

Multimodal Construction of Female Looks: An Analysis of Mascara Advertisements

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ABSTRACT: Multimodality involves the interaction between verbal and visual components in various discourses. Advertising discourse is one of the discourses where multimodal analysis is used quite frequently. This study documents the operation of multimodal strategies in the advertisement of beauty oriented products in women's magazines with an emphasis on the interplay between visual and verbal communication channels within the theoretical framework of Critical Discourse Analysis. It describes how similarly advertising discourse uses descriptive and persuasive verbal and visual strategies to exploit the image of an idealized female beauty with a specific focus on mascara advertisements in the Turkish context. Two Turkish women's magazines (Seninle and Elele) and two localized versions of well-known women's magazines (Elle and Vogue) were analyzed multimodally to compare the exploitation of idealized female looks through mascara advertisements. The multimodal analysis showed that the advertisements set "ideals" for the perfect "look" in the eye, by concentrating on the "eyelashes". They also set "ideals" verbally. The qualities of this "ideal look" (voluminous, long thick, curved eyelashes) provide a linguistic frame to interact with the visual frame.

Keywords: critical discourse analysis, multimodal discourse analysis, advertising discourse, semiotic analysis, mascara advertisement.

Rimel Reklamlarında Kadın Bakışının Çoklu Ortam Söylem Çözümlemesi

ÖZ: Çoklu ortam söylem çözümlemesi, farklı söylemlerde yer alan sözel ve görsel öğelerin bir arada kullanılırken nasıl iletişime geçtiklerini inceler. Reklam söylemi bu iletişimin en sık görüldüğü ortamdır. Bu çalışma, kadın dergilerinde yer alan rimel reklamlarındaki sözel ve görsel öğelerin karşılıklı etkileşimine Çoklu Ortam Söylem Çözümlemesi ilkeleri doğrultusunda ve Eleştirel Söylem Çözümlemesi çerçevesinde incelemektedir. Bu amaçla, iki Türk kadın dergisi (Seninle ve Elele) ve iki yabancı kadın dergisinin (Elle ve Vogue) Türkçe basımlarının bir yıllık sayıları incelenmiş ve örneklemi oluşturmak amacı ile rastgele altı değişik rimel reklamı seçilmiştir. Reklamlardaki sözel ve görsel öğelerin birbirine benzer betimleyici ve ikna edici söylem stratejileri kullanarak reklamı yapılan ürünü tanıtımları ortaya konmuş, ideal güzel kadın bakışı çoklu ortam söylem çözümlemesi yolu ile

tanımlanmıştır. Kadınlarda aranan ideal bakışın görsel olarak kirpiklerde odaklandığı, sözel olarak ise hacimli, uzun, kalın ve kıvrık kirpiklerin ifadesi çalışma sonucu ortaya çıkmıştır.

Anahtar Sözcükler: çoklu ortam söylem çözümlemesi, eleştirel söylem çözümlemesi, reklam söylemi, kadın dergileri.

1 Introduction

Critical discourse analysis (CDA) has an interest in concepts like communication patterns in public institutions, media discourse (reporting, advertisements discourse, television broadcasting etc.), the constitution of individual and group identity that convey ideological attitudes, power and status. It shares these interests with other disciplines as well as with other fields within Applied Linguistics. This reinforces particular themes and methods of research that other disciplines have developed to be put to use in CDA.

One of the theories available for analysing media discourse is the one introduced by Kress and van Leeuwen (2006) with the name “grammar of visual design”. They present a framework for analysing and understanding visual images, and the interaction between verbal and visual components in media discourses. Gunther Kress and Theo van Leeuwen, two forerunners of a comprehensive theory of visual communication, have considered semiotic modes other than language in various kinds of discourses. They point out the changing patterns in mass communication where the boundaries between language and visual elements in printed material are becoming less in number.

