



Illuminating Feminine Pulchritude in Contemporary Advertisements of Cosmetic Products: A Semiotic Analysis

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Abstract

This semiotic analysis aimed to explicate the underlying concepts used by advertisers in promoting cosmetic products. This is also to signify how females are more concerned and sensitive about their beauty through analysing the language of advertisements. Also, this study aimed to reveal the extent to which the language employed by the advertisers exploits the whims and weaknesses of which people, mostly females, have with regards to beauty concepts. The linguistic corpora revealed that advertisers illuminate the concept of beauty by emphasizing the confidence and contentment women can get when they use the cosmetic product. With women as the target market, advertisers focus on enhancing the hegemonic qualities of women such as confidence and sex appeal. These concepts and qualities are made more sensitive to women to persuade female consumers that they can achieve anything they want for a limited price. Advertisers have communicated with female consumers by portraying their ideal selves, alongside with colours and slogans. One can see the value of conceptualizing the desires of people as object of attraction.

Keywords: Feminine Pulchritude, Contemporary Advertisements, Cosmetic Products, Semiotic Analysis

Introduction

In everything humans do and in every way they do things, there is meaning. The cognitive and social activities are mediated by countless forms of meaning created and conveyed by words, symbols, and other models that people use daily. The empirical world is brimful of natural and artificial meaning-bearing forms.

As common sense demands, humans coexist with different societies through the means of communication. Even with nature, humans look onto the most comprehensible form of nature's language within the environment and look for signs and warnings that pose a sign, threat or warning to rational living beings. Hence, that's when humans get persuaded with what nature shows and similarly it goes for artificial signs as well such as

advertisements. No, advertisements don't emit a threatening atmosphere that might harm a customer's interest but rather persuade him to purchase a particular product.

With society rapidly changing norms and trends, contemporary ads of beauty enhancement products have been frequently used to gauge the interest of society. Beauty product advertisements bombard consumers on a daily basis. They create promises to consumers that certain product can make consumers look younger or that foundation can take years off their appearance, as what they hyperbolically said. Beauty advertising often seeks to consumers of the product value or even its necessity for the consumer's well-being and self-image (*Influence of Advertisement on Women & the Attitude Toward Cosmetics*. smallbusiness.chron.com. retrieved August 15, 2019).

Contemporary advertisement has paved its way to society psychologically with the means of persuasive language. With women as models of their portraits to attract attention, this study will further provide discussion on how women are and supposed to be viewed in advertisements in the following chapters.

Purpose of the Study

The purpose of this study is to analyze the selected advertisements of beauty enhancement products and to signify how females are more concerned and sensitive about their beauty through the language of advertisements. Also, this study aims to reveal the extent to which the language employed by the advertisers exploits the whims and weaknesses of which people, mostly females, have with regards to beauty concepts.

Research Questions

This study sought to answer the following questions:

1. What are the concepts being used by advertisements to attract customers, especially females?
2. How is the language used to portray ideal concepts of women in today's societal standards?
3. How females are made more concerned and sensitive about their beauty through the advertisements?

Scope and Delimitation of the Study

This study will be delimited on the analysis of the cosmetic product advertisements that portrays women as models of their ideal concepts and whims of beauty. This study will analyze the message of advertisers through still images that are shown in different brands.

Significance of the Study

This study's findings will provide a concise description on the extent of language used and the encouragement of idealistic concepts about women's beauty in cosmetic product advertisements. Therefore, this study serves as an eye-opener to women about society's ideals that render them to feel less valued and appreciated if they do not meet the standards of beauty as shown in advertisements.

Theoretical Lens

Theories are formulated to explain, predict, and understand phenomena and, in many cases, to challenge and extend existing knowledge within the limits of critical bounding assumptions. The theoretical framework is the structure that can hold or support a theory of a research study. The theoretical framework introduces and describes the theory that explains why the research problem under study exists (Gabriel, 2008).

