Kulit Wajah Muda: Janji Penjagaan Kulit

Youth in the Making: The Skin-care Promise

Lau Hui Chwen
Lee Siew Chin

Fakulti Sains Sosial dan Kemanusiaan
Universiti Kebangsaan Malaysia

leesiew@ukm.edu.my

ABSTRAK

Kajian ini memberi tumpuan kepada strategi pemasaran yang digunakan untuk mempengaruhi dan menarik minat pelanggan dalam iklan kecantikkan. Kecantikkan ideal dilihatkan sebagai mempunyai wajah kulit yang berseri, oleh demikian kecantikkan ini menjadi komoditi komersial di seluruh dunia. Kajian ini bertujuan untuk menerokai dan mengenal pasti aktiviti-aktiviti yang ditujukan untuk mencantikkan seseorang. Aktiviti-aktiviti ini yang terlibat dalam usaha mencantikkan seseorang adalah dibudayakan dalam konsep kecantikkan dan dibingkaikan dalam iklan produk kecantikkan. Data dikumpul dengan sengaja untuk dibuat analisa, iaitu tiga kategori sahaja untuk dianalisa dalam tahap makro dan mikro dengan menggunakan AIDA model Lewis (1898) untuk mengenal pasti strategi pemasaran serta menganalisa strategi memasarkan produk penjagaan kulit dengan menggunakan struktur analisa rangka visual Rodriguez dan Dimitrova (2011). Hasil kajian ini menunjukkan bahawa ideologi kecantikkan dibingkaikan dalam iklan kecantikkan untuk menarik minat pelanggan dengan jaminan wajah kulit berseri.
Kata kunci: wacana media, rangka visual, kecantikan, strategi pemasaran, ideologi

ABSTRACT

This study focuses on the marketing strategies used to persuade or attract buyers in beauty advertisements. The ideal in beauty is seen in having healthy youthful complexions. Hence it has become a commercial commodity globally. This study sets out to explore and identify activities which are geared towards making oneself beautiful. The activities involved in making one attractive is cultural to the concept of beauty, and this is framed in the advertisements of beauty products. In this study a purposive sampling is used to analyse how marketing strategies framed the concept of beauty in the selected skin care products. Three categories of beauty products are selected and analyzed at the macro-micro levels. Lewis' AIDA model (1898) which spelled out the strategies for marketing is used together with Roderiguez and Dimitrova's framework for media framing (2011) to analyse how skin-care products are strategized in cosmetic advertisements. The findings indicated that the ideological views of beauty are strategically framed with the promise of looking young.
Keywords: media discourse, visual framing, beauty, marketing strategies, ideology

1.   Introduction

The purpose of advertising is to promote products or service. The root of the word 'advertisement' in Latin is 'advertere' which carries the meaning 'to turn towards'. It is undeniably true that advertisements' main intention is to grab our attention and make us 'turn towards' them, which is to learn more about the product and know its existence.

According to (Jhally, 1990), "it could be argued that advertising is the most influential institution of socialization in modern society". In cosmetic advertisements, most of the target consumers are females of all ages. However, in Malaysia women from the age of 20s tend to begin to be preoccupied with their physical appearance and want to improve their looks as well. Therefore, printed advertisements such as those found in fashion magazine have huge impact on women from all age groups. Women's beliefs, thoughts and concepts of beauty are controlled by the ideologies embedded in advertisements. In regards to that, Malaysian women are more interested in American and European cosmetics brands which are advertised extensively and intensively. They also have a perceived reputation of been more established and effective over and above local and Asian brands.

Cosmetic advertising is the promotion of cosmetics and beauty products by the cosmetic industry or companies through various media mediums such as the internet, websites, magazines or television. Usually, cosmetic advertising aims at women who would want to improve their looks, and look more youthful with the reduction of appearance of wrinkles and aging signs, thus increasing their desired physical attractiveness in the eyes of others. According to a 2008 YWCA report, cosmetics are a major expenditure for many women, with the cosmetics industry grossing approximately 7 billion dollars a year. Cosmetic advertising has rapid growth in Malaysia. According to a report in 2013, one of the fastest growing industry in Asia is the cosmetic industry. One of the major causes of this rapidly growing industry is because of the increase in advertising, marketing and the shift of preference of Malaysians in purchasing cosmetics products in preference to imported cosmetics products.

