Chapter 5
Extending the Analysis: Focus on Stereotypes in the Discourse of Advertisements

In this chapter, a few more advertisements from the Indian print media have been taken for analysis. The scope of the analysis is extended to include the discussion of transitivity to reveal the reinforcement of gender stereotypes. The nature of analysis, however, is not different from what is given in the previous chapter. As such it begins with the interplay between the verbal and the visual and takes it further to include transitivity analysis.

For transitivity analysis, the analyst has to consider the verbs used in the texts and their associative processes. About the Transitivity analysis, Eggins observes, “Transitivity patterns represent the encoding of experiential meanings: meanings about the world, about experience, about how we perceive and experience what is going on” (249). According to Janks:

Transitivity is not as easily visible to producers and readers as other linguistic features because of the complexity of its encoding. Lexical selection in the verb has to be related to syntactic extensions, to participants and to processes. In addition one has to trace the patterns of use across participants. Deconstructive analysis of transitivity is a layered and complex process. It is not something that one can ‘see’ or ‘feel’ by just looking carefully at a text. I would argue that because transitivity is less obvious, deeper in the syntax, it suggests less conscious control by the writer and it requires more conscious effort for the reader to analyse it. (338)

The analyses investigate both types of texts critically in order to understand the surface meaning as well as the deeper significance of the texts and how using the CDA tools such as transitivity analysis for interpretation of advertisements reveal ideological overloads and hidden agendas which are not overt in the advertisements but covertly contribute towards maintaining and strengthening of the existing order. The analysis will begin with the interplay of the verbal and the visual as both are equally important for the purpose of analysis. In support of this, Freitas’s following observation is important:

In fact, to privilege textual analysis over visual matter (or vice versa) would result in a severely unbalanced reading of the corpus, since the conveyance of
meanings in print ads takes place by means of a process of convergence and reiteration of the same message via every channel available. (96)

5.1. Advertisement 1
Citizen Quartz Watch
Year: March 1999
Magazine: Outlook

5.1.1. Description
This advertisement appeared in ‘Outlook’, a magazine that is more popular among men but not exclusive to them. Women who are interested in current affairs, politics and economic affairs also read this magazine. Ideologically, ‘Outlook’ is a magazine that targets educated people. An advertisement in a magazine like ‘Outlook’ will hail men and women both i.e. men who are generally considered the providers and educated women who may need a watch. The advertisement presents Citizen Watch as a fashion accessory for people who are fashion and class conscious and who would like to flaunt their style and wealth.

5.1.2. The Visual
The advertisement has a white background and against this background is a sketch figure of a smiling woman in long black sleeveless dress and black high heeled sandals. She is sitting on a black chair. On her right wrist she is wearing a watch which is very small in size but is visible as her bare arm is the most foregrounded feature apart from the display of three watches in the advertisement. There are three beautiful looking colourful REAL citizen watches displaying the smiling hour (10.10) and at the bottom of the page, there is a logo of the product which is red in colour.

5.1.3. The Verbal
The verbal text in the advertisement can be seen on different parts of the page and in different fonts and sizes. At the top of the page, we find two sentences in capitals with central alignment.

CITIZEN’S NEW INTERNATIONAL RANGE.
NOW YOU’LL WANT TO USE YOUR HANDS WHEN YOU TALK.
Both the sentences get completed with full stops. On the right hand side, between the centre and the bottom of the page, we find the text with a graphic appearance of a box that persuasively justifies the purchase. It is a running text with a smaller font. Though it is small, it is in a reader friendly (Century Gothic) font, which attracts the reader-attention, in spite of its textual density.

*Because when it’s a Citizen, you are acquiring a*
*timepiece born of 75 years of watchmaking expertise.*

*Of revolutionary technologies and unmatched quality.*

*A watch crafted by the world’s No1 watchmaker,*

*for people in over a hundred countries worldwide.*

*Now, can you really afford not to have one?*

A little below this, we find the red logo and appended to it the brand name C**ITIZEN** in capitals in a bigger font which is different from the font used in the two sentences on top of the page i.e.

*CITIZEN’S NEW INTERNATIONAL RANGE. NOW YOU’LL WANT TO USE YOUR HANDS WHEN YOU TALK.* Further it is also broader when compared to the rest of the text especially the one that comes immediately after it, that is,

*How the world tells time*

Looking at it closely, it is clearly visible that this text is in a condensed font which is a little smaller but also much bigger than the running text above. The last chunk of text is on the left hand side bottom of the page that tells the price range of the product and the place where it may be bought from.

*Rs. 1500 onwards. Available in select cities.*

Again it is in small size italics and stands out in spite of its smallness when compared to the rest of the verbal text because of italics.

**5.1.4. Analysis of the Interplay of the Visual and the Verbal**

The advertisement is not very colourful. Apparently, it seems to be a very simple advertisement that has a young woman in black dress, wearing black footwear, sitting on the edge of a chair. Next to the woman there are three different watches. But it may be said that the advertisement functions behind the pretence of simplicity. The advertisement highlights golden and silver coloured Citizen Watches as everything else merges with the white background, including the woman model dressed in a long black dress. The shiny metals in
gold and silver and the black leather strap (against the white backdrop) emerge powerfully into the foreground from a white background creating a dramatic sense of aesthetic depth.
The white backdrop, in the advertisement, has a shrouding quality and it shrouds almost everything except the watches. The watches therefore stand ‘unshrouded’ against the white. The image of the woman too is a little hazy. There is nothing very definitive or distinct about her face. But she appears to represent modern, educated, moneyed woman soaked in the latest trends for which she is perhaps ready to pay any price. Her expensive looking black dress, styled hair, fashionable high heeled footwear all indicate that she belongs to the upper class for whom price of an item is perhaps a non-question.

It appears that the woman in the advertisement has no identity apart from the one that she represents all those women who want to buy any kind of fashion accessories. The product being advertised i.e. a quartz watch from ‘citizen’ is also a fashion accessory for such fashion conscious people, though a watch is more of a functional necessity for others. The advertisement interpellates women who want an expensive accessory added to their trove or those men who may want to buy a gift for women. It is targeted at ‘select’ people who belong to a class ready to spend more than Rs 1500 on a watch which is being packaged as a fashion accessory rather than for functional purpose. It is also targeted at those women who may not belong to upper class but secretly aspire for it and indulge in impulse buying to climb up a few steps of the ladder. The verbal text clearly indicates this as the starting price of the watch i.e. ‘Rs 1500 onwards’ which can be considered quite expensive, and its availability in select cities only makes it exclusive. The advertisement hails such people also who want to join the exclusive bandwagon and are ready to raise their spending limit for buying a branded watch. The pictures of such exclusive watches enhance their desire to possess. In fact there seems to be a deliberate inconsistency in the price quoted in the advertisement (Rs. 1500 onwards) and the watches shown. The price quoted is the lowest but the watches shown are apparently from a higher range. The presentation of products, their positioning, and a clever quote of the lowest price generally ensures a positive view from the consumer. It also ensures a visit to the outlet once the reader feels interpellated. The visit to the store may further force the consumer to raise her limit by a few hundreds and thereby she may end up spending double the amount she might have initially wanted to spend. The advertisement through the visuals also ensures that the product keeps lingering in her mind and may tempt her to buy the product. It may be said that once a consumer responds to advertisement positively, s/he remains interpellated by the advertisement for quite a while.
The body language of the model is equally important. She maintains an eye contact with the reader. Such body language together with direct question in the verbal text enhances the effect and may leave a lasting impact on the mind of the reader. Her body language also displays her confidence in herself. It is to demonstrate that her clothes and the expensive watch that she supports give her that confidence. Her black evening gown, high heeled sandals and well painted toes indicate that she might be planning an evening out and is suitably dressed for the occasion. She is sitting on the edge of a chair in an un-relaxed manner as if she is ready and waiting for someone to pick her up for the outing. Perhaps she is ready and waiting for her partner which also suggests she has become punctual after the acquisition of the watch. She has a smile on her face which perhaps reveals her joy of acquiring the product. The watch on her wrist gets more accentuated as she is wearing a sleeveless dress and no other accessory that may distract the reader away from the watch.

The advertisement shows three watches which imply availability of a variety of watches. All those people living in select cities, who are willing to spend more than Rs. 1500 have an immense variety to choose from, in terms of price and the look of the dial and also the colour of the strap. Additionally, the three watches that are positioned in close proximity with the model bring out a contrast between the definite outline of the watches and the hazy but stylish figure of the model, which emphasises the importance of the watches over the woman model. It is a two dimensional picture and the juxtaposition of the real watches with the unreal model clearly foregrounds the watches compelling the readers to look at the watches first and then the woman. Additionally, the angle at which the woman is sitting makes the bare arm with a wristwatch more foregrounded than her body. The bare arm with a watch on the wrist has been shown in conjunction with the verbal text that states ‘now you’ll want to use your hands when you talk’. The readers, women in particular, are thus persuaded to buy the product and are conned into believing that they are buying a stylish product that they would like to show off. Accessorizing what one wears has become a trend as it lends style to the person. The advertisers want the readers to believe that Citizen Watches will enhance the style of the consumer and also add to their accessories.

The model’s endearing smile and confidence suggest that women will exude positivity and confidence on acquisition of a watch. Though the advertisement has a good amount of verbal text, it does not overtly use hard sell strategies. The advertisers perhaps want the advertisement to have a subliminal impact on the consumer through the visuals.

The language of the most informative bit used in the advertisement is in a very small font and does not attract immediate attention of the reader as it is pitted against the capitals
and bigger font and picture of the beautiful watches. However, it is still positioned significantly close to the watches so that the reader may not miss seeing/reading the verbal text due to its small font. It may be said that through the visuals, the advertisement uses a soft sell strategy to sell the product against the voracious strategies used generally by advertisements. The advertisement in this way very softly, advocates empowerment of women through consumption of the product.