Advertisements carry various visual elements that take a role or two in conveying meaning to varied customers. The message of ads could contain subtle or obvious meanings that are associated with persuasion, resulting to changes of interests and behaviors. In reference to the concept of advertisements in our previous chapters, Sinclair (1987) stated that advertising deals with ideas, attitudes, and values, giving them cultural form through its signifying practices. Advertising as "signifying practices" gives meaning to words and images. Through this process, advertising diffuses its meanings into the belief systems of the society which influences the psychological aspect of people.

In particular, we seek to demonstrate how concepts were portrayed in advertisements as identified in Erving Goffman's *Gender Advertisements*. Goffman (1979) analysed a corpus of display advertisements and argued, on the basis of this analysis, that men and women were repeatedly depicted as participants in *hyper-ritualizations* of social scenes. That is, commercial advertisements distilled everyday social rituals into scenes, the common denominator of which was *female subordination*.

Kress and Van Leeuwen (1996) present a comprehensive visual semiotic theory following Halliday and Hasan's (1985) 'systemic functional' approach to language. They present three principal dimensions of visual semiotics in relation to the image:

The Representational Dimension

The dimension can be divided into the representation of narrative processes (goings on) and conceptual processes (ideas) within the frame of the image. Narrative processes are concerned with transactions and reactions of represented participants in particular circumstances. Participants are linked to one another or to processes via vectors (lines of energy or direction) such as eye-lines, or gestures indicating a line of force in a

particular direction. Visual representations of non-active or of interactive participants are classed as ‘conceptual’ when they depict visual elements in part-whole relationships (analysis), as part of a tree structure (classification) or as carriers of symbolic meaning. Symbolization is primarily achieved through highlighting or display of particular elements or by de-emphasizing the concrete detail in an image. In Goffman’s analysis, in reference to the objective of the study, conceptual (especially symbolic) representations, is to be expected of female participants since the analytical representations indicated that females *are* (and their abstracted qualities are more likely to be pictorially or graphically conveyed).

The Interaction between the Viewer and the Image Is the Second Dimension (Or Metafunction)

As discussed by Kress and Van Leeuwen (1996), this interaction is structured by factors such as the gaze of the participants (for example, at the camera or not), the distance of the participants (close, medium or long shot) and the angle from which the participant is ‘seen’ by the assumed viewer. Kress and van Leeuwen discuss the way interaction between the viewer and represented participants in images is structured by the gaze of the represented participants. Images make ‘demands’ when participants look directly at the viewer because vectors, or lines of direction, connect the viewer and participant on a formal (and imaginary) level.

Layout Or Composition Constitutes Another Dimension of Analysis

The formal relations between depicted elements can be analyzed in terms of position in the frame, which signifies the information value of the respective constituents. Kress and Van Leeuwen (1996) show, for example, that the value of an element in the top half of a portrait-shaped frame is different from its value if located in the bottom half. To oversimplify, elements depicted towards the top connote the *ideal* (the *promise* or the *goal* of an advertisement) while the pictorial elements in the bottom sector are the *real*, the technical means to the ideal end.

Images make *offers* when represented participants look away from the viewer. In such cases, the viewer is invited to participate as an *invisible onlooker* and the image participants are offered as *items of information, objects of contemplation, impersonally*, as though they were specimens in a display case (Kress and Van Leeuwen 1996). This is especially true to contemporary advertisements of feminine products. In accordance to Goffman’s theory of Gender Advertisement, advertisers use women for bodily figures of nudity, delicacy, and other qualities that resemble that of a woman.

With Ferdinand de Saussure’s theory of semiotics, the model of the sign, which constitutes both signifier and signified, will play a great role in analyzing various templates of advertisements with women as models.