In Malaysian context, beauty has slowly become an issue which many women are aware of and beginning to be concern with. The media images of youth, firmness, and slimness, and so forth, are adopted by Malaysian women. Representation of women in cosmetics advertisements normally portray women with flawless face, firm skin and attractive figures which constructs an ideal form of 'commodified beauty" as a goal that can be achieved through the commodification of the woman's body. Hence, Malaysian women have begun to be more preoccupied with the importance of grooming themselves not only by dressing up nicely but also putting on makeup that makes them feel that they are presentable and beautiful. For these women, it is no longer a luxury but it has become a necessity which they should be concerned about. Interestingly, even men have also involved themselves in the cosmetics industry as we can see the emergence of more male makeup artists and beauty consultants who are as skillful as that of women. In Malaysia, the trend is that women are willing to spend money for high quality products and imported skin care products, specifically products that contain whitening and anti-ageing effects or benefits (Swidi A, et. al., 1970). Moreover, Malaysian consumers tend to focus on beauty products from top brands that are marketing specifically in term of enhancing youthful appearance.

The perceived advantages of having light skin tone for females are widespread around the globe. This is very clear especially in the countries that have been colonized by Europe formerly or with a significant U.S. presence (Glenn, 2009; Hunter, 2005). The significance of this perception has since become widespread through globalization. People of both genders in Africa, Asia and Latin America have considered skin-bleaching as the norm because their social and economical status is affected by their skin colour (Perry, 2006). The lighter their skin tone is, the higher their perceived social-economic status. The current mass-marketing of contemporary images of white beauty is one of the factors that causes a rising trend in skin-bleaching in the world today as people are also affected by the historic European colonial ideologies (Glenn, 2008). Many cosmetic companies that produce skin-whitening creams are rooted in wealthy nations such as the United States,

Japan and many European Nations, and as a result, they have created the global images of white beauty (Engelke, 1997).

The images of white beauty do not solely rely on white women who have blonde hair and light eyes in selling products, but in fact what sells it is much more than that – the lifestyle that is infused with racial meanings (Engelke, 1997). The lifestyles that have been portrayed in these images are whiteness, modernity, sophistication, beauty, power and wealth (Leong, 2006). In this modern era, these ideologies combine with media and communication technologies to compound the message that white is right (Thomas, 2009). Hence, this paper seeks answers to the following research questions:

i. What are the marketing strategies used in beauty advertisements to persuade buyers?
ii. What are the cultural elements that are framed in the beauty advertisements as part of the marketing strategies?

Therefore, the purpose of this study is to identify the cultural elements used in beauty advertisements to persuade or attract potential buyers. Therefore, the aims of my studies would be

i. To identify the marketing strategies used in beauty advertisements to attract or persuade buyers.
ii. To identify the cultural elements that are framed in the beauty advertisements as part of the marketing strategies.

2. Literature Review

The AIDA model

The AIDA model was developed by Elias St. Elmo Lewis, an American advertising and sales pioneer. In advertising, advertisers apply many strategies to persuade or convince the consumers to buy their products or service. The image chosen to accompany the language is deliberate. Not only the language used echoes the thinking of the consumers, it also claims to fulfil the desires of the consumers. In advertising, AIDA model is applied by companies as one of their strategies of selling products. The AIDA model is basically an approach to describe the engagement of consumers with the advertisement in different phases; in other words it is an analysis of the consumer's psyche (see Figure 1).
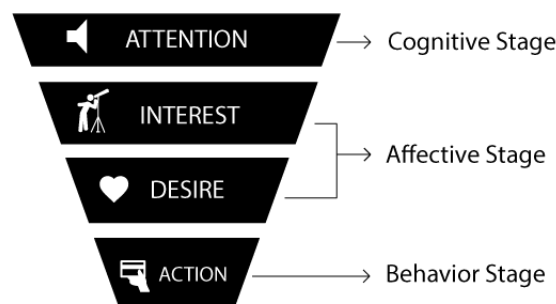

FIGURE 1 AIDA Model

Source: https://www.businesstopia.net/communication/aida-model

The name AIDA is the acronyms of Attention, Interest, Desire and Action. It describes the stages of things that happen when a consumer views an advertisement.