Coming to the verbal message, the reader is immediately forced to register that ‘citizen’ is an international and a preferred brand all over the world. The use of the phrase ‘CITIZEN’S NEW INTERNATIONAL RANGE’ in capitals and its proximity with the phrase ‘NOW YOU’LL WANT TO USE YOUR HANDS WHEN YOU TALK’ again in capitals, depicts them as one chunk. The speech act used here is that of announcement. The advertisement gives the impression that ad people are making an announcement about their new international range of watches in India as perhaps they were previously unavailable. Through the verbal ‘only in select cities’ an implicature takes place to mean that it is a premium brand, which when used will help women flaunt their style and class. It implies that the product is only for a few select individuals and those who acquire it are people of higher class. Like all advertisements, this advertisement also promises to transform the reader on the condition of consumption. The use of the words like ‘now’ suggests that the company has launched a new product, which in the context works on the assumption that the purchase has been made. At this juncture, the advertisement becomes a speech act of promise. The verbal message promises a transformation of the body language of women on acquisition of this product to the extent that ‘now you’ll [they will] want to use your [their] hands when you [they] talk.’ The woman would not be able to resist flaunting the watch and would like to use more hand gestures than is normal so that people notice her new acquisition which adds to her charisma and style.

The use of capitals, on one hand, suggests the brand’s superiority and, on the other, seems like a strategic move to attract the attention of the readers. Such strategies without overtly telling people to buy the product suggest or invite readers softly to buy the product and be a part of the élite class. It also seems like an argument with an advice that making a purchase would ensure the buyer a place in the ‘us’ group (élite class) or else would be a part of the ‘them’ group (a mere commoner). Such language has a strong impact on people’s mental makeup and is used to influence the mental constructs as desired by the ad men – for instance in terms of a strong polarization between ‘us’ and ‘them’.
Though the advertisement does not say anything about what is special about getting noticed, it does emphasise the point that it is good for people to get noticed when they use their hands to talk. In the process the citizen watch will also get noticed and appreciated by people. This will immediately move women to the élitist circle and bestow them with more style. The advertisement draws on the knowledge of the world and context to make meanings of what they see and read. It draws on what is common sense in the context in which women are stereotypically placed by the society. The advertisement in reality does not do anything to elevate the status of women. It works towards maintaining the existing cultural constructs wherein women need approval of other people and for that they need to make efforts. However, this agenda is veiled under the garb of ‘feel good’ factor that the advertisement seemingly promotes. With the soft sell selling strategy it suggests more through visuals though in conjunction with the verbal that ‘Citizen’ watch is ‘a must have entity’. The verbal in the advertisement suggests that acquiring the watch will let them feel good. The consumption, therefore, is to be done for the ‘feel good’ factor that the woman will experience when she uses her hands and will get noticed. Nevertheless, it is important to ponder over what exactly is ‘feel-good factor’. Who defines the feel-good factor? The answer to it reveals hegemony as advertisers’ voice suggests consumption to make people feel good. These words may not be there in the advertisement literally but the interpretation can be perceived. In doing so, the advertisers ‘manufacture consent’ of women to buy this expensive product and at the same time work towards sustaining the existing power relations by creating certain illusions in the minds of women that they will be noticed and that women should make efforts in this direction and do things that will make her look good. The fanning of the desire, in women, to be noticed reiterates the prevalent patriarchal stereotypes and does not help to elevate the position of women in society. Such veiled agendas are therefore achieved by suggesting certain commonsensical things to people as in this advertisement that they will be noticed by people and that being noticed is important for them. It will make them more than inclined to consider the watch as one of the choices. Such hegemonies are often at work in the language of advertisements as the advertisers do not want to take risks by trying to change the world. It helps them if women feel tempted to buy things which will help them in preserving commonsensical socio-cultural constructs and slowly build their consent in favour of consumption.

The next chunk of verbal text is again very significant in the process of manufacturing consent of women. It appeals to their aesthetics and desire for possessing qualitative and unique objects. In this chunk, the use of words such as acquiring, crafted, expertise,
revolutionary technologies, unmatched quality, continue the hegemonic process initiated by the first two phrases (as mentioned above). Moreover, the phrases ‘born of 75 years of watch making expertise’, gives it a strong base of quality. It also emphasises the point that watchmaking is a process similar to that of the birth of a baby. The word ‘born’ creates a schema of child birth in the minds of women and this schema appeals to their softer self and they become more vulnerable to the hegemonic attack of advertisers. The schema prepares women for the next course wherein the advertisement highlights the ‘unmatched quality’ of the watch using a variety of stylistic features that foreground the watch and emphasise its quality. The word ‘watch’ is repeated 3 times, ‘timepiece’ once and the brand name ‘citizen’ once. This repetition does not let the reader forget the product ‘citizen’ even for a short while. The repetition of the structure, adjective + noun, one after the other makes the reader take notice of the features of the watch and therefore works towards highlighting the quality of the watch:

Watchmaking expertise
Revolutionary technologies
Unmatched quality

In this context, ‘expertise’, ‘technology’ and ‘quality’ become synonymous with the citizen watch.

The choice of lexis again is another point that needs to be emphasised. The use of formal word ‘acquiring’ in place of ‘buying’; ‘crafted’ in place of ‘made’ and the use of the expression ‘Born of 75 years watchmaking expertise’ rather than watchmaking experience all converge to highlight that citizen is a well-known brand for its quality. The implication here is that it is not just a watch but an exquisite ‘timepiece’ which is popular in over a hundred countries worldwide. The use of word ‘crafted’ instead of ‘made’ or ‘manufactured’ also elevates the product to the status of being a work of art rather than a simple watch that tells time. The last sentence in this chunk is a rhetorical interrogative – ‘Now can you really afford not to have one?’. It is a very intelligent and is very well crafted sentence. The word ‘afford’ here is used metaphorically to tickle the prospective buyer who gets tempted to buy the product but thinks of affordability in terms of its cost. In this context, the word ‘afford’ rejects this internal dialogue in his mind about affordability and prompts the reader to be proactive and take action. This is a direct suggestion made to the reader to go in for the purchase, by the advertisers, after establishing the quality of the product, world wide appeal, craftsmanship and aesthetics of the product. It is also a rhetorical question i.e. a question
asked not to seek information but for a special effect that pushes the reader into a contemplating position.

The last verbal chunk in the advertisement is the word ‘CITIZEN’ in bold capitals along with the red logo that signifies its brand as it establishes a link between citizen watches and ‘the way the world tells time’. An overview of the advertisement reveals that it has a class oriented view focusing on people with a sense of style, elegance and global aspirations. It is meant for people who are not confined to national boundaries but those who keep themselves in sync with international trends. The holistic picture that emerges from the analysis of the visual and the verbal is that the purchase of the watch will bring more style to the buyer’s life which will make the person more confident to use his/her hands while talking. This is so since by making the purchase they will share the same platform as others who are proud owners of ‘citizen’.

The advertisers would like to inform the readers about all positive features of the watch and also about all the direct and indirect advantages of owning one. The advertisement also succeeds in informing the reader that the watch is not only of international fame but also carries quality that makes it stand out. As discussed, it uses subliminal strategies of showing the visual of three beautiful watches along with the verbal text that explains the benefits of buying the watch. People who own one are part of the ingroup and those who do not have a citizen watch are therefore not part of the elitist ingroup and therefore are ‘others’ or belong to the outgroup i.e. people who are not among the select few who possess a ‘citizen’ ‘born of 75 years of watch making expertise’ which is how ‘world likes to tell time’ cease to be the citizens of the world.

This verbal together with the visual of a woman in a figure hugging dress, her well painted toes and her high heeled sandals makes the advertisement a piece persuasive discourse. But it will do little to change the stereotypical attitudes of society. As can be observed the advertisement shows a woman waiting to impress her partner (who would obviously be a man in a socially acceptable context) with her best dress, foot and watch forward. The advertisement promotes a plush modern lifestyle through the images of the advertisement which again is ideological. The modern lifestyle, according to Fairclough, (Language and Power 170) is an ideological construct, which he says, “is both used as a vehicle for the generation of the product image, and produced and reproduced in its own right in the process. The frame packages together social subjects in particular sorts of relationship, activities, setting, values, and so on, in a powerful prescription for how one should live…”
5.1.5. Investigating Transitivity in the Advertisement

If we look at the transitivity patterns of the verbs used in the verbal text, arrive at the following analysis:

<table>
<thead>
<tr>
<th>[Here]</th>
<th>[is]</th>
<th>Citizen’s New International Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>[Ellipsis]</td>
<td>[Ellipsis]</td>
<td></td>
</tr>
<tr>
<td><strong>Identified</strong></td>
<td><strong>Process: Relational</strong></td>
<td><strong>Identifier</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Now</strong></th>
<th>You [‘ll]</th>
<th>Want</th>
<th>to use your hands</th>
<th>when you talk</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Circumstance</strong></td>
<td><strong>Senser [Process: Mental]</strong></td>
<td><strong>Mental</strong></td>
<td><strong>Phenomenon</strong></td>
<td><strong>Circumstance</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Because when it’s a Citizen</th>
<th>you</th>
<th>are acquiring a timepiece</th>
<th>born of 75 years of watchmaking expertise</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Circumstance</strong></td>
<td><strong>Actor</strong></td>
<td><strong>Process: Material</strong></td>
<td><strong>Goal</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>[It]</th>
<th>[is]</th>
<th>Of revolutionary technologies and unmatched quality.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ellipsis</strong></td>
<td><strong>Ellipsis</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Carrier</strong></td>
<td><strong>Process: Relational</strong></td>
<td><strong>Attribute</strong></td>
</tr>
</tbody>
</table>

| A watch crafted by the world’s No1 watchmakers for people in over a hundred countries worldwide. |
|---|---|---|---|
| **Goal** | **Process: Material** | **Actor** | **Beneficiary** |

<table>
<thead>
<tr>
<th>[This]</th>
<th>[is]</th>
<th>How the world tells time.</th>
</tr>
</thead>
<tbody>
<tr>
<td>[Ellipsis]</td>
<td><strong>Ellipsis</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Identified Carrier</strong></td>
<td><strong>Process: Relational</strong></td>
<td><strong>Attribute: Identifier</strong></td>
</tr>
</tbody>
</table>
Now can you really afford not to have one?

