). Fair Factor "The Whiter the Better", 5
- Karnani, A. (2007). Doing well by doing good—case study: 'Fair & Lovely' whitening cream. *Strategic management journal*, 28(13), 1351-1357.
- Kaur, K., Arumugam, N., & Yunus, N. M. (2013). Beauty product advertisements: A critical discourse analysis. *Asian Social Science*, 9(3), 61.
- Kress, G. R., & Van Leeuwen, T. (1996). *Reading images: The grammar of visual design*: Psychology Press.
- Kress, G. R. (2010). *Multimodality: A Social Semiotic Approach to Contemporary Communication*. Routledge.
- Kumar, R. M. N. (2002). *Advertising management*: Anmol Publications PVT. LTD.
- Langrehr, D. (2003). From a Semiotic Perspective: Inference Formation and the Critical Comprehension of Television Advertising. *Reading Online*, 6(9), n9.

- Ledin, P., & Machin, D. (2020). *Introduction to multimodal analysis*: Bloomsbury Publishing.
- Ledin, P., & Machin, D. (2018). *Doing visual analysis: From theory to practice*: Sage.
- Leslie, D., & Prabhu, M. (2004). *A darker side of fair*: Documentary Educational Resources.
- Maguire, M., & Delahunt, B. (2017). Doing a thematic analysis: A practical, step-by-step guide for learning and teaching scholars. *All Ireland Journal of Higher Education*, 9(3).
- McCarthy, M. (1991). *Discourse analysis for language teachers*: Cambridge University Press.
- Mills, S. (1997). Discourse. The new critical idiom series. In: London, Routledge.
- Moriarty, S. (1995). *Visual communication theory: A search for roots*. Paper presented at the Visual Communication Conference.
- News, B. (24 July, 2003). *India debates 'racist' skin cream ads*. Retrieved from United Kingdom [http://news.bbc.co.uk/2/hi/south\\_asia/3089495.stm](http://news.bbc.co.uk/2/hi/south_asia/3089495.stm)
- Petley, J. (2002). Advertising. London. *Great Britain*.
- Rodrigo-Caldeira, D. (2016). White skin as a social and cultural capital in Asia and its economic markets. *Available at SSRN 2973408*.
- Rosul, S. (2011). *A critical discourse analysis of fairness-product advertisements for women and men*. East West University,
- Rozario, S. (2002). Poor and dark, what is my future?: identity construction and adolescent women in Bangladesh.
- Schröder, K. C. (2007). Media discourse analysis: Researching cultural meanings from inception to reception. *Textual cultures*, 77-99.
- Srisha, D. (2001). Fairness wars. *Case study, ICFAI Center for Management Research: Hyderabad, India*.
- Sultana, N. (2017). The discourse of manipulation in the advertisements of beauty products in Bangladesh: A critical discourse analysis. *Harvest: Jahangirnagar University Studies in Language and Literature*, 32, 103-112.

- Shankar, P. R., & Subish, P. (2016). Fair skin in South Asia: an obsession? *Journal of Pakistan Association of Dermatology*, 17(2), 100-104.
- Sukrisno, A. (2010). Discourse analysis on advertisement. *Language Circle: Journal of Language and Literature*, 4(2).
- Sutherland, M., & Sylvester, A. K. (2000). *Advertising and the mind of the consumer: what works, what doesn't and why*: Kogan Page Publishers.
- Swart, R. (2019). *Thematic analysis of survey responses from undergraduate students*: SAGE Publications, Limited.
- Taksin, M. U. (2016). *Analysis of consumer perception of fairness creams of youth in Dhaka*. BRAC University,
- Vahid, H., & Esmae'li, S. (2012). The power behind images: Advertisement discourse in focus. *International journal of Linguistics*, 4(4), 36.
- Van Leeuwen, T. (2005). *Introducing social semiotics*: Psychology Press.
- Yang, J., & Zhang, Y. (2014). Representation Meaning of Multimodal Discourse--A Case Study of English Editorials in The Economist. *Theory & Practice in Language Studies*, 4(12).
- Zuraidah, D., & Lau, K. (2010). *Fear factors in Malaysian slimming Advertisements*. Paper presented at the 4th Global Conference: Fear, Horror and Terror Conference, Oxford, UK.