SIGN	SIGNIFIER	SIGNIFIED
Anything that communicates meaning	A representation associated with a physical existence	The concept of the representation

These terms were conceptually defined in Chapter II. Saussure proposed the model. He saw the sign as a physical object with meaning which consists of the *signifier* and the *signified*. The *signifier* is the material vehicle for the sign and the *signified* can be understood as the mental concept it represents which is common to all members of the same culture, who share the same language.

With the use of Saussure's model in understanding signs, Kress and Van Leeuwen's visual semiotics theory to further analyze the underlying elements of visual advertisements. In addition to this, the study is adherent to portrayals of women in ads, Goffman's *Gender Advertisement Analysis* will contribute to the analysis of how concepts of women are exploited in ads.

Literature Review

Definition of Advertising

Language has a powerful influence over people and their behavior. This is especially true in the fields of marketing and advertising. The choice of language to convey specific messages with the intention of influencing people is vitally important. Visual content and design in advertising have a very great impact on the consumer, but it is language that helps people to identify a product and remember it. According to Levenson (1987), "Advertising is fundamentally persuasion and persuasion happens to be not a science, but an art"

Advertising occupies a special position within the economic organization of a modern society, and it is not just an economic entity. Advertising deals with ideas, attitudes, and values, giving them "cultural form through its signifying practices" (Sinclair, 1987). Advertising as "signifying practices" gives meaning to words and images. Through this process, advertising diffuses its meanings into the belief systems of the society. As Schudson (1984) puts, the promotional culture of advertising has worked its way into "what we read, what we care about, the ways we raise our children, our ideas of right and wrong conduct, our attribution of significance to 'image' in both public and private life"

Bolland McNair (2005) defines advertising as the paid placement of organizational messages. Bignell (2004) also asks the question of who the producer of the message is. This question has opened up many debates in the field of gender studies in which the main cause of women's marginalization and negative portrayal in the media is believed to be the result of men being the producers of the messages or women producing messages using

patriarchal frameworks.

Bignell (2004) also states that most research on advertising content alludes to the pervasiveness of the content on audiences. The key concern is that the messages and meanings encoded in advertising texts will have some effect on audiences. Cook (1992) states that advertising can tell us a great deal about our own society and our own psychology, and he also acknowledges that advertisements can serve as a gauge of social norms, values, as well as the interests of society. As explained in his research, that the audience and especially the television audience must be wary that the manufacturers of beauty products and the commercial producers are more concerned about their own interests and profits. They forget most of the time that they are ill-representing women and the concept of beauty associated with them.

Cash and Pruzinky (1990) express in their research that the existence of what is beautiful and what is ugly, is a bad stereotype. Their studies state that attractive women are viewed as being happier, more successful, friendlier and sociable than less attractive females.

Persuasive Advertisement

Advertisements should focus on benefits relevant to the product's target market. While advertisers discussed this concept in the late 1800s, it was not widely used until after the 1950s when, due to improved technology, firms were better able to target specific groups with their messages (Goodrum and Dalrymple 1990). For example, magazine, and especially Internet, advertisers can now tailor their advertising to different segments of customers.

Armstrong (2010) states considerations that can be provided with reasonable judgment by marketing experts. These considerations were formulated in the following: What does the target market currently know and believe about the brand and product category? Find out what customers need to know about your product prior to taking action. This involves asking questions such as: What benefits are they seeking? Do they know how to purchase the product?

With those considerations taken into place, it is only natural that consumers seek for the benefits, especially women. Women have it drilled into them from a young age that to be successful in everything, from dating to job interviews to forming friendships with other popular girls, they need to be pretty, and the basis for that isn't entirely cultural. It may not be fair, but according to the Association for Psychological Science, attractive people are treated more favorably in every area of life, from dating to jobs to criminal trials (Retrieved 8/18/20 on <https://www.scienceofpeople.com/makeup/>). Hence, it is a universally accepted fact that most women want to enhance their looks, and with that fact, persuasive advertisement comes to intervene and collect interests.