<table>
<thead>
<tr>
<th>Circumstance</th>
<th>Process: Mental</th>
<th>Senser</th>
<th>Circumstance</th>
<th>Process: Mental</th>
<th>Phenomenon</th>
</tr>
</thead>
</table>

[It] [is] Available in select cities

Ellipsis [Ellipsis]

**Carrier** Process: Relational **Attribute**: Circumstantial

[It ] [is available] [for] Rs 1500 onwards

Ellipsis Ellipsis [Ellipsis]

**Carrier: Identified** Process: Relational **Attribute**: Identifier

To analyse verbal processes given in the tables above, the following can be observed

1. **Relational Process**: 5 examples – be- verb is (4 times but absent (ellipsis) is available (ellipsis) once – the product – attributive (describing the product)

2. **Material Process**: 2 examples – are acquiring (prospective consumer – -ing form showing process); and – crafted (company – -ed form showing work completed)

3. **Mental Process**: 2 examples – will want (prospective consumer – showing definite desire for the product in future), and ‘can afford’ – (prospective consumer – modal showing ability/possibility of consumer)

The analysis of the verbs used in the advertisements clearly indicates that most of the verbs are relational and have been used only for the product. In fact they have been used to describe the positive points of the product. There are two verbs which are mental and both of them have been used for the prospective consumer. It is the consumer who is affected mentally after her/his exposure to the advertisement. The consumer is supposed to start contemplating about the purchase. Further, two verbs are material in character. One is used for the company that has done its work in the most exquisite manner. They have crafted the best watch as they have 75 years of expertise. The other one is again used for the prospective consumer who is going to ‘acquire’ the best product if s/he takes action.
The transitivity analysis shows that the product is most important which is why the advertisement describes the attributes of the product most of the time. For the introduction of the product, a relational be-verb, though elliptical, can be traced. The advertisement uses relational clause to highlight the international ‘attribute’ of the product. The second process ‘want’ is mental as the state of wanting something is mental in nature. The proximity of these two clauses shows an analysis of the verbs (1&2) used to demonstrate that this international brand which also connotes quality, kindles a desire in the readers’ mind to own the product. After the desire has been kindled, the advertisement gives more information in the next chunk of verbal text.

The next verb ‘crafted’ (3) is material; the citizen company (actor) is ‘world’s number one watchmakers’ and the ‘citizen’ watch (goal) is crafted by the actor. The next clause again, has a material verb ‘are acquiring’ (4) which is used to highlight the fact that it is not just another act of impulse buying but a process wherein one acquires a priced product. In this clause, the audience is addressed directly with the result that every reader becomes an addressee. Here, the actor ‘you’ is the reader and the ‘watch’ is the goal that the addressee needs to acquire.

The next verb clause (5) once again is relational [with ellipses of ‘It’ (carrier) and ‘is’ the be-verb] that focuses on the attributes (revolutionary technologies and unmatched quality) and functions to convince the actor to act i.e. to buy the product because of its attributes. The next clause begins with ‘now (circumstance) which clearly implies that the positive qualities of the watch have been established and then challenges the reader with a teaser about whether under such ‘circumstances’, the reader can really ‘afford’ (6) to miss out on such a product. The verb phrase (6) used for the interrogative clause is ‘can + afford’. The process associated with it is mental. In this clause the actor ‘you’ becomes the senser and is addressed directly with a rhetorical question. The use of this verb is deliberate as if to counter the mental dialogue going on in the mind of the reader whether s/he can afford such an expensive watch. With this rhetorical question, the argument tilts in favour of the purchase.

The mental verb process has been used twice so as to establish the role of mental faculties that begin to desire the product as they are exposed to the benefits of the product, for example, how the purchase will bring a change in their social behaviour. The change in social behaviour would be the result of confidence gained after the purchase. The second time the mental process has been used as a challenge to the prospective buyer as it poses a direct question on whether s/he can really afford not to have such a prized product that is used worldwide to tell time. The transitivity analysis of the verbs used clearly indicates that both
the ‘actor’ and the ‘goal’ boast of unmatched expertise and quality. The ‘carrier’ in the relational process i.e. the watch has unmatched ‘attributes’ which makes the watch superior to most watches, and the one who ‘possesses’ it becomes superior to others who do not have one. The advertising discourse thrives in maintaining class differences and gender differences and this advertisement also sticks to its agenda of selling by using the existing patriarchal system to its advantage.

5.2. Advertisement 2
Ciba Vision Contact Lenses
Year: March 2004
Magazine: Femina
5.2.1. Description

This advertisement promotes ‘Freshlook’ coloured contact lenses. It is an advertisement wherein fresh content has been given a clichéd treatment. Its content is fresh because the product being promoted, through the advertisement, is CibaVision contact lenses. It is being promoted not for medical purposes but as a fashion accessory. The ‘Freshlook’ advertisement uses a good amount of the verbal and the visual which makes it both text as well as visual heavy.

5.2.2. The Visual

The visual in the advertisement is quite provoking and catches the immediate attention of the reader. The visual has a beautiful, charming woman with attractive and mischievous eyes and a rosy complexion wearing amethyst coloured contact lenses. The woman who occupies the centre space in the advertisement succeeds in making an eye contact with the readers. She is looking straight into the eyes of the readers and arrests their attention with inviting looks, which further get enhanced with her amethyst eyes matching her clothes. Her eyes look quite dreamy and enigmatic.

To add to the visual there are two men shown getting very close to the woman’s face and looking at her. The woman has a pink rose, a symbol of love, in her hand which is visually juxtaposed with her lips. Her complexion and the lips match with the colour of the rose. Her dress also goes well with her face and the colour of contact lenses and the eye shadow. There is a row of seven images of eyes, each wearing a different coloured lens just
below the image of the woman and the men. Though it appears that there are seven different eyes, in reality, it is the same eye wearing seven different shades of lens. It is indicative of the variety available in ‘FreshLook’ disposable colour and clear contact lenses.

On the right hand corner of the advertisement, the name of the company can be seen i.e. ‘CIBA Vision’ ‘CIBA’ in capital letters and ‘vision’ in the lower case. It is followed by the name of the company ‘A Novartis Company’ in a very small font size. However, the small font size does not make it insignificant. On the right hand side we see the name of the brand ‘FreshLook’ in italics but in a bigger and white bold font which is covered by a thick curve that resembles an eyebrow, thus giving an impression of an eye. Just under that is the text ‘DISPOSABLE COLOR AND CLEAR CONTACTS’ in capitals but in a smaller font. The capitals make each letter a separate entity and therefore the dispersed letters give an impression of eyelashes to complete the look. On the left hand side bottom, we see the text ‘BROUGHT TO YOU IN INDIA BY’ followed by the logo of the firm called ‘Crystal Vision’ which has the green outline in the shape of an eye with a colourful pupil. The name of the firm in stylized italic fonts ‘Crystal Vision’ is written below the logo. Again in the centre of the page, we read the information about where the product is available. The text ‘AVAILABLE WITH ALL LEADING EYE-CARE PRACTIONERS’ is in capital italic font and in yellow colour which makes the text more prominent.

5.2.3. The Verbal

The advertisement is very significant from the textual point of view. The first thing that one may read is

‘Your date didn’t notice your new Amethyst eyes. You still have six other choices.’

At the centre bottom of the page in a small print can be seen the following verbal text.

JUST FOR TONIGHT discover a whole new you. One color at a time. With Fresh Look colored lenses, choose from a wide range of natural looking options to create endless possibilities. For light and dark eyes. Whether you wear prescription lenses or not. Just visit your eyecare practitioner to know more.

5.2.4. Analysis of the Interplay of the Visual and the Verbal

An analysis of the interplay between the verbal and the visual suggests that the advertisement also exploits the man-woman equation. This advertisement again gives a
cliché treatment to its texts, which results in commodification of women which becomes quite apparent. The female model occupies the central space in the advertisement with her eyes interacting with the reader. The visual also depicts two men getting very close to the woman who are only partially visible. In spite of the fact, that the woman appears to be most important in the advertisement, the analysis of the convergence of the visual and the verbal texts in this advertisement suggests that she is being commodified.

The woman model is invited to wear contact lenses so that her date notices her and her eyes. It may also be interpreted that women in general are being interpellated and invited to wear coloured contact lenses to attract attention of men. It is important to note that according to this advertisement, it is natural for women to make efforts to attract the attention of men and therefore they should present themselves as beautiful women, since their “desirability and lovability are contingent upon physical perfection” (Kilbourne, Reflections on Language 488). In order to promote a product that is used for medical reasons, the advertisement promises to accentuate the beauty of the woman’s eyes if the product is used. It is also promised that the use of the product will increase the possibility of men noticing her and will feel compelled to respond positively to her efforts.

The advertisement apparently has a seduction theme. This theme is enhanced by the direct gaze of the woman at the readers while the men are cuddling up to her without really looking at her. It has been done perhaps to reiterate the verbal that men do not notice such details as colour of the eyes and their concentration is more physical. Therefore, women need to make more efforts to make men notice them.

The rose juxtaposed with the lips of the woman is a metaphor that suggests that the woman has the qualities associated with the rose – love, softness, its lovely colour and its fragrance. She appears to be softly touching her lips with the soft pink rose and looking softly at the readers which may well indicate an expression of her desire to be loved. The seven images of eye wearing different shades of lenses as shown in the advertisement also suggest that women can have a different look for all the seven days of the week and they will not have to repeat the same colour during the week. The advertisement seems to encourage women to use contact lenses not only for better vision but also for cosmetic purposes in order to look beautiful and get noticed by their ‘dates’ after changing the colour of their eyes. It would make them look different each day and they will succeed in catching the attention of men every day.

The advertisement, therefore, targets the stereotypical beliefs of people and of women too about their weakness for a new look every day and not repeating her attire very often. The
change of colour of contact lenses gets equated with the routine of changing into different
clothes every day. This makes the process of changing contact lenses as a routine affair not
requiring much effort. The different colours available are also mentioned and have been
cleverly positioned under each eye shown in the advertisement. The overall non-verbal
message that the advertisement conveys is that of seduction. With her ‘come hither looks’ for
the two men around her, the woman model succeeds in sending similar signals to the readers
also. In a way, the seduction becomes two-pronged. In the first instance, she is shown as a
beautiful woman sexually close to two men at the same time. This apparently seduces the
women readers also into thinking that they will have power over not just their ‘dates’ but
other men also on consumption of the product. Therefore, the theme of seduction presented in
the visual with two men fawning over a pretty woman works very well for the company
wherein it tries to seduce readers into buying the product

To describe the advertisement in graphic terms it may be observed that ‘CIBA’ is
written in capitals, which has been done to imply that ‘CIBA’ is the name to be remembered
when the question pertains to ‘vision’. The combination of capitals and small letters written
in white against the blue makes it very prominent in the advertisement. On the left hand side
top corner, we can see the name ‘the Novartis Company’, which is based in Switzerland and
endorses ‘Freshlook’ as a product with their trademark. The name ‘Novartis’ is used to
influence the readers into thinking positively about the product as it is a well-known Swiss
company and needs no introduction and endorsement by the company speaks of quality of the
product. ‘A Novartis Company’ with its Swiss link promises quality and assures the
consumers-to-be about the trustworthiness of the product.