Kress and van Leeuwen indicate that all texts are multimodal (1998: 186), to mean paralinguistic means of communication such as rhythm, intonation, facial expressions, gesture etc. accompanying spoken language, and written language is always a visual composition of marks on a page. They argue that most work done in CDA has focused on verbal texts, or on the verbal parts of multimodal texts. With their theory of “grammar of visual design”, they intend to broaden the approach suggested by CDA, to include the structure and use of images. The important role of images in newspapers, magazines, public relations materials, advertisements and various kinds of books is noted (1996:15). Kress and van Leeuwen stress that “the visual component of a text is an independently organized and structured message, connected to the written component, but not necessarily dependent on it”, that is, they are “neither fully conflated, nor entirely opposed” (1996:18).

1.1 Multimodal Discourse Analysis

The general tendency in CDA has been towards the analysis of linguistic structures. However, more recently, scholars have concentrated on the impact

of visual components on the concepts of discourse with their social dimension and have moved towards broader multimodal conceptions (Kress and van Leeuwen, 1996; Machin, 2007; O'Halloran, 2007).

It has been demonstrated that the logico-semantic relations of expansion, projection and representation derived from the grammar of language (Halliday 1994) may also be applied to the relations between the visual and verbal elements of a multimodal text (Martinec and Salway 2005; Unsworth 2006, 2008; van Leeuwen, 2005).

The turn to social explanations within linguistics shifted attention onto how the use of language shapes language. This turn to the social provides the context for Halliday's (1978) theorization of the social functions of language and leads him to identify three metafunctions: ideational, interpersonal and textual. Metafunctions are "viewed as a higher order of meaning rather than specific to language" (Jewitt, 2009:24). "Another way of thinking about the metafunctions is as meaning potential, that is "what can be meant" or "what can be done" with a particular set of modal (semiotic) resources" (Jewitt, 2009:24). To use Halliday's terms, "every semiotic fulfills an "ideational" function, a function of representing "the world around and inside us" and an "interpersonal" function, a function of enacting social interactions as social relations" (Kress and van Leeuwen, 1996:15). All texts include elements which are coherently interrelated and those elements are also coherently related to the relevant environment fulfilling the "textual" function (Kress and van Leeuwen, 1996:15).

Halliday's theories of social semiotics and systemic functional grammar provided the initial starting point for social semiotic multimodal analysis (Kress and van Leeuwen 2001; van Leeuwen 2005). Kress and van Leeuwen (1996) indicated how ideational, interpersonal and textual functions are realized visually, through concepts such as composition (information value, salience), modality (vectors) and framing. Van Leeuwen (2005) and Maier et al. (2007) suggest that the verbal mode and the visual mode work in cooperation, with one mode either extending or elaborating on the meaning of the other mode. To these authors Lemke should also be added; he proposed that "the ideational metafunction is the dimension of a text which involves the representation of the verbal and visual elements in the text by means of transitivity" in the framework of multimodality (2009:284). The interpersonal metafunction is the dimension of a text which communicates, that is, "interacts" with the viewer (Kress and van Leeuwen, 2006: 43). Finally, the textual metafunction is the cohesion and connectivity between the verbal and visual elements of a text (Kress and van Leeuwen, 2006:43). Kress and van Leeuwen suggested a model in which description of semiotic resources of images and their utilization are included. Thus, the systemic functional grammar model was re-evaluated and "a grammar of visual design" was adopted. In this model, visual structures are treated as linguistic structures. The elements of these visual structures serve to function particular interpretations of experience and forms of social interaction

in a coherent manner. For instance, in visual communication the choice between these specific interpretations and forms of social interaction are expressed by means of variations in the uses of colour or compositional structures.

To give an insight into these concepts, the use of vectors to represent ideational function will be explained briefly. To identify participants in discourse (in a text), the social semiotic theory uses terms like “Actor”, “Goal” and “Recipient”. To describe these semantic roles, visual grammar uses vectors; if the vector emanates from the participant, the image has the role of “Actor”, if the vector points to a participant, it has the role of “Goal” in a visual structure representing a “Transactive” relation. When images or diagrams have only one participant, this is usually an “Actor”. This structure is called “non-transactional”. The action in a non-transactional process and has no “Goal”. It is not “done to” or “aimed at” anyone or anything. The non-transactional action process is therefore representative of the intransitive verb in language. When the vector is formed by an eyeline, for example, by the direction of the glance of one or more of the represented participants, the process is “reactional”, and then we have “Reacters”, not “Actors”, not “Goals” but “Phenomena”. The “Reacter” is the participant who does the looking and the “Phenomenon” is the participant at whom or which the “Reacter” is looking.