1. Attention**:** or awareness. It also means the ability of the advertisement to capture the attention of the consumers. It tells the consumers about the existence or presence of the product or service which the consumers may have not known. Some common features that are used to attract consumers' attention are the use of image or model, colour, layout and typography.

2. Interest: It refers to the ability of the advertisement to raise the interest of the consumers by presenting the benefits they will gain from the product or service. Once attention is captured, it is important to let the consumers learn more about the product to show how the advertised product can fit into the consumers' need or lifestyle. At this stage, the advertisement provides further information about the products such as its uses, effects and advantages.

3.Desire: At this stage, the consumers' desire to buy the product is aroused. They will match their needs with the promises given in the advertisement. This is a psychological form of persuasion to convince the consumer that this product is the product that will resolve their current dissatisfaction.

4.Action: This is the step that pushes the consumers toward taking action by buying the product or service. Usually, the contact information of the brand will be provided. It motivates the consumers to act immediately when they have the intention to buy the product. Often it is accompanied with a slogan that resonates throughout the whole advertisement. This means that the information is not only limited to the small print regarding the place to obtain the product.

Framing

The concept of framing was introduced by Goffman (1959) saying that when we act in the social world, we put on a "social identity" to project a certain image of ourselves by manipulating the setting that we perform, our manner and our appearance. It is how we position ourselves when viewed by people. For instance, we project an idealized image of ourselves to impress people by wearing fashionable clothes and behaving like an urbanite.

Framing is a central organizing idea that makes sense of relevant events (Reese, Gandy, & Grant, 2003). According to Entman (1993), framing is a fractured paradigm but it is attractive because it is inter-disciplinary in nature. As for Reese (2003), frames are seen as organizing principles that are socially shared and persist over time. Frames work symbolically to meaningfully structure the social world. According to them, "frames are a relatively comprehensive structures of meaning made up of a number of concepts and the relations among those concepts".

In other words, framing in media focuses on certain elements and then places them within a field of meaning. The notion of 'framing' in the context of visual communication which was introduced by Kress and Leeuwen (1996) defines framing as how the arrangement of elements in the images grounded by the border of frame-lines or pictorial framing devices. When a topic is framed, its context is determined. Visual elements can be said to be connected to each other by their similarities in colors and shape. For instance, the ocean is an imagery of water and connotes something that can be equated to refreshing. The semiotic potential is to connect or associate these imageries as complementary descriptions related to the product. In this case, blue is often the colour of water, oceans and by extension, refreshing, and hence hydrating. Therefore, the concept associated with the product is hydration and if it is a skin product, it has moisturizing properties. This, then is the type of equation that the consumers are led to contemplate. In fact, framing implies the relationship among elements in a message because they have been organized by a communicator (Reese, Gandy, & Grant, 2003).

According to Entman (1993), framing involves selection and importance, which emphasizes some bits of information about an item that is the subject of a communication, thereby making them more important. He also noted that communicators make conscious or unconscious framing judgments in deciding what to say, guided by frames that organize their belief system. He stated that the communicator's framing intention may differ from the receiver's thinking.

In the study of framing in media, Rodriguez and Dimitrova (2011) have developed a framework of analysis that identifies and analyzes visual frames using a four-tiered model. The model proposed by them has four levels: (1) visuals as denotative system, (2) visuals as stylistic-semiotic systems, (3) visuals as connotative systems and (4) visuals as ideological representations. This approach considers the "tangible elements in images, the latent meanings and cultural experiences audiences bring in to the analysis". (p. 61)

Semiotics
Beauty is one of the main focuses of media in general and in advertising in particular. Female beauty is expressed in media with youthful attributes, including wide eyes, full lips, high cheekbones and flawless skin (Pamela and Nicholas, 2013). This is usually emphasized by images of the idealized form of beauty. Hence, photographs of the so-called beautiful face used in print advertisements work as a system of signs that gives form and meaning to consciousness and reality. There are always two modes of communication in a printed advertisement; a verbal mode and a visual one which interact together. These two modes can be expressed through the different signs utilized like colors, typed words, and photographs. The more these signs are used, the more effectively they can convince the customer to buy the product.