The tagline of the advertisement seems to be etched on to the visual.

‘Your date didn’t notice your new Amethyst eyes. You still have six other
choices.’

This type of presentation manages to give the visual new dimensions as the text gets etched
on the readers’ mind too. The contrast in the size and the place where it is positioned makes it
more visible than it would have been if it were written in the same font size at any other place
in the advertisement. The phrases ‘just for tonight’ and ‘discover a whole new you’ are also
suggestive of the idea that by wearing one of these lenses will give the consumer – a woman
a whole new identity.

Looking at the structure of the verbal text, it is seen that it is a combination of two
declarative sentences. The first sentence states that ‘Your date didn’t notice your new
amethyst eyes.’ The advertisers make a direct contact with the woman readers with the use of
the pronoun ‘your’ repeated twice in the sentence. It is an implicit suggestion that it should be a matter of concern for women and they should remedy the situation by looking at more options. There is also a metaphor in the sentence, ‘your new Amethyst eyes’. The metaphor here suggests that by using the contact lenses one can get a new pair of eyes each day depending on the colours chosen. However, the language used suggests that the advertisement is trying to spark a desire of looking different and beautiful in women. The presence of the two men in the visual reinforces the fact that the desire to look beautiful stems from the desire to please men. It seems to be an extension of getting a plastic surgery done to look beautiful and changing one’s real looks to look nice. The implicature of relevance is at work here with the meaning that women must present themselves as beautiful for men to notice that women should keep changing the way they look. It also promotes the idea of altering one’s body parts i.e. eyes [here], nose, lips, breasts, etc. to look beautiful. It can be surely seen as an instance of objectification of women. Though there is a period at the end of the sentence, it can still function as a question if it is read in the rising tone and be considered as a question to the reader. The sentence includes the reader and makes it a problem for the reader. The second sentence, ‘You still have six other choices’ is a declarative sentence stating choices for women and a solution to the problem posed in the first sentence. There is no punctuation mark after ‘choices’, suggesting continuity. The sentence, therefore, continues to state the choices – ‘blue’, ‘grey’, ‘brown’, ‘amethyst’, ‘turquoise’, ‘honey’, ‘green’. The use of the word ‘still’ implies that there is only one solution that women have i.e. to change the colour of the eyes for which women have six more options to choose from. It is quite evident that the advertisers normally appeal to the physicality in women rather than their intellect. The advertisement aims at promoting sale by maintaining the social stereotypes that have their base in the beauty myth. Using the soft sell technique of advertising, the advertisers imply that women should become consumers of their products such as contact lenses even if they do not require them and should make efforts towards making men notice them; and if they do not, it can be remedied by a purchase after purchase in a different colour.

Another dimension to the advertisement is that two sentences can be read as a problem and a solution respectively. Not being noticed by the date has been projected as a major problem for women. As mentioned earlier, the first sentence functions as a question and suggests that their problem of not being noticed by the ‘date’ is solved by the advertiser as they have many more colours in ‘Freshlook’ contact lenses. Since these are disposable
contacts, they would be inexpensive and affordable. Following the Michael Hoey’s problem solution model, we can analyse it as:

1. A woman used amethyst colour contact lenses and wanted to be noticed by people (situation).
2. She was not noticed (problem).
3. She has more colours to choose from the variety offered by CibaVision (solution).
4. She uses the products; she gets noticed by more than one man (positive result).

Looking at the fine print, it is suggested that everyone can use these contacts whether they have been prescribed by a doctor or not. Here the use of the phrase ‘prescription lenses’ is important. The phrase is a case of nominalization used to conceal the agent who prescribes the lenses. This obscuring of the agent has been done to emphasise that these lenses can be worn by everyone. A doctor generally tells people to wear glasses rather than lenses. By obscuring the agency in this sentence, the advertisers do not let the readers think that prescription lenses are a cosmetic substitute to glasses for people who do not like to cover their eyes/face with glasses. This gets reinforced in the next sentence wherein the word ‘eye care practitioner’ has been used instead of the word doctor.

The next sentence, ‘Just visit your eye care practitioner to know more’ is apparently a caution against its use. But the caution is concealed very subtly in the language with the use of the phrase ‘to know more’ about the product. The advertisers dissociate themselves from responsibility of any complication arising as a result of using the contact lenses. While making a case for the lenses as fashion accessories, throughout the advertisement, the advertisers also try and suggest that using the product will not be problematic. There is a mention of ‘eye-care practitioners’ twice in the advertisement which may have been done to endorse the product as harmless. In the same way, the information about the availability of the product at ‘all leading eye-care practitioners’ establishes its use and also to ascertain that the product is not harmful as they can be bought from ‘all leading eye-care practitioners’.

The use of the phrase, ‘all leading eye-care practitioners’ instead of ‘doctors’ also appears to be deliberate and strategic. The use of the word ‘doctor’ would have limited its consumption to those who need to wear lenses. Instead ‘eye-care practitioners’ helps to make the product common as also giving it a cosmetic tint. The use of coloured lenses ‘tonight’ can ‘create endless possibilities’ again has sexual undertones that anything is possible that ‘night’ if the woman wears her coloured contact lenses. It is suggested that the use of lenses can help the
consumer in discovering ‘a whole new you’ ‘just for tonight’. This interpretation is discussed more extensively under the transitivity analysis.

Looking into the ideological concerns of the advertisement, the hegemonic agenda of the advertisement to sell the product without coercion is quite visible. It works on making the woman want to consume because she wants attention of men though without realising that in this, she is willingly giving power to the person she wants appreciation from. Apparently, one woman surrounded by two men seems to be in control of the situation. She is shown to have a power over these men as she can reject one of the two or even both. But at the same time, an invitation to choose from a variety of colours available (seven in all) and by giving contact lenses a status of a fashion accessory very well reveals the concealed agenda. The suppositions so outlined can be that women should seek to draw attention of their men and for this they should keep experimenting with their looks so that their ‘dates’ (men) should ‘notice’ them. As mentioned earlier, when a woman attempts to draw attention of a man towards her, she unwittingly gives him a power over her. It immediately creates a subject position for the woman in picture and through that it places women, in general, inferior to men as women are encouraged to transform themselves in various ways to please men. As we can see here, advertising discourse too, like other discourses, is ideologically motivated and is exploited to the advantage of the more powerful and to the detriment of the less powerful.

In the advertisement, patriarchal ideology is at work as the women readers are being hypnotized into a stereotypical thinking that men are their ultimate goals in life. To achieve this goal women have to catch their attention through whatever means. The consumption of the product becomes means to the goal. However, such a situation also promotes the pigeonhole casting of women in a stereotypical role of a beautiful ‘apsara’ ready to do anything to get the attention of a man and therefore putting herself in a subservient position when compared to a man. This is quite obvious if cause and effect analysis of the advertisement is done. There is a strong cause and effect relationship that suggests the following.

Use product > look beautiful
look beautiful> you date will notice you
you date will notice you > you will have power over him
you will have power over him> you will get him

Therefore the ultimate cause effect relationship is Use Product> You will get him. Getting ‘him’ in this becomes the aim and ‘using the product’ becomes the means.
This, in conjunction with the advertisement directly talking to the readers by the use of second person pronoun ‘you’ makes the message in the advertisement convincing. Use of ‘you’ succeeds in its attempt to address and hold the attention of the readers.

5.2.5. Investigating Transitivity in the Advertisement

Investigating the transitivity of the verbs used in the verbal texts also supports the analysis given above. The tables below analyse the verbal text in the advertisement.

<table>
<thead>
<tr>
<th>Your date</th>
<th>didn’t notice</th>
<th>your new amethyst eyes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Senser</td>
<td>Process: mental</td>
<td>Phenomenon</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>You</th>
<th>still</th>
<th>have six other choices</th>
</tr>
</thead>
<tbody>
<tr>
<td>Possessor</td>
<td>Process: Relational</td>
<td>Possessed</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Just for tonight</th>
<th>[You] Ellipsis</th>
<th>discover</th>
<th>a whole new you</th>
</tr>
</thead>
<tbody>
<tr>
<td>Circumstance: Temporal</td>
<td>Senser</td>
<td>Process: Mental</td>
<td>Phenomenon</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>[You]Ellipsis</th>
<th>[use] Ellipsis</th>
<th>one color</th>
<th>at a time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Actor</td>
<td>Process: Material</td>
<td>Range</td>
<td>Circumstance: Temporal</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>With FreshLook colored lenses</th>
<th>[You] Ellipsis</th>
<th>Choose</th>
<th>From a wide range of natural looking options</th>
<th>to create endless possibilities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Actor</td>
<td>Process: Material</td>
<td>Range</td>
<td>Circumstance: Purpose</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>[They] Ellipsis</th>
<th>[are] Ellipsis</th>
<th>for light and dark eyes.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Identifying</td>
<td>Process: Relational</td>
<td>Circumstance: Purpose</td>
</tr>
</tbody>
</table>
Whether you wear prescription lenses or not.

<table>
<thead>
<tr>
<th>Actor</th>
<th>Process: Material</th>
<th>Range</th>
<th>Circumstance: Purpose</th>
</tr>
</thead>
<tbody>
<tr>
<td>[You]</td>
<td>Just visit</td>
<td>your eyecare practitioner</td>
<td>To know more</td>
</tr>
</tbody>
</table>

The transitivity analysis echoes the foregoing analysis. To analyse the tables above the following can be observed:

- **Relational Process**: Two examples—verb **have** (once) and be-verb are (ellipsis) for dark and light eyes – the product—identifying (describing the product)
- **Material Process**: Three examples – use (ellipsis) visit and choose (all for prospective consumer)
- **Mental Process**: Two examples – discover (prospective consumer on condition of consumption), didn’t notice – (prospective consumer)

The opening clause presupposes that the woman in the picture has tried to get attention of her date using amethyst colour eye lenses and has failed to get noticed. The visual in complete concordance with the verbal shows that the men are not looking into her eyes but are still very close to her gazing at her more sensual body parts: her lips. The verbal text says: *Your date* (the senser) *did not notice* (mental process) *your new amethyst eyes* (the phenomenon: change in the personality of the woman). This is projected as a problem. The next clause in the advertisement is the solution to the problem – you still have six other choices (existent). If the functional aspect of the clause is analysed, it gives the meaning that it is not a cause to worry as there are six more choices for the readers to select from. It makes the readers very positive and suggests that there is a ‘**wide range of options**’ that may help the consumer ‘**to create endless possibilities**’. The phrase ‘**to create endless possibilities**’ falls under circumstance of ‘purpose’. The implicature in the purpose of creating endless possibilities is quite apparent. The ambiguity with the use of words ‘endless’ helps to wonder and imagine things that readers would like in their list of possibilities. Further, the idea of creating endless possibilities in conjunction with ‘**just for tonight**’ again creates ‘endless’ ideas in the readers’ minds. Herein, it may be pointed out that the presence of two men in the visual indicates that advertisers try to think in a particular way and try to get a hold over the readers’ thoughts and actions with an aim to convert the readers into potential consumers. In this advertisement, the
material verbal process wherein action is involved is given to the reader three times. In all the three instances, ‘use’, ‘choose’ and ‘visit’, however, the advertisers want the readers to perform action of ‘using’ after ‘choosing’ (buying – which is their aim) and ‘visiting the eyecare practitioner’ (to know more and to buy because these lenses are available at the leading eyecare practitioners). The material-verbs which have been used for the reader are therefore used to convert them into consumers.