Multimodality views communication and representation as more than language; it places more attention on other modes of communication such as the visual mode of images, gesture, gaze, posture, colour, typography, composition etc. (van Leeuwen, 2005; Kress and van Leeuwen, 2006; Machin, 2007; Jewitt, 2009) claiming that these elements transfer and generate meaning, especially in relation to each other. To Kress and van Leeuwen (2006) the “meaning potential” of individual elements is the element’s ability to convey meaning. However, it is possible to realize an element’s full meaning only if it exists as a collective whole (Machin, 2007; Kress & van Leeuwen, 2006). The mission of Multimodal Discourse Analysis (MDA) is to understand the power and meaning of texts activating several modes (such as visual, verbal, and aural) (Kress and van Leeuwen, 2006; Machin, 2007; Jewitt, 2009). The systematic deconstruction of texts through semiotic analysis is possible with this new trend in discourse analysis. MDA has been used in the analysis of a wide range of domains, e.g. the analysis of magazine covers (Machin and Thornborrow, 2003), magazine advertisements (Bell and Milic, 2002), movies (Maiorani, 2007), children’s storybooks (Guijarro and Pinar Sanz, 2008), online advertisements (Harrison, 2008), beauty product ads (Harrison, 2008), moving images (Maiorani, 2007), commercials (Nina-Pazarzi and Tsangaris, 2008), cosmetic surgery leaflets (Martinez Lirola and Chovanec, 2012), and surgical websites (Moran and Lee, 2013). To Jewitt (2009) there are three different approaches to conduct multimodal analysis. The first approach is referred to as the social semiotic multimodality (Jewitt, 2009: 29). This approach focuses on

meaning making through choices (Jewitt, 2009:30). The second approach is MDA, which was also developed by Kress and van Leeuwen (2001) and follows Halliday's work. The distinction between these two approaches is their emphasis on the sign-maker. While the social semiotic multimodality approach places higher emphasis on the "sign-maker", the MDA approach places low emphasis on the "sign-maker" (Jewitt, 2009:36). Finally, the third approach that Jewitt outlines is the multimodal interactional analysis. As Jewitt points out, this approach "addresses a dimension of the social semiotic that conventional multimodal analysis does not seem to commonly address and focuses on how multimodal texts are interfaced with and mediated by people" (2009:33). The approach that will be utilized in this study is MDA, following the program of Kress and van Leeuwen (2001; 2006), and Machin (2007).

1.2 Advertisements in Women's Magazines

Advertisements function to inform, persuade, remind, influence and perhaps change opinions, emotions and attitudes (Cook, 2001). Baudrillard (2005) points out that many advertisements in women's magazines that advertise beauty products influence women and women feel pressure to look beautiful and to do their best to hold their beauty. As stated by Welsch (1996) and Reischer and Koo (2007), the "ideal" woman is stereotypically represented by means of visual and linguistic elements in advertisements. Featherstone (1991) pays attention to the sensational attempts of advertisers to modify and beautify the body through certain consumption practices. To emphasize these attempts, he also points out the use of celebrity models in beauty product advertisements. These commercials inform the consumer about the parameters of looking beautiful, while at the same time prescribe an ideal for what beautiful should look like externally (Featherstone, 1991). Following the same perspective, Fairclough (1989) argues that choosing young and thin people featuring in the advertisements reflects the social ideologies of beauty and these advertisements offer the ways for the consumption and reproduction of ideology by members of the society. The commercials allow ordinary people to obtain tools for the embodiment of beauty. Purchasing the particular brand of mascara (which is the focus and source of data of this study) indicates to the society that we are keeping in line with the values of the beauty consumption community.