According to Chandler (2006), sign consists of two parts: the signifier and the signified. The form that the sign takes is called the signifier, while the the reaction of the signifier is called the signified. For instance, if the signifier is a symbol, then the signified could be a concept in the mind pertaining to that symbol.

3.   Methodology

This research is a study of the cultural elements used in beauty advertisements to persuade buyers. Therefore, qualitative research method is the research design for this study. This study is descriptive and interpretive as it explores the questions that involves marketing strategies which contains beauty ideologies, and cultural thinking that are conveyed through the cultural elements in the advertisements. Emphasis will be given in a detailed analysis of the advertisements in order for researcher to obtain in depth understanding, and eventually provide interpretation and explanation to the advertisements.

Data collection and selection
Over a period of 6 months from October 2017 to April 2018, a total of 3 skin care advertisements were downloaded only from the internet. This is because it is a platform which many companies advertise their products and people who are brand conscious would surf the Internet for reviews and recommendations before purchasing the products. Also, the researcher uses Internet only as the course of data collection but not printed media because it is easier to obtain international beauty advertisement which use English as the medium of conveying message from the Internet. The data collected are from their company's official website for its authenticity and reliability.

The brands of the beauty advertisements are as follow:
a. Loreal Paris (www.lorealparis.com.my)
b. Lancome (www.lancome.com.my)

c.   Shiseido   (www.shiseido.com)

The reason why these brands are selected out of many skin care brands is because they are global brands and are advertised worldwide. According to a news article published in Cosmetics Business Webpage (2017), Loreal Paris was ranked 2nd in list of the Euromonitor's Top 5 Global Skin Care Brands in 2015.

In this research, purposive sampling is used in which samples that contains the features and words that are of interest to the researcher will be selected and thus will best enable research questions to be answered and justified. According to Neuman (2014), the results produced by using purposive sampling are more accurate than that of using other sampling methods. Therefore, researcher decided to use purposive sampling. The advertisements collected are in the form of images as it is clear and easy to obtain compared to videos. There are three beauty product categories that are analyzed in this study as shown below:

a.   Hydrating
b.   Anti-aging
c.   Whitening

The reason why the researcher has selected these three categories only is because these skin benefits have the most significant features or characteristics that represent what is found in the skin care industry. One of the reason is that in general, it is popular to find that Eastern Asian women prefer to have a light or bright skin tone as well as skin care products that promise to 'brighten, whiten, lighten and illuminate' their yellow skin tones (Bray, 2002, p.2). Having a light skin tone could mean some social advantages and privileges in Eastern societies. Chinese women are concerned about their dark spots as they age, and hence they want to use skin care products that have anti-aging properties.

Procedure of data collection

There are a few steps taken by the researcher for collecting the data as shown below:

1. Searched online for 'top 5 global skin care"/"top 10 global skin care brands".
2. The results showed Forbes news and Cosmetics Business news websites.
3. The researcher clicked inside and found the top global skin care brands, such as Shiseido and Lancome.
4. Then the researcher selected three brands and downloaded one advertisement each from their individual homepage according to their relevance to the skin care categories.
5. Then the skin care products are grouped and they are analyzed.

This study uses 2 analytical frameworks for data analysis: (1) Rodriguez and Dimitrova (2011) four levels of visual framing and (2) AIDA framework by Elias St. Elmo Lewis (1898). AIDA model is used to analyse the advertising strategies and it is integrated in each level of visual framing.

4.   Findings and Discussion

4.1   *Hydrating*

In this Loreal Paris skin care product advertisement, there are two sets of pictures which are arranged side by side. The picture on the left frames a women while the right one frames the products. The woman featured in a close up shot, posing on a crystal clear water surface and there is water dew on her face. She is posed in such a way that her flawless face is the focus.