Application of Semiotics to Advertisements

The term semiotics (also referred to as semiology) derives from the Greek word “*semeion*” meaning “*sign*”. In its simplest definition it can be understood as the “*study of sign*”. Ferdinand de Saussure (1857-1913), a Swiss linguist, gave the subject its name. Another key figure in the early development of semiotics was the American Charles Sanders Peirce (1839-1914). He constructed a triangular model to illustrate the relationship between a sign and an object. According to Peirce's model, a 'sign' refers to anything from which meaning is generated. Saussure, however, proposed a different model. He saw the sign as a physical object with meaning which consists of the 'signifier' and the 'signified'. The 'signifier' is the material vehicle for the sign and the 'signified' can be understood as the mental concept it represents which is common to all members of the same culture, who share the same language.

In marketing communications and advertising, semiotics play a key role in determining the success or failure of any endeavor. Through the effective deployment of verbal and visual elements, companies can strengthen their reach to their customers. These symbolic elements include logos, rituals, cultural symbols, colors, iconic individuals, text, advertisements, websites, physical environments, hospitality and service, tag lines and other touch points.

In a study conducted by Greenland (2013), a presentation of change in brand image had been done with the help of semiotics. They depicted relationship between interpretation of message and effectiveness of marketing that could be well utilized in order to change the brand image of a product if necessary. They reflected identification of other symbolic message that may not be clearly visible initially to help advertisers understand the power an advertisement possess and return it could provide to the organization if harnessed properly (Greenland, 2003).

Gender Studies on Advertisements

The studies that took place globally in the greater part of the period between the years 1960s to 1980s were significant in bringing to the forefront of women's issues, especially as they were pertained to the media. The researches concentrated on media content and the media's representation most notably of women. Research was conducted to investigate the depiction of women in gender specific roles many of them concentrating solely on advertising content.

The aim of these studies (Friedan 1963, Courtney and Lockeretz 1971, Dominick and Rauch 1972, Ferrante, Haynes and Kingsley 1988, Gilly 1988) was to show that advertising content did not adequately reflect social developments of the time. Studies that concentrated on gender specific roles looked specifically at categories of occupation, product relationship, setting/environment, age of the on screen characters, sex of the on-

screen spokesperson, and the sex of the voice-over. These categories were considered adequate in obtaining findings to address the major concerns surrounding the portrayal of women at the time at advertisements. The approach to the analysis of how women were portrayed in the media meant that negative meanings were attached to such portrayals. Such recent trends include that of vulgar culture, where female characters are deliberately portrayed in a sexual nature either because they choose to or because the portrayal makes a specific point.

Numerous studies have documented the ubiquitous presence of female stereotypes in magazine advertisements, which were the first form of advertisements. Goffman (1979) discusses that the advertisements we see are not focused on female attitude, but how we think they behave or are supposed to behave. Goffman (1979) argues that we should focus on how the advertisements are put together to portray a social situation and how they are constructed to achieve a certain meaning. He noted that the most common theme in those advertisements was of female subordination. In his book, *Gender Advertisements* (1976), Erving Goffman describes how femininity is displayed within Western media. By looking at over 500 different photo advertisements and analyzing the different poses, positioning of the body, clothing, and so on, he finds stark contrasts on how females are portrayed. In a variety of ways, women are portrayed as soft, vulnerable, fragile, powerless, dreamy, child-like, and submissive. Goffman (1979) argues that these poses have nothing to do with biology or natural traits, but rather with how our culture and the media define as feminine.

Research Methodology

Research Design

This study employed a qualitative design in which the process of inquiry starts from philosophical assumptions, to interpretative analysis and on to procedures involved in studying social problems. This is qualitative since it is essentially evident that researcher has to collect data from existing literatures, books and related researches under study and data analysis including both inductive and deductive to establish patterns or themes (Creswell, 2013).

Semiotic analysis is the tool used for analysing the selected print advertisements. In addition, the researcher utilized Goffman's gender advertisement analysis based on semiotic analysis, i.e. the model of sign, signifier and signified. In this study, the researcher explicated the signs and symbols of advertisements through Semiotic analysis.