The advertisement targets young people and indirectly tries to alter their mental makeup making a few ideas such as dating, getting ready for the date, using make up, as strategies to catch attention; within that using coloured contact lenses for the date to be a natural phenomenon that does not get questioned and therefore the likelihood of consumption of something based in a situation that seems natural or normal becomes more.

5.3. Advertisement 3
Brand: Maybelline
Product: Express Finish Nail Enamel
Year: 2003
Magazine: Cosmopolitan

5.3.1. Description

Maybelline is a leading cosmetics brand name from New York. It includes a range of products such as nail enamels, lipsticks, lip colours, eye and other make up products. The advertisement under study endorses Express Finish nail enamel. It is mainly targeted at women. The advertisement has very effective visuals and equally effective supporting text.

5.3.2. The Visual

The advertisement shows a happy, young and attractive woman with dark hair, and green eyes. She has covered half of her face with her well-manicured hand. Her hand shows beautifully filed and perfectly painted nails in rich mauve colour. The woman is wearing a matching top. The advertisement also shows a bottle of Maybelline Express Finish nail enamel of the same colour close to her head. The rich mauve colour in the foreground of the advertisement is set against the plain white background. At the bottom of the page, open bottles of Maybelline Express Finish Nail Enamels in all colours have been strategically placed from the one end to the other.
5.3.3. The Verbal

The verbal text of the advertisement is as interesting as the visual. We see the brand name Maybelline written in one of the shades of the nail-enamel on the right top of the page immediately followed by the text NEW YORK in broad font capitals. The next phrase is the name of the specific range of the product, i.e., EXPRESS FINISH again in capitals. ‘EXPRESS’ and ‘FINISH’ are positioned one over the other making it look like an express train on the tracks. The word ‘EXPRESS’ is in Italic font giving the impression of a moving train and ‘FINISH’ is in straight font. The next chunk of text is again in capitals though smaller in font. It says FAST DRY NAIL ENAMEL. It is an extension of the previous chunk in the sense that it explains what is meant by EXPRESS FINISH. It is followed by the text:

From wet to set in 1 minute flat.
Go ahead – take forever
deciding between shades.
Then it’s 1 coat – 1 minute
and you’re out of the door.

The verbal text is in a very small running font. Again the same phrase ‘from wet to set in 1 minute flat’ is repeated but in big mauve italic font. It is also their USP since the Maybelline was the pioneer company in the field of quick drying nail paints. At the bottom of the page is the brand name ‘MAYBELLINE’ in big and broad capital font that nearly covers the width of the page and makes it very visible. It is followed by the word ‘NEW YORK’ in smaller capital font at the right side. Immediately after this, are two sentences written in a single line in very small capital font. They are:

MAYBE SHE’S BORN WITH IT MAY BE IT’S MAYBELLINE

These two sentences are separated with the contrast in the backgrounds as well as the text colour.

5.3.4. Analysis of the Interplay of the Visual and the Verbal

Maybelline is an international brand with a wide range of cosmetics. This advertisement is about Nail Enamel that dries fast – Express Finish. Keeping with their international status, the look of the woman model selected to do the advertisement does not seem to indicate any particular nationality as her dark hair, fair complexion and green eyes do
not reveal her nationality in any way. Just like the product, the model is also not restricted to any one country or continent. Her hand covers her face, nose and jaw line and therefore, conceals her roots. At the same time, the manicured hand over her face foregrounds the beauty that the nail enamel (the product) lends to the nails.

The colour of clothes of the model match with that of the nail enamel she has painted her nails with. The rich colour attracts the attention of the reader to the advertisement and therefore to the variety available in this range of nail enamels. The open bottles lined up at the bottom of the page also support this impression of the reader. The woman and the nail-enamel bottle suitably complement each other. The model has a golden complexion and is wearing a mauve t-shirt. The bottle of the nail enamel has the similar appearance. The beauty of the woman therefore, signifies that the nail enamel also has the same quality as that of the woman. The woman lends her charm to the bottle and what the inanimate bottle cannot express is animatedly reflected in the eyes and the face of the woman. She interacts with the reader through her smiling eyes that look at the reader invitingly to buy the product. There seems to be a direct eye contact between the woman and the reader and it is through this strategy that the advertisers would like to ‘manufacture consent’ of readers as they identify with the beautiful model.

The name of the product range, ‘EXPRESSION FINISH’ is also significant as it suggests that the product gives a finished look in a very short time. It is also expressed and supported very effectively in the visual. The open bottles of the nail enamel at the bottom of the page are placed in such a way that give a visual effect of an express train and also signify the speed of a fast moving express train – a characteristic that gets associated with the product. The advertised product proclaims that it gets set in 1 minute flat. Here, a literal metaphor has become a visual metaphor with the help of the visual.

Analysing the graphics of the advertisement is also quite significant. The graphical deviation in the letter ‘E’ of EXPRESSION, its italic font which matches with the special speed effect shown with the bottle of the product all reinforce the fast drying quality of the Maybelline nail enamel. Though the words EXPRESS and FINISH are in the same colour and font, the word EXPRESS is in italics representing the speed and forward movement of the product towards perfection (FINISH).

We see the brand name Maybelline written in one of the shades of the nail-enamel on the right top of the page. This introduces the reader to the product. The word occurs repeatedly (4 times) on the page in the same font but in different sizes. This repetition ensures that the reader remembers the name of the product. The words ‘may be’ have also been
punned upon in ‘Maybe she’s born with it’, ‘Maybe it’s Maybelline’. The repetition of words ‘may be’ makes sure that the readers remember the name of the product and also its correct pronunciation. Through the repetition of the words Maybelline and the visual graphics, the advertisers make sure that the product gets etched on the readers’ mind so that they feel the need to find out about the ‘May’ ‘line’ (range) of products.

The use of the word ‘enamel’ instead of ‘paint’, ‘colour’ or ‘polish’ also contributes to the interpretation. The dictionary meaning of the word is ‘decorative or protective coating’ or ‘a paint that gives a shiny smooth finish when dry’. The word, therefore, manages to weave a positive image of the product. People are normally wary of trying new cosmetics because they may prove to be harmful at times. But the Maybelline range promises to be protective, decorative, smooth and durable. All the positive connotations of the word ‘enamel’ naturally get passed on to the product (nail paint).

The phrase ‘Go ahead – take forever’ also compels the reader to change their preference forever as Maybelline promises both quality and quantity in terms of variety. The phrase encourages the consumers to take their time (forever) in choosing the nail enamel of their choice as it offers immense variety. It suggests that they would use more time selecting the colour of the nail enamel than they would when applying it and drying it. It will take them only a minute to apply and a minute to dry and they will be ready to go out. Generally, nail paints take ‘forever’ to dry and get chipped even before they dry. For this reason, many times women do not apply nail paint when they are short of time but with Maybelline, this problem is over. They have come up with the solution – nail enamel that sets fast with and gives a finished look to the nails. This is further corroborated by the use of the phrase ‘EXPRESSFINISH’ used twice in the advertisement and the phrases, ‘fast dry’, ‘from wet to set’, ‘in 1 minute flat’, ‘1 coat – 1 minute and you are out of the door’. This semantic repetition helps the advertisers to have a lasting impact on the readers as the emphasis on the fast drying feature of the nail paint coupled with the visual of the manicured hand of the model make the reader think positively about the product. The phrase ‘wet to set in 1 minute flat’ in a big and bold font just under the bottle gives a special effect of speed. The advertisement also works on a presupposition that other nail enamels take longer to dry up. It is this quality that makes Maybelline different from other brands. To add to the effect is the use of number 1 in the advertisement. Number ‘1’ also occurs 4 times which emphasises that it takes a very short time to get ready with Maybelline products. As mentioned earlier, the word ‘Maybelline’ also occurs four times signifying that Maybelline and Number 1 are synonymous highlighting the quality of the product. It also highlights that Maybelline is the
first (1st) company in the market to launch fast drying nail paint. The advertisement emphasises all the positive things about the product and in the same vein ‘othering’ all other brands for not possessing the qualities that Maybelline has. The advertisement also establishes syntactic equivalence through the use of phrases like ‘from wet’, ‘to set’ (preposition + compliment) and ‘Go ahead’ ‘take forever’ (verb + adverb); semantic equivalence through ‘1 coat + 1 minute’ and phonological equivalence through the use of minimal pairs such as ‘wet’ and ‘set’; it appeals to the aesthetic sense of the women readers, which will make them concentrate on the advertisement with increased interest and positive attitude towards buying the product. The aesthetics of the advertisement might lead to the purchase of the product.

Another striking feature about the advertisement is the play upon words ‘maybe’ in the tag line of their entire range of products ‘Maybe she’s born with it’, ‘Maybe it’s Maybelline’. Apart from sounding similar to the name of the brand, it also plays upon the assumed fluctuations of women’s minds and they have been granted the option of taking ‘forever’ to decide about which product to buy (Maybe this or maybe that). An implication here is that on seeing the model, women will surely like to make a guess whether the model is naturally beautiful or she has acquired beauty with Maybelline. It may therefore be said that the tagline also advertises other products of Maybelline as if to validate the efficacy of the product indicating a need and then the desire to buy other Maybelline products too besides the nail enamel. The advertisement asserts if it is difficult to detect makeup, then it has to be a Maybelline product (because one is either born with such beauty or acquires it with Maybelline). With this the company also targets those women who may not see themselves as beautiful but would secretly desire to look beautiful and would like to try the products at least once.