Ad. 1. Loreal Paris Hydrafresh

Source: www.lorealparis.com.my

The woman is Barbara Palvin, a Hungarian model who is well-known for her unique blue eyes. Blue is associated with ocean, water and coolness, hence, a statement for hydration. The advertiser uses the model instead of other anonymous model to convince the audience that this is the model who has used their products and therefore has a flawless and hydrated skin – as implied by her blue eyes.

In this advert, this model is pictured to be gazing at the audience with her blue eyes and she is leaning on a crystal clear blue surface that connotes the imagery of oceanic properties. Oceanic properties have been known to assist in hydration – the concept of moisturizing dry skins. Therefore any allusions to anything that is oceanic, be it in colour of in terms of texture of water (liquidity) will cue the user to the idea of hydrating or putting water back to the face. The ideology that the advertisers want to convey is: *a healthy skin is a hydrated skin*. They shape the ideology that if the audience have a hydrated and healthy skin, they can be confident because it is their natural skin and they would not have to rely on makeup to enhance their beauty, and this can be done by purchasing and using their products.

In this advert, blue is used as the main theme colour because the advertiser frames the thinking of the audience that the things that are associated with blue at their first instinct is sky, ocean, probably crystal clear water, drinking water which is their daily need. Therefore, the advertiser wants to tell the readers that this skin care product is a daily need that makes sure their skin is hydrated all day long. In Malaysia, with the warm weather all year round, women are more concern about their dehydrated skin because of exposure to the sunlight everyday. Therefore, the advert indirectly conveys the need of Asian women which has become a necessity instead of a luxury.

It is interesting to find that the two pictures are placed side by side instead of up and down. The reason why the advertiser places the model on the left and the product on the right is because very often readers read from the left to right, and because of the bigger feature of the model, it catches the attention of the readers first. They want to make the readers wonder how does the model have such flawless and healthy skin, and the right frame unveils the secret of this model's healthy skin.

On the right part of the advert, the advertiser enlarges the font HYDRAFRESH to the largest among all others that is composed of the words hydration and fresh. Instead of splitting the two words, the advertiser combines them to make up a word as readers often glance through advertisements in a few seconds, therefore they want to ensure that the readers know the function of the skin care product by just glancing through the biggest

wording. It implies that this skin care product promises a hydrated and fresh skin all day long 'Watery-smooth skin all day long"

The onomatopoeia "GuluGulu" (the sound of drinking water) is used by the advertiser to connote that the skin drinks enough water (=hydrated) if this hydrating product is used. The font used is a soft and stylistic type which looks wavy like the waves in the ocean, gives the audience a picture of the comfortable and soothing feeling when dipping or swimming into a wide ocean just like what the model does.

The word "NEW" is capitalized and underlined by the advertisers to make it more salient. They highlight to the readers that this is a brand new product that has been launched. They also try to convince the readers that this skin care company is always upgrading and improving their products, add new formula that is more effective compared to the previous product. This further persuades the readers that they can trust this company as they are always improving and doing their best to suit to the customers' need.

The advertiser also uses numerals to persuade the audience that their products are the best hydration products in the skin care market. The diagram on the right side shows the number "3x" in a bigger size that stands out among the rest to emphasize the power of this skin care product in hydrating their skin which is promised. This is a way the advertiser makes a statement of promise to the readers. It makes the readers feel convinced that these products will help them achieve a hydrated and healthy skin. The ideology embedded in this advert is the urge to pursue things in a fast pace which is our society's mindset. Therefore, the advertiser knows that readers are sensitive to numbers because numbers are associated with time, and time is important, work must be accomplished on time and people nowadays always complain that time is not enough. This is the reason why the advertiser promises the readers that by using this set of products, "nourishing, hydrating and locking in" moisture can be done at one go by using the products. They would not have to spend money or extra efforts to hunt for other products that have these functions. The term "locking in" also gives the readers a sense of security that the hydration provided by these products are not temporary or will be lost if exposed to hot sun, instead it will be locked and the effects are of long-term.