Linguistic Corpora

This study analyzed different aspects of visual advertisements of the feminine cosmetic world through the application of Charles S. Peirce's theory of semiotics. Research

under scrutiny that is found to support the analysis will pave a great path to produce credible and efficient information that will add to the existing body of knowledge of semiotics.

Role of the Researcher

The role of the researcher is to collect and analyse data while seeking to come up with an un-biased and reliable data through the utilization of Pierce's theory of semiotics and how it interprets and give meaning to advertisements.

According to Shenton (2004), many investigators have attempted to respond directly to the issues of validity and reliability in their own qualitative studies. Thus, in this study, the researcher put these as the top consideration.

Data Analysis

In the analysis of data, the researcher employed a critical thematic analysis wherein data were converged according to its themes and common key points which are found to exist during data gathering procedure. These identified themes and core ideas will be interpreted and analysed based on the objective of the study.

Results

This section the presents the findings derived from the semiotic analysis of various print advertisements selected by the researcher.

Sampling

Various still images of advertisements were collected and analysed carefully by the researcher, most of them can be found in Philippine media. The sources were selected under scrutiny on how females are portrayed in a print advertisement of today's time using Saussure's semiotics combined with Goffman's gender advertisement analysis.

Semiotic Analysis

This portion contains the selected print advertisements that show feminine cosmetic products and females as their models. The ads are categorized into figures and provided with a table that identifies the sign, signifier and signified of each corresponding figure. Afterwards, a thorough elaboration of the table will be discussed furthermore.



Figure 1.1: Dove Whitening Soap Figure 1.2: Kojic Whitening Soap

SIGN	SIGNIFIER	SIGNIFIED
Human	Woman	Contented, confident
Object	Whitening Soap	Daily use, part of life
Organ	Skin	Flawless, confidence
Background Color	White	Purity

Figures 1.1 and 1.2 depicts that women are shown delicacy through the enhancements of the skin. The background colors of the ads are symbolic to purity. The women above are portrayed as happy and contented with glowing and flawless skin. The words *beautiful*, *glowing*, *smoother* and *younger* are used to convince consumers to use their products to achieve baby-looking skin.



Figure 2.1: GlutaMAX



Figure 2.2: Even Lonely

SIGN	SIGNIFIER	SIGNIFIED
Human	Woman	Happy, contented
Organ	Skin	Unacceptable, insecurity
Object	Soaps, lotions	Daily uses, part of life
Background Color	White	Purity, whitening

Figures 2.1 and 2.2 shows two women with dark skin tone and used the products (soaps and lotions, as seen from above) to lighten the skin tone. The white background is symbolic not only for purity but also for whitening. These ads depict insecurity of women about their natural skin tone and must use these products to lighten their tone in accordance to their satisfaction. *From ebony to ivory* means from dark skin to white-toned skin which means that their products focuses on convincing consumers for their skin enlightenment.



Figure 3.1: Ever Bilena Lipstick Figure 3.2: Maybelline Lipstick

SIGN	SIGNIFIER	SIGNIFIED
Human	Woman	Confident, imposing
Organ	Lips	Confidence, sexiness
Object	Lipstick	Daily uses, sexuality
Color	Pinkish Red/Red	Charm/Sexiness

Figures 3.1 and 3.2 shows different brands of a lipstick, and both women on these ads portray a powerful character of confidence and sexiness that emits when using the item. The pinkish red background is symbolic for sexual romance and charm. Lipsticks resemble sexuality since it boosts a person’s sexual confidence. *I don’t crack under pressure, I thrive on it* means that despite under heavy circumstances, she flourishes on pressure because it cannot measure up to her confidence.