Linguistically, it appears to be a case of neologism drawing from the adverb ‘maybe’ indicating that the Maybe-line – a line or range of products that may keep people guessing about the possibilities of both the options – whether ‘she is born with it’ or it’s Maybelline. Such expressions that have parallel grammatical constructions sound like poetry and such poetic expressions stay in the minds of people.

The tagline of the advertisement also has intertextual traces. The expression ‘from wet to set in 1 minute flat’ appears to be from the genre of travel. It is a speech act of announcement in order to tell people about the journey of Maybelline nail enamel which is from wet >to set >in 1 minute flat i.e. the origin and the destination of the journey and the time taken for it. This element of intertextuality, besides attracting attention of the reader,
gels well with the rest of the verbal text wherein the quick drying feature of the product is nominalized as ‘FINISH’ with the use of adjective EXPRESS (used for trains). This has been done to emphasise the speed with which the nail enamel dries after application.

The advertisement is an excellent example of the convergence of the verbal and the visual. The convergence foregrounds all the positive features of the product and manages to interpellate all women who

i. have a little time to wait for their nail enamel to dry.
ii. are consumers of other brands.
iii. are consumers of other range of nail paints under Maybelline brand.
iv. want to look beautiful.

Any woman who feels interpellated will buy the product at least once. This way the advertisers manage an ideological shift in people from another product to the one advertised. The advertisement tries to alter the ideology of these women readers inviting them to be the part of the ingroup – consumers of Maybelline nail enamel and other products. It is also based on the stereotypical belief that women in general are never satisfied with their looks. The advertisers promote such beliefs as they would prefer women to consider the Maybelline range to be the only answer to their problems. The advertisement functions to bring down the other brands which are not Maybelline without actually verbalising it making it a matter of either/or choice - either you are born with it and if you are not, your answer is Maybelline. The text ‘Maybe she’s born with it’, ‘Maybe it’s Maybelline’ is hegemonic as it clearly mentions that beauty is something that one is born with. In this advertisement also, the implicature is that it is important for a woman to look beautiful and if they are not born beautiful, they can acquire it through Maybelline products. Hence, with the clever use of words, the advertisers expect to change their consumer’s point of view ‘forever’ in favour of Maybelline. Making beauty to be an essential aspect of a woman’s personality, the advertisers emphasise and reiterate the social assumptions, which work in their favour. The advertisement works towards. For advertisers, it is profitable to maintain the existing social ideological constructs rather than to think about bringing about change in the social beliefs. Therefore, the advertisement also gives importance to the physical assets of women to promote consumption rather than their capabilities. This advertisement is yet another example of how consent is manufactured for consumption of beauty products in women by conveying to them that it is important to get ready before they go out. It works against their position of intelligent thinking beings pulling them down if they would try to make a place for themselves in the society on the basis of their intellect and thus making them do that with
their physical assets alone. The implicature that women do not need intellect goes against the social standing of women, though the advertisement would successfully increase the sale of the product.

5.3.5. Investigating Transitivity in the Advertisement

Transitivity analysis of this advertisement also reveals that importance has been given to the brand Maybelline from New York that brings a new range of quick drying nail enamels and that making a purchase of the product will make the person a member of ingroup and benefit from consumption and others will remain outsiders. The advertisement, as usual, does not have complete sentences. The verbal text has single words or phrases and the readers have to fill the gaps themselves which they do according to their own context and worldview. The point, here, is that the elliptic part is equally important in the given message and the readers make meaning of the advertising texts according to their own needs and requirements. Therefore the following words/phrases can be figured out as complete sentences (including the verbal processes) as given below.

i. MAYBELLINE NEWYORK: We are Maybelline from New York.
ii. EXPRESS FINISH: We bring you Express Finish.
iii. FAST-DRY NAIL ENAMEL: It is fast dry nail enamel.
iv. From wet to set in 1 minute flat: It changes from wet to set in 1 minute flat.
v. MAYBELLINE NEWYORK: We are Maybelline from New York.

<table>
<thead>
<tr>
<th>[We]</th>
<th>[are]</th>
<th>Maybelline [from] New York</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ellipsis</td>
<td>Ellipsis</td>
<td>[Ellipsis]</td>
</tr>
<tr>
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<td>Identifier</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>[We]</th>
<th>[bring]</th>
<th>[you]</th>
<th>Express Finish</th>
</tr>
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<tbody>
<tr>
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<td></td>
</tr>
<tr>
<td>Actor</td>
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<td>Beneficiary</td>
<td>Goal</td>
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<table>
<thead>
<tr>
<th>[It]</th>
<th>[is]</th>
<th>fast dry nail enamel</th>
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<tbody>
<tr>
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</tr>
<tr>
<td>Carrier</td>
<td>Process: Relational</td>
<td>Attribute</td>
</tr>
<tr>
<td>[It]</td>
<td>[changes (happens)]</td>
<td>from wet to set in 1 minute flat.</td>
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<tr>
<td>Ellipsis</td>
<td>Ellipsis</td>
<td></td>
</tr>
<tr>
<td>Actor</td>
<td>Process: Material</td>
<td>Circumstance</td>
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<tr>
<th>[You]</th>
<th>Go</th>
<th>Ahead</th>
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<tr>
<td>Actor</td>
<td>Process: Material</td>
<td>Circumstance</td>
</tr>
</tbody>
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<thead>
<tr>
<th>Take</th>
<th>forever</th>
<th>[deciding] between shades</th>
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<tbody>
<tr>
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<td>Circumstance</td>
<td>[Process: Mental] Phenomenon</td>
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<tr>
<th>Then</th>
<th>It</th>
<th>is</th>
<th>Icoat – 1 minute</th>
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<tr>
<td>Circumstance</td>
<td>Carrier</td>
<td>Process: Relational</td>
<td>Attribute</td>
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<tr>
<th>And</th>
<th>You’re</th>
<th>out of the door</th>
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<tr>
<td>Circumstance</td>
<td>Actor</td>
<td>Process: Material</td>
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<tr>
<th>It</th>
<th>becomes</th>
<th>wet to set in 1 minute flat</th>
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<tr>
<td>Carrier</td>
<td>Process: Relational</td>
<td>Attribute: Extent</td>
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<th>[We]</th>
<th>[are]</th>
<th>Maybelline [from] New York</th>
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<tbody>
<tr>
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<td>Ellipsis</td>
<td>[Ellipsis]</td>
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<tr>
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<td>Process: Relational</td>
<td>Identifier</td>
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<tr>
<th>May be</th>
<th>She</th>
<th>’s born</th>
<th>with it</th>
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</thead>
<tbody>
<tr>
<td>Possessor</td>
<td>Process: Relational</td>
<td>Possessed</td>
<td></td>
</tr>
</tbody>
</table>

Or it can be rephrased as:

<table>
<thead>
<tr>
<th>She</th>
<th>may be born</th>
<th>With it</th>
</tr>
</thead>
<tbody>
<tr>
<td>Possessor</td>
<td>Process: Relational</td>
<td>Possessed</td>
</tr>
</tbody>
</table>
**Identified**  | **Process: Relational**  | **Identifier**
---|---|---

Or it can be rephrased as:

<table>
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<tr>
<th>Identified</th>
<th>Process: Relational</th>
<th>Identifier</th>
</tr>
</thead>
</table>

In the analysis, it may be observed that the advertisement introduces the company and its location with the text ‘[We are] Maybelline [from] New York’ using relational process to help the reader to identify the brand with its location New York, which immediately makes the reader positive about the product. In the next line, the product ‘Express Finish’ is introduced with ‘[We bring you] Express Finish’. In this the actor and the beneficiary are absent but the readers perceive themselves as beneficiaries of the Goal (product) brought by the actor (Maybelline Company) while being involved in the hermeneutic function of puzzling out the meaning and in the process becoming more involved with the text. The elliptical material verbal process here makes the narrative of the advertisement cohesive. The next line, emphasises the ‘attributing’ feature of the relational process used in [it is] ‘fast dry enamel’. The attributes related to the nail enamel are highlighted through the short adjectival phrase that draws the attention of the reader. The next utterance explains how the product acts i.e. it changes ‘from being wet to set in 1 minute flat’. The relational process that highlights change is elliptical, yet it manages to promise to change the ‘circumstance’ in one minute only. It is again best explained with a material verb process that shows that the product acts in the same way as is required by the reader. In the next utterance, the company encourages the readers to buy the product using imperative sentences. Here, the material verb ‘go’, and the mental verb ‘decide’ are followed by the advantages of how the positive decision to act i.e. to buy the product will not only help the prospective consumer to have a finished, perfect look on her nails but will also help her save time. In the next utterance, the use of the word ‘then’ implies that once the reader has acted i.e. bought the product, it will help her to look good and save time. The use of ‘is’ relational suggests product is synonymous with perfection. After this, second person pronoun ‘you’ is used for the first time in the advertisement. The advertisement speaks to the consumer (go ahead; take forever) using imperative sentences where the subject ‘you’ is understood. It highlights how the consumer will directly benefit from the product (They will become perfect in one minute.
and will be ready to meet the challenges of the world waiting ‘out of the door’). The next few sentences reinforce the quality and brand of the product using the relational processes identifying the product with the attributes. The last two sentences leave the reader doing an interior monologue on whether they should go in for the product. The use of words ‘Maybe’ before the rest of the sentence is also strategic as it rhymes well with the brand name and attracts the attention of the reader. These lines also help the reader to identify the woman model with not only the nail paint but also with other products of Maybelline which the woman model might be using to look so beautiful.

To do a critical analysis, it would be important to discuss that most of the verbs are missing in the advertisement though they are still recoverable without much effort. Therefore, for the product and the company, relational be-verbs can be attributed while the prospective consumers are given mental and material processes which indicate their need to think and act. Be-verb relationals are used to describe, the company, the product and the beautiful model in the visual text. Relational processes are generally concerned with the exposition of attributes and/or identities; and in case of the advertising discourse, relational clauses describe desirable qualities of the product, the company or the model used for promotion. It needs to be mentioned here that the carrier of the attributes in relational clause is the product, the company, and the representative model. This advertisement also uses relationals for the same purpose.

Another observation that can be made here is that relational possessives are there but are less frequent than relational identifiers and attributives in the advertising discourse. The reason for this could be that the advertisers need to describe the positive qualities, which the product possesses. It also helps the readers to relate the positive qualities with the product as they see verbs such as ‘is’, ‘are’, ‘become’, ‘have’ etc. Advertisers also want to equate the product/company with the attributes which is why the use of be-verbs is maximum in most advertisements.