Below the "3x hydration power", the advertiser gives detailed information about the content of the product that it is "infused with French mountain water and double Hyaluronic acid". It is a well-known fact that French mountain water contains a neutral pH value that is more ideal to our body, it is also known to be the healthiest water because it is living water, pure, fresh, clean, organic and unprocessed. The subtle emphasis here is "expensive" and is therefore of value. Scientifically, Hyaluronic acid is a powerful humectant (moisture-binding ingredient) that keeps skin plump, hydrated and young-looking. Therefore this general knowledge and scientific fact adds as further convincing manoeuvre to frame the product as part of a scientific knowledge, and therefore the company has expertise in skin-care and this increases their credibility.

4.2 *Anti-aging*

This is a beauty advertisement from Lancome which promotes an anti-ageing product. This advertisement has two pictures: on the left is the name and slogan of the product while a model is portrayed on the right. The product is placed in between the two pictures. The font size of the French word "Genifique" is bigger compared to other words. The words on the left frame are capitalized to catch the attention of the audience. The advertiser persuades the audience to buy the product by claiming that the products can "Cure for bad skin days".

Ad. 2. Lancome Advanced Genifique Sensitive

Source: www.lancome.com.my

Lancome might be a familiar brand to most women as it is an established name for many years, consequently less attention might be devoted to the advertisement because they have already known the brand well. Therefore, negative framing is used by the advertiser as emotional appeal to effectively catch the attention of the audience. In this phrase, 'bad skin days' is the preoccupation of people as they age. The advertiser uses it to increase the audience's personal fears and inferiority complex through using emotion-focused appeals to create a behavioral response from them. The advertiser frames the skin condition of ageing women as 'bad' because of the image of "saggy" and "wrinkle-filled skin", "dull skin tone", "lack of radiance" in the skin complexion and freshness compared to younger skin textures. They use these words and phrases to trigger a sort of inferiority complex in aged women who think that their skin condition is "bad" and they need immediate remedy. Also, the advertiser indirectly tells the ideology that as women age, not many of them want to use a range of skin care products to specifically treat each skin problem due to the pricey products which also consume a lot of time and effort. Therefore, the advertiser frames the desire of ageing women who want time-saving and effortless ways to revive and activate their skin to a youthful state. On the right is the picture of a young lady holding the product, and it is given prominence in the centre. It shows that the model's face not only has a radiant skin but also her body. The blue background colour creates a calm and relaxed ambiance to the audience. It implies to the audience that using this age-fighting product is equivalent to having a refreshing and reviving tonic as it activates youthfulness in their skin, and leaves their skin "radiant", "healthy" and "spotless".

The action that can be taken by the audience if they want to purchase the product is by clicking the button "discover more" so that they can view the details of the products desirably to take further action. (See picture 1)
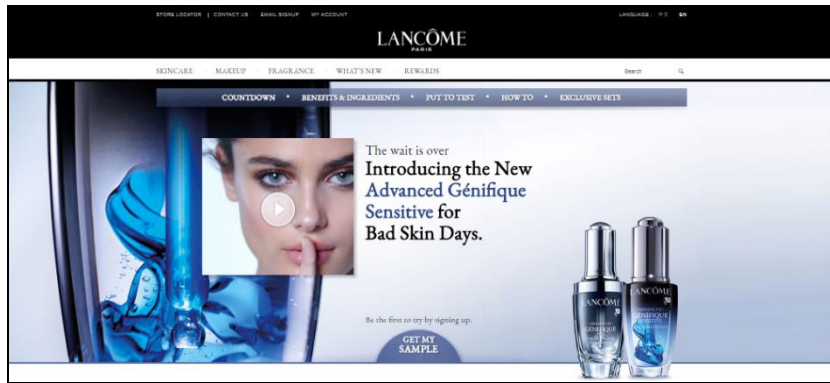
PICTURE 1. Lancome