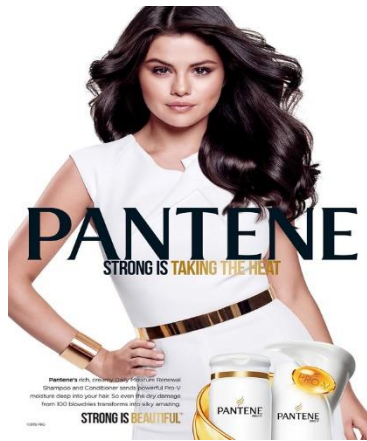


Figure 4.1: Pantene Shampoo



Figure 4.2: Creamsilk Shampoo



Figure 4.3: Clear Shampoo

Figure 4.4: PureDerm Shampoo

SIGN	SIGNIFIER	SIGNIFIED
Human	Woman	Confident, dignified
Organ	Hair	Confidence, pride, cleanliness
Object	Shampoo	Daily uses, part of life

The women above depict strong characters of confidence and dignity because they have refined and polished hair. The hair itself portrays confidence, pride and cleanliness.



Figure 5.1: Palmolive Soap Figure 5.2: Myra Holistic Care

SIGN	SIGNIFIER	SIGNIFIED
Human	Woman	Confident, satisfied
Organ	Skin	Delicacy, pride
Object	Soap, pills	Daily uses, part of life
Background	Plants	Natural

Figure 5.1 and 5.2 do not have the same type of product but they still have something in common; the goal to have glowing skin. The women show that they are confident and satisfied with what they have with their skin, whereas the skin itself depicts the delicate nature of women and the pride of having flawless skin texture. Both of the ads' slogans indicate the product's objective to achieve healthily glowing skin. The background for Figure 5.1 portrays the natural effects of the product.



Figure 6.1: Garnier



Figure 6.2: Methation

SIGN	SIGNIFIER	SIGNIFIED
Human	Woman	Happy, contented
Organ	Skin	Unacceptable, insecurity
Object	Creams, soaps	Daily uses, part of life
Background Color	Green/White	Natural/Whitening

Both figures do not have the same product but share a common similarity of goals: to improve one's skin. As shown above, women are portrayed as delighted with their skin, whereas a comparative portion of the skin (as shown in Figure 6.1) depicts that women are insecure with blemishes on their skin, so they resort to cosmetics. *Break dark spots for a flawless glow* and *Step out of the shadow* share similarities of concept since dark spots indicate blemishes and *shadow* is the blemish itself. The background color green is symbolic for the natural ingredients of the product, whereas the white background is symbolic for the product's whitening properties.

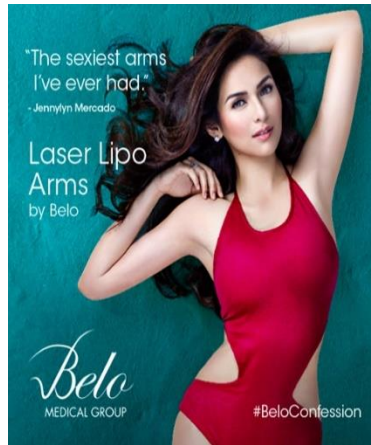


Figure 7.1: Belo



Figure 7.2: Vaseline Lotion

SIGN	SIGNIFIER	SIGNIFIED
Human	Woman	Assertive, sexy
Organ	Skin	Sexuality, confidence
Object	Lotion	Daily uses, part of life

Both figures promote the concept of having a sexier skin texture than usual (as shown above). Figure 7.1 depicts an assertive nature of a woman; the submissive and sexier side, all because she has the confidence of having a sexily-toned skin, whereas, the other figure depicts a less-sexy aura and a more delicate nature.

Lose weight without feeling hungry or irritable
using our simple, easy-to-follow system, recommended by *Oprah's Dr. Oz!*

MEDICALLY SUPERVISED WEIGHT LOSS...

Reduce excess fat quickly with our low-calorie diet that helps you burn your own stored fat AND resets your hypothalamus to decrease your cravings and hunger. No exercise necessary.