Further, relational clauses help to establish the ‘us’ and ‘them’ relations also between the advertisers and other companies. They make a case for the product that has qualities that other products do not have. This is done in conjunction with the use of matching visuals and other stylistic devices as can be seen in this advertisement. The use of the name of the company 4 times (once on the bottle) in the advertisement and similar sounding words (maybe) substantiate the argument that Maybelline seeks to state that no other company has brought out such a product before which makes them a better company than others. Through
the analysis, it is evident that the presence of ‘we’ for Maybelline is predominant in the verbal text even though it is not really there and serves the purpose of including a set of people (consumers) in the social ingroup.

5.4. Advertisement 4

Product: Zeroone Perfume for Women
Year: 2004
Magazine: Stardust

5.4.1. Description

The perfume advertisement appeared in a magazine ‘Stardust’, a popular film magazine that targets people interested in the glamour world of films and actors who flourish more if they look good. Glamour magazines generally carry advertisements of personal grooming and attract people interested in personal grooming which make such magazines best advertising locations for beauty product, perfumes, accessories etc. Since Stardust attracts a wide readership, a product like ‘Zeroone’ has better chances to reach the target consumers. Additionally, the film world is regarded as a platform where it is normal to find intrigue, where it is normal to celebrate and accept seduction and deception; and readers enjoy reading such write-ups. It may be observed that true to the context in which it appears, seduction is being celebrated in the advertisement.

Apparently, the woman model for the perfume appears to be an Indian and the advertisement addresses Indian women. On analysing, it appears on the surface, that the woman is in command of her situation, but on going deeper, it reveals a case of sustaining existing power relations which thrives on ideological positioning of women.

5.4.2. The Visual

In the advertisement, the non-verbal occupies a lot of space. Only two images are there in the advertisement: a young woman and the product against a black background. The woman is shown with wavy, open wet hair. She is wearing a black spaghetti top giving the impression that she is just out of her bath. The woman is looking straight into the eyes of the reader. A purple strip runs across the picture superscribing part of her bosom. At the end of the strip is the bottle of the product ‘Zeroone’ superscribing part of her left arm. The bottle of
the perfume is placed along with the brand name which is written both in letters as well as figures as ‘01’ and ‘Zeroone’ respectively.

This advertisement is essentially more visual than verbal. If we search the ‘latest perfume advertisements’ images on Google, it may be observed that most advertising images on the webpage are suggestive with minimal verbal text. True to the practice, this advertisement also says more in the nonverbal code. The following screen shot is an evidence of it.

![Perfume Advertisement Google image](image)

**Figure 5.1: Perfume Advertisements Google image**

5.4.3. The Verbal

As discussed the advertisement under reference has a very little verbal text. It has information regarding the range of products and the place of availability at the left bottom of the advertisement, that is, ‘Zeroone range of Parfums’, ‘Deos’, ‘Aftershave and Talcs’. ‘Available at all leading stores and Archies outlets’. Apart from this, it has just three words, which are, ‘plot’, ‘weapon’ and ‘zeroone’ lending the product an air of mystery. There is no mention of the fragrance of the perfume in the advertisement. Classen et al (189) also observe that a close look at advertisements for perfumes reveals “that there are few references to smell, which is, after all the sense directly affected by these products” (189) but the words ‘sense(s)’ and ‘sensation (s)’ are pretty common in perfume advertisements, observes Freitas (102).
5.4.4. Analysis of the Interplay of the Visual and the Verbal

It is quite significant to understand the positioning of the verbal and the visual as the advertisement is more visual than verbal. Messaris observes that many fashion and cosmetics products, and perfumes strive for global markets, therefore, pictures are likely to be part of the overall advertising strategy and this is commonly a feature of cross cultural and/or global advertising approaches that make them more suitable to cross borders (93). Nevertheless, it is not to say that the verbal is not important. The verbal is highly suggestive as will be discussed later.

The iconic image of the product occupies a significant place in the picture. It has been foregrounded against the purple background. Though the woman is extremely important in the advertisement, yet it is the product that has been foregrounded. The woman is behind the purple colour strip with some of her body parts seemingly concealed while the perfume is in front of the purple strip with an agenda of foregrounding it to the fullest. No part of the product being advertised is hidden. The product, therefore, naturally becomes more significant than the woman in the advertisement.

The visual and the language of the advertisement are highly suggestive. Since it is an advertisement for a woman’s product, it is clearly interpellating women. Besides, the language also suggests that the advertisement signals to the hailed women that their ‘plot’ is supported by a ‘weapon’ i.e. ‘Zeroone’. The context of a ‘plot’ to be executed and the ‘weapon’ to be used as for its smooth execution gives the advertisement suggestive connotations. The advertisement also serves a hermeneutic function. The reader gets intrigued by the two foregrounded words in the advertisement and is tempted to puzzle out the significance of these two words in the advertisement that has no other language to support except the body language of the woman. It is hoped that the readers, if they are women, might identify with the plot and the weapon as their own, and the utility of the product in executing their plot. As Feiereisen et al observe:

Increasingly, advertising practitioners are going to great lengths to design advertisements with female images that women consumers can easily identify with (814).

Generally speaking, images of women in advertising are stereotypical in intent. They are presented, either to make their homes liveable for their men or to titillate/seduce them. This advertisement also seems to be acting on the second option that women need to do something special to please their men. The advertisement has the implicature that women
have to continuously think of and devise plots to keep their men happy and satisfied. Most female perfume advertisements suggest that using this product will help them to attract men and therefore encourage them to indulge in consumption of the product as an aid to carry out their plans (of enticing men). Classen et al (189) assert that perfume advertisements replicate the changes in the role and image of women in Western societies. They maintain that the changes concerned the designs and images in perfume advertising since the 1950s, when advertising messages drew on themes such as femininity and elegance while exhibiting glamorous images of social events, and propagating the idea of women whose main objective in wearing a perfume was to please men (189-190).

Images of the ‘sensuous’ and of the ‘natural’ woman became common in the 1960s and 1970s (Myers 75) and images of self-fulfilment through the use of a fragrance became recurrent in the 1980s and 1990s (Classen et al 189-190). It may be argued that even in the western world, the main objective in wearing a perfume is still more to please men rather than self-fulfilment. An advertisement of a women’s perfumed bracelet L.A.M.B. in the UK edition of *Cosmopolitan* (See fig. 5.2) in 2007, reveals the purpose behind the advertisement. This image cannot be called an image of self-fulfilment. The image of the woman in the advertisement is a pictorial metaphor and is also intertextual. The semi-clad woman doused with the perfume appears to be an avatar of a ‘genie’ out of a bottle ready to please as if saying ‘your wish is my command’. The tag line ‘I Want You All Over Me’ is deliberately ambiguous. On the surface, it may denote that the woman wants the perfume all over her but, at the deeper level, the purpose of using so much perfume cannot be ignored. It would not be farfetched to interpret that the woman invites the man to be ‘all over’ her.
In the promotional discourses, scent in toothpastes, soaps, and a body perfume has gained more importance and visibility than their primary function of cleaning and eliminating body odour. This may clearly be observed in deodorant advertisements for men where the primary function of the product, is superseded by its powerful and enticing scent, that attracts women around them – the advertisement of Axe, for instance, celebrates the artificial smell – in the form of perfume and fragrance – that the deodorant lends to the body. The association with something that is olfactorily pleasant counteracts the bad smell of bodily odours (Freitas 143). Hence, while deodorants strip the body of its natural smell, perfumes invest it with a new, ‘ideal’ olfactory identity. These ideal identities are promoted by the perfume industry. This is more so in advertisements of perfumes for women that promise a better life for them in a society that is dominated by men. Perfume advertisements promise that men will be attracted towards women or will stay loyal to them if they use a certain brand. Certain advertisements go to ridiculous lengths as they promote their products with an implication of seduction. Irvine interestingly observes:

Let’s face it, there is no fragrance that drives men mad. It is fragrance advertising that has always kept women hoping. Sex, after all, sells scent. Come to think of it, sex sells everything from cars to ice cream to Folgers Instant. But fragrance has always flirted with sex a little more outrageously than almost any other product has, because perfume (unlike ice cream) is what women tend to put on before a date. (491)

Coming back to the analysis and to the point of interpellation, the advertisement is hailing modern women and men who need to buy the perfume as a gift for women if they want the projected scenario of an attractive woman waiting to execute her plot of pleasing them using the gifted perfume. The advertisement is, very cleverly, addressed to any woman who feels interpellated – the wife, the girl friend and the other woman. The women are advised to use the product as a weapon to seduce the man they desire. It makes interpellation multifaceted. It could be addressed to a girl going out on her first date; a wife wanting to feel secure that her husband is with her; or the other woman plotting seduction. Most young women, it is assumed, would fall into one of these three categories and therefore develop a positive attitude towards the product.

Analysing the non-verbal code in the advertisement, the woman has her hair open with an uncombed, wet, just-out-of-her-bath look. The advertisement implies that either she is going to use ‘Zeroone’ or that she already has used it. There is something mysterious about her eye-expressions too. She is looking sideways which explains that she perhaps has
something to hide. Her lips that are only a little open give her a highly mysterious look. Her whole personality seems enigmatic. It is difficult to read what is going on in her mind. Along with mystery, there is also something dreamy about her look that is further explicated with minimal verbal text the advertisement has. On the left side of her head, we find a foregrounded word, ‘plot’. This word is written in white against the black background. The positioning of the word ‘plot’ near her head implies that something is going on in her mind. Perhaps she is plotting something. Another important word is ‘weapon’. This word has been positioned near her shoulder. It also implies that she will need to use her hands, arms and shoulders in order to use her weapon. The visual import of the woman model conforms to our conventional knowledge of who she is and what she should do and how she should look like. There seems to be a relationship between her and the ‘absent man’ for whom she is getting ‘ready’. The absent man therefore becomes more important than the woman. The bottle of the advertised perfume appears to be in the foreground when compared to the woman. This foregrounding of the perfume bottle makes it more important than the woman who is slightly backgrounded. The insignificant woman has to use an important product to please an important person in her life who is not even present in the advertisement. The importance of man in absentia and mitigation of the woman present in the advertisement can be clearly noticed. Hence, the most significant presence, in the advertisement, is that of the visible product – the perfume; then the absent man, and lastly the woman who makes all the efforts finishes a poor third. She makes use of one (perfume) in her effort to get hold over the other (man).