4.3   *Whitening*
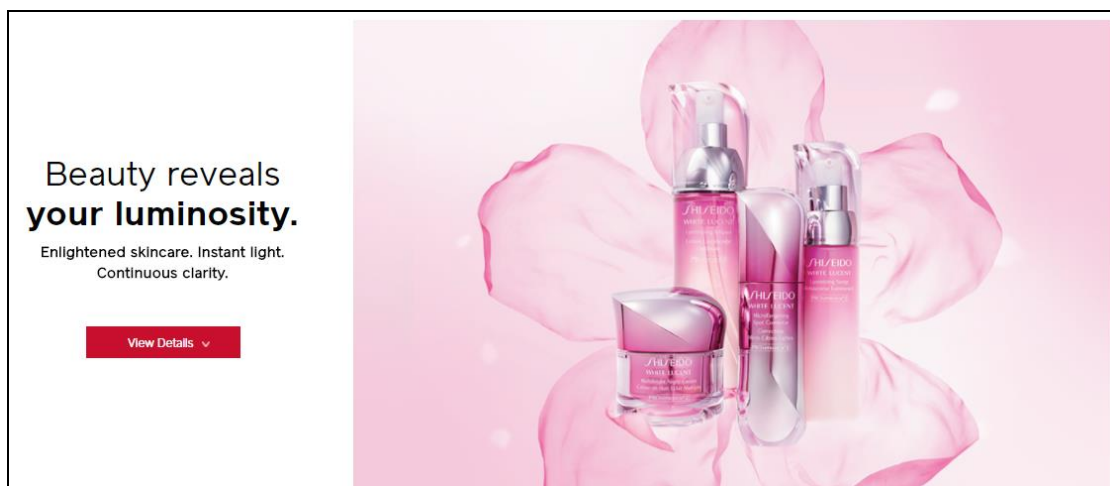
Ad. 3. Shiseido White Lucent

Source: www.shiseido.com.my

In this beauty advertisement of Shiseido, the advertiser uses white and pink shades as the background colour. On the left side is the wording while the products are placed on the right. The advertisers catch the attention of the audience by the choice of colour - gradient pink that gives young and dreamy feeling to the audience. The advertiser purposely chooses this colour to address the ideology that this range of products are for ladies just at their first sight because pink is associated with the dreams a kid or a girl has when they are young and innocent. Also, for the Japanese, pink is associated with femininity, youth and good health, while white stands for purity and truth. These two colors are associated with being youthful and and vibrant. The whole range of products uses pink colour packaging that looks attractive. Behind the products is a translucent cheery blossom flower that looks soft and gentle.

The advertiser uses Sakura flower to signify beauty and strength. Shiseido is a well-known skin care brand that originates from Japan. In Japan, cherry blossoms called Sakura are a timeless metaphor for human existence. Because of their blooming season is powerful, glorious and intoxicating, but it is also brief, so it implies that beauty is also short-lived. It is a symbolic reminder, implying that our lives, too, are very short. The advertiser is trying to plant in the minds of the audience that they should treasure their time on the earth to cherish and pursue what they want, without leaving any regret and guilt. Therefore, the advertiser persuades the audience that they should not procrastinate any longer to make themselves more beautiful by whitening their skin using these products which the visuals imply would make them beautiful like the image of the flower in the advert. In Japan,

Sakura flower carries femininity meaning, therefore the advertiser wants to claim that using the product will make the women even more feminine and beautiful like the flower.

On the left of the picture in a text in which the advertiser uses the slogan "Beauty reveals your luminosity". By speaking to the audience directly with the use of pronoun "you", it creates informality between the advertiser and the audience. The words "your luminosity" is in bold to enhance the importance of the audience's skin luminosity to the reader. The slogan is deliberate to frame the ideology that having a luminous skin is equivalent to beauty and this can only be achieved by their product. Below the slogan is "enlightened skin care, instant light, continuous clarity". The advertiser chooses the word "instant" to tell the audience that the effect is instant as desired by them because the pace in this era foresees that everything needs to be instant and effective. Moreover, the advertiser claims that the products can give "continuous clarity" to the audience's skin to further assure the audience that the whitening effect is continuous and long-lasting. These are the desires of the audience that the advertiser claims to know what the audience desires, and the only way to realize this desire is to purchase their products. The red button "view details" is coloured in such way by the advertiser to create an urgency in the audience, to show that it is important so that the audience would click inside to know the product details. The reason why the advertiser does not reveal all the details of the products on the advert is because they want to create a curiosity in the minds of the audience so that they would want to know more about the products after they are attracted.