After 18 years in practice, this is the first weight loss program that Dr. Kelly Smith has promoted due to its success rate. Get rid of your extra fat without surgery or harmful drugs using Dr. Simen's protocol.

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ORLISTAT LESOFAT

AFTER: 140 lbs BEFORE: 200 lbs

Figure 8.1: Weight Loss Ad Figure 8.2: Lesofat

SIGN	SIGNIFIER	SIGNIFIED
Human	Woman	Happy, satisfied
Object	Clothing	Sexiness, slenderness

Both ads shown above yearn for optimal weight and slenderness. The women portray emotions of happiness and contentment since they are slim and sexy. The object, especially the loose clothing, depicts the sexiness women always wanted.



Figure 9.1: Pond's



Figure 9.2: Eskinol

SIGN	SIGNIFIER	SIGNIFIED
Human	Woman	Happy, confident
Organ	Skin	Flawless
Object	Dirty piece of cotton	Impurities
Object	Facial wash, facial toner	Daily uses, part of life
Background Color	White	Purity

Both figures yearn for flawless and radiant-looking skin. These ads portray women as happy and confident with the looks they show. The skin itself signifies the flawless texture that renders women with self-esteem. Since the ads yearn for flawlessness, the background color white is symbolic for purity. The object, especially the dirty piece of cotton, signifies impurities which were removed by the products. Their slogans yearn for flawless skin without acne.

Discussion

Based on the selected print advertisements and the analysis of each ad, the researcher decides to arrange common key words into categories to emphasize the concepts that emerged during the analysis of the print ads.

Happiness and Contentment

Happiness is often implied as a psychological state following the gratification of some important human needs or desires (Veenhoven, 1984). The print ads portrayed women with happiness to convince consumers that they can be happy and satisfied with the results.

Confidence

It is a feeling of self-assurance arising from one's appreciation of one's own abilities or qualities. This quality can be an ultimate desire to all women with regards to beauty. The print ads depicted confidence to show the target market that, with the help of cosmetics, they might not render themselves inferior to other people.

Sexuality

Women portrayed in the ads are shown sexy and charming in order to emphasize a sexual point or objective. Goffman (1979) stated 7 codes of gender and one of which was *body display*. He defined it as a kind of stereotyping that shows nudity or sexuality. In Chapter IV, Figure 7.1 of Belo advertisement is a great example. The ad depicts sexuality since the woman wore revealing clothes and her pose depicts submissiveness.

Insecurity

This quality pertains to uncertainty or anxiety about oneself due to lack of confidence. From Figures 2 and Figures 9, the concept of insecurity is obvious since the models revealed comparisons of previous skin tones and their desire to achieve flawless and white skin.

The common key words presented in this chapter reflect to the findings of the analysis in the previous chapter in reference to the objectives of the study. The key words represent the concepts shown by women as portrayed in the ads. The researcher identified these key figures under thorough semiotic analysis.

The quality of happiness is most commonly portrayed in advertisements. Desirable results always lead to happiness. Women are most likely going to be happy if they meet the standards of beauty. Attractive women are identified to be happier than less attractive women (Cash & Pruzinky, 1990). The concept of happiness is always associated with satisfaction and contentment of the results. The concept of confidence is also commonly portrayed in ads, and is most associated with sexiness and pride of oneself. Confidence is the output of complementing the lacks of women to measure up to the standard value of beauty.

Conclusion

The role of semiotic analysis paved its way to comprehend the concepts behind advertisements of feminine cosmetics. With women as the target market, advertisers focus on enhancing the hegemonic qualities of women such as confidence and sex appeal. These concepts and qualities are made more sensitive to women to persuade female consumers that they can achieve anything they want for a limited price. Advertisers have

communicated with female consumers by portraying their ideal selves, alongside with colors and slogans. One can see the value of conceptualizing the desires of people into a center of attraction as seen in ads through semiotic analysis.

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