Another important aspect of the visual, in the advertisement, is her open hair. Hair is often seen to be linked with depicting the binary opposites of freedom and confinement. In the advertisement, the open hair of the woman implies freedom – a sign of liberation. At the same time she also spots ‘just-out-of-the-bath’ wet hair look, which is considered sexy in the world of fashion and glamour. It may be said that wet and open hair may give an impression of women’s emancipation and the liberty to do what she desires. But it also raises many issues, the most crucial being the liberty that the modern woman presumably has – ‘liberty to achieve what or to do what?’ The answer to it is quite simple though laced with patriarchal ideology. Ironically, what she has achieved is the freedom to choose her perfume; freedom to plot or take initiative; freedom to devise ways of pleasing the man in her life; freedom to choose the way of a planned seduction. It is nothing but confinement of women in patriarchal stereotypes.
Additionally, the use of purple colour against the black and white background is symbolic and highly connotative. The purple colour gives undertones of sexual intimacy for which the woman seems to be plotting. This colour also stands for royalty and richness that may, therefore, be an indication of the empowered woman who can take her own decision - can buy her perfume, can choose her man, etc. However, this is pseudo-empowerment and it works to the advantage of men.

Coming to the verbal text in the advertisement, it can be seen that except for the words ‘plot’, ‘weapon’ and ‘Zeroone’, there are no other words in the advertisement. The non-verbal, therefore, takes precedence over the verbal. This advertisement appeared in ‘Stardust’—a modern English magazine for educated women. The magazine features articles and news from the Indian Film Industry based in Mumbai. In spite of its modern readership, the advertisement is tailored to suit the conventional attitude of women that positions them naturally inferior to men. It throws up an image of a woman who is waiting for a man and who is planning to have some good time together with the man. The absent man gets the superior position as the woman in the picture is plotting something with the perfume as her weapon. The perfume as a weapon can be used only in very predictable contexts of seduction of men by women. It implies that women accept the stereotypical, subjugated position as far as their relationship with men is concerned. Both the words ‘plot’ and ‘weapon’ have been nominalized as we see deletion of agency in the words and it does not specify who is carrying out the process. The nominalization makes things mysterious and helps the hermeneutic function in the advertisement. It makes the advertisement appear innocent and objective and helps to hide ideologies that work against women’s place in society.

The advertisement also exploits the beauty myth that spells out the importance of beauty for all women. Advertisers use the ‘male gaze’ factor and ideologically construct the standards of beauty to which all women feel the need to conform. The implication is that women should strive to be beautiful not for themselves but for their men and using a perfume would help them in their pursuit of beauty and attraction. It also conforms to the traditional Indian concept of beauty called ‘solahshringaar’ in Hindi (sixteen ways to make women beautiful). It seems to epitomize Berger’s observation that “men act and women appear. Men look at women. Women watch themselves being looked at.” (www.goodreads.com).

Hence, the advertisement under question seems very innocent but the words ‘plot’ and ‘weapon’ make it suggestive, full of connotations, and with heavy ideological underpinnings. Hegemony also appears to be at work here. The message that the reader gets from the image of the woman who is smiling in the advertisement is that she appears to be a willing cohort of
the plot that the advertisers have made with her playing the decoy using the perfume as her weapon. She seems to accept this situation and also the image of hers that gets portrayed through the advertisement and helps in naturalising the inferior position that is traditionally ascribed to women vis-à-vis men. Although she breaks one stereotype of shy and timid traditional women, she gets engaged into another – that is of a modern woman, a temptress. However, the advertisement under question tries to project her as a postfeminist woman, a woman in the postmodern era. The advertisement suggests that women need to change their thinking and should pride themselves in being plotters and seductresses and thus would be able bring men to their feet in doing so. Women may also perceive it to be a very promising picture especially as they have been trampled in a patriarchal world for centuries. Her smile in the advertisement also projects her eagerness to devise a plot and looks forward to all that is going to happen as a result of execution of her plot using her newly acquired weapon. She seems to have given consent with her mind and body to what might happen as implied by the positioning of the words ‘plot’ near her head and the ‘weapon’ close to her shoulder. She does not require to be coerced into accepting subservient position.

It may be pointed out that the foregoing analysis and the inferences drawn may not be justified on the basis of looking at one perfume advertisement only. However, the L.A.M.B. advertisement discussed briefly and the ‘google screen shot’ also help to demonstrate that generally the trend in perfume advertisements is similar with more of visual supported by minimal verbal. Additionally, perfumes have always been used to appeal to the senses rather than the mind; therefore, carnal undertones cannot be ignored in the perfume advertisements.

5.4.5. Investigating Transitivity in the Advertisement

The transitivity analysis of the advertisement is significant. Looking at the verbal text from the point of view of transitivity, it may be said that there is ellipsis in all the three expressions, ‘Plot’, ‘Weapon’ and ‘Zeroone’. However, they can be taken as three different clauses because the elliptical parts, in the verbal, can be recovered for the purpose. The verbal runs like a story that may be read as –

[If you have a] plot, [there is a] weapon. [It is Zeroone]
<table>
<thead>
<tr>
<th></th>
<th>[If ]</th>
<th>[you] or there</th>
<th>[have] or is</th>
<th>[a] plot</th>
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<td>condition</td>
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<tr>
<th></th>
<th>[There]</th>
<th>[is]</th>
<th>[a] weapon</th>
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<td>Ellips</td>
<td>Ellips</td>
<td>Ellipsis</td>
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<tr>
<th></th>
<th>[It]</th>
<th>[is]</th>
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<td>Ellips</td>
<td></td>
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<thead>
<tr>
<th></th>
<th>[It]</th>
<th>[is]</th>
<th>Zeroone range of Parfums, Deos, Aftershave and Talcs.</th>
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<td>Ellips</td>
<td>Ellips</td>
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<tr>
<th></th>
<th>It</th>
<th>[is] available</th>
<th>at all leading stores and Archie’s outlets.</th>
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<tbody>
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<td>Ellipsis</td>
<td>[Ellipsis</td>
<td></td>
</tr>
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<td>Carrier</td>
<td>Process: Relational</td>
<td>Attribute: Circumstantial</td>
<td></td>
</tr>
</tbody>
</table>

This analysis shows that the advertisement can be read as a short narrative i.e. If you have a plot, there is a weapon to execute the plot. The weapon is ‘Zeroone’ perfume. It has a range of weapons such as perfumes, deodorants, aftershave lotions, and talcum powders to choose from. ‘Zeroone’ is available at leading stores and at Archie’s outlets.

In a very subtle way, the reader is coaxed into identifying with the woman who seems to have a plot. It seems to be an assertive advertisement with one word sentences that are loaded with meaning. If the elliptical parts of the sentences which have been recovered in the transitive analysis are taken into consideration, it may be observed that most clauses are relational in nature (with ‘have’ once and ‘be’ three times) and the relational nature of verbs in advertisements makes it more convincing as relationals associate the product with
attributes which may be descriptive that suggest quality. The existential verbs remind the readers that the thing (product) they are looking for does exist. On the whole, transitivity analysis, if seen in conjunction with the visual suggestions, is in sync with the analysis given above, which suggests that the woman has a plot which she plans to execute with the help of a weapon, which is a perfume called ‘Zeroone’ which she has been procured from a leading store. The implicit theme of seduction becomes explicit to some extent with the help of the verbal text which may be minimal but is loaded with meanings which are ideological wherein women are hegemonized as they are persuaded softly to buy a perfume if they want to please/catch/seduce the ‘absent’ man.

This advertisement has no material clauses, which implies that the woman is not an actor. However, 3 relational clauses and 1 existential clause indicate the attributes of the product, and that the product ‘it’ has been identified with the name of the product and the range that the company offers. In relation to the advertisement, it can be observed that the woman is smiling and therefore seems willing to accept what is happening with her and all that is going to happen as a result of her plot and her newly acquired weapon. She seems to have given consent with her mind and body to what might happen. She does not require to be coerced into accepting subservient position. She is shown to be plotting along with the advertisers with the weapon being offered apparently to entice her man but it is actually a figment of her imagination. It is just in her mind, and she is not allowed to act to execute her plan. Her plan gets executed only if she uses the only ‘weapon’ offered. It gives a hegemonic message to readers who feel interpellated by the advertisement that they should not think but buy the perfume and then enjoy the results without doing anything. Readers are not allowed to realise that the plot and the weapon are being used against them to reinforce the power relations a woman has vis-à-vis men. Hence, the advertisement under question seems very innocent but the words ‘plot’ and ‘weapon’ make it suggestive, full of connotations, and with heavy ideological underpinnings.

To say that the analysis of the visual and the verbal in the advertisement of ‘Zeroone’ throws up an image of pseudo-empowered woman would not be off beam. The woman appears to be in control of things but the fact that she has to ‘plot’ an encounter and to use a ‘weapon’ to present herself as desirable, reveals her weakness. She is presented as a predator on the prowl but in reality, she is the prey.

The analyses of the advertisements in this chapter revealed how certain stereotypes get naturalised and reinforced through the discourse of advertising. Such stereotypical representations in advertisements generate negative social effects because of the images and
naturalised gender roles they throw up. It pressurises all women to keep themselves sexually attractive at all costs.

An ideological comparison of these advertisements reflects the social practices of sustaining the power relations between men and women in the society. In the world of advertising, it appears that women are given inferior treatment and the domains of both men and women are specified and it is not easy for the advertisers to go against the socially predetermined roles of women as mothers, housewives, and of sexually attractive to men. It would not be out of place to say here that advertising constructs inferior position for women and places them in the patriarchal world of domesticity which is considered inferior for men to do. This kind of subject position reduces women to a set of exaggerated usually negative, stereotype character traits. Hall says:

Stereotyping reduces, essentializes, naturalizes and fixes difference (Cultural Representations 258).

It may be pointed here, that the differences are no longer visible when ideological stereotyping of women is done as these differences are naturalized. In the context of the advertisements discussed above, we may say that such fixing of difference marks the boundaries between ‘normal’ and ‘abject’; ‘us’ and ‘them’ in general and men and women in particular.

Advertising perpetuates such traditional stereotypes because these stereotypes mirror dominant social and cultural values and advertisements reinforce these values as natural and evident. In this way, discourse of advertising works to the disadvantage of the weaker section and has a psychological power to trap people in certain roles that are decided by the ideological beliefs of a socio-cultural milieu.