5.   **Conclusion**

Examples and analysis have proven that all the beauty advertisements provoke women to gain the ideal beauty depicted in the adverts. They use attractive and eye-catching slogans to manipulate the thinking of the audience and mislead them. Also, advertisers frame the ideology of being beautiful in many ways to influence the thinking of the audience and to persuade them to buy the products. The audience directed by the adverts are women. From the language used by the advertisers, they show that being beautiful is having the features such as a spotless, radiant, wrinkle-free and hydrated skin, and to achieve these is only by purchasing their products.

The brands that are analyzed are well-known brands in the skin care market, therefore advertising products in their official websites is a powerful strategy to sell and influence the audience. In the advertisements analyzed, it is shown that advertisers use many linguistic devices and semiotic activities such as signs, metaphor, symbolism to attract women's attention. These strategies are used to frame the ideology of beauty as having a firm, radiant, youthful-looking and hydrated skin, in which these characteristics are framed to be the elements that constitutes beauty. On top of that, beautiful model and women are portrayed in the adverts to show that this is the ideal beauty that all women should achieved. The advertisers use negative and positive framing to create a desirable behavior from the audience as response to their adverts. Furthermore, the pronoun "you" is used by advertisers to create intimacy between them and the audience so that the audience's heart can be easily lured. In one of the adverts, advertisers use numerals and scientific terms to reflect trustworthiness of the audience towards their products, their expertise and power.

In this study, the cultural elements used by the advertisers to persuade the audience to buy their products. The marketing strategies used by the advertisers to attract the attention of the audience to lead them to take action to purchase the products are also analyzed. Moreover, advertisers use renowned celebrities and models to authenticate the effects of their products so that the audience who desire to have their beauty are convinced. Most of the advertisements that are analyzed show that the advertisers use problem-solution

as a technique to persuade buyers. Furthermore, the cultural elements that are framed in the beauty adverts vary from one another but they all bring out the same ideology of being beautiful. All in all, the ideology that is conveyed in the adverts is beauty is equivalent to the ideal appearance shown in the adverts, and the advertisers set the standard of beauty. It is found out that women look beautiful if they have a hydrated, wrinkle-free, spotless and fair skin. These features are shaped by the advertisers as the ideal beauty that makes a woman a woman. To achieve what it means to be a woman, they should buy the products. The advertisers urge the audience to purchase the products without hesitation by saying "Shop now" so that they can have immediate remedy for their bad skin or to achieve a perfect and healthy skin. On top of that, the advertisers create an ideology of the status of women in the society by implying that being beautiful is an advantage because it means authority, just like the model in the adverts that succeeds because of her beauty. The advertisers normalize this ideology by constantly showing a perfect complexion skin and the use of powerful language to manipulate the minds of the audience.

The concept of beauty is cultural and it has become global – in concepts that helps to maintain skin youthfulness. In fact, to most people who are into skin cosmetics, healthy skin is one that is related to a few keywords – hydrated, radiant, spotless, wrinkle-free, fair, supple (firm) (baby-like) smooth; as opposed to dry, dull, pigmented, lined, uneven-skin tone, sagging and rough (see Table 1),

TABLE 1. Key words in skin-care

Good Skin = young skin	Bad Skin = old skin
hydrated,	dry,
radiant,	dull,
spotless,	pigmented,
wrinkle-free,	lined,
fair,	uneven-skin tone,
supple (firm)	sagging,
(baby-like) smooth	rough, with open pores

Hence, through these keywords skin health is a marketable commodity defined through the cultural perspective of good-looking skin. Having a "good skin" means young-looking skin, and is thus equivalent to having beauty, which is the reverse of "bad skin", referring to one that shows the ravages of aging.

Acknowledgement

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