The rest of the article has the following structure: In Section 2, the aim of the study is outlined followed by the explanation of the data in Section 3. Section 4 details the methodology of the study. Then, Sections 5, 6, and 7 discuss the verbal, visual and verbo-visual characteristics of the multimodal analysis of the data respectively. Finally, Section 8 tries to point out reconsiders the important results of the study and evaluates them under the light of MDA.

2 Aim of the Study

The analysis and interpretation of language use are contextualized in conjunction with other semiotic resources used simultaneously for the construction of meaning. Besides linguistic choices and their typographical realization, the functions and meaning of the visual images and the integrated use of the visual and linguistic resources also carry importance in multimodal analysis. It is argued that the visual and linguistic resources in the advertisements can be identified by analyzing the interaction between the potential meanings in the texts, and the meanings are made available to the readers from their own cultural contexts. The current study documents the operation of multimodal strategies in the advertisement of beauty-oriented products in women's magazines with a focus on the interplay between visual and verbal communication channels. It describes how advertising discourse similarly utilizes idealized female image and beauty in order to achieve its economic goals. We are particularly interested in how persuasive strategies are activated through the combination of verbal and visual means in a series of mascara advertisements prompting the viewers to buy the advertised products in order to achieve the ideal/perfect/desired looks every woman would strive to have for the desired female identity concept to be completed.

The persuasive aspect of advertisements to raise the commercial appeal of products is also pointed out in Martinez and Chovanec's study. They argue that:

“The prevailing ideology under which public female identity is perceived as being intrinsically connected with the physical appearance of one's body is thus interpreted within the commercially motivated discourse that contributes to the construction of the female body (or parts of it –my emphasis) as an object that is both sexualized (i.e. oriented towards men) and commodified (i.e. used instrumentally for generating profit) (Martinez and Chovanec, 2012:489)”.

3 Data

The current study is based on mascara advertisements¹ collected from two Turkish women's magazines, Elele and Seninle and two international but localized versions of well-known women's magazines; Elle and Vogue (written in Turkish) to see the reflections of the concept of “beauty”. The magazines were collected for a period of one year (2013-2014) out of 48 volumes of the previously mentioned 4 magazines; 6 different brands of mascara advertisements were gathered for detailed analysis. The reason for

¹ Brand names have been removed from the advertisements.

choosing mascara advertisements among other beauty-product advertisements was the significant similarity in the use of verbal and visual elements for the promotion of the advertised product thus the stereotypical representation of the positive and beauty-guaranteed qualities of the product. The advertisements and their descriptions are as follows:

Figure 1. An advertisement by Yves-Rocher in the Elle magazine



Figure 1 is an advertisement by Yves-Rocher in the Elle magazine. The advert is divided into two equally sized and vertically located frames attached to each other. On the left frame, we see a young, beautiful woman from the profile with her eyes shut and her head tilted half-way down. The most prominent part of her face is her long, curved upward eyelashes which visually coincides with curved lash-like lines extending from the bottom of a big flower on the right frame. The curvature of the eyelashes and the extensions from the flower are located along a non-visible horizontal line. Just below these curved extensions, we see curved, thick black traces of the mascara and again below these traces stand the mascara and its brush in upright position.

Figure 2. An advertisement by the Pastel company



Figure 2 is an advertisement by the Pastel company. On the right hand side of the advert, occupying a big portion of the page, is the face of a young, beautiful woman under the caption “Pastel” written in big-sized letters. The most prominent feature of the face of the woman is her eyes and eyelashes. The eyes are looking to the direction of the mascara brush which is pointed to the corner of the right eye, almost touching the eyelashes. On the left hand side of the advert, at the bottom, the advertised mascara is placed upward with its brush tilted left to the mascara case on the tip. At the top section of the mascara image, we see the qualities of the advertised mascara written in English (express volume + length mascara). This section is diagonally located with its Turkish translation that is placed at the bottom and almost in the middle of the page (“uzun kirpikler, ekstra dolgunluk”).

Figure 3. Mega volume collagene 24 brand mascara by L’oreal



Figure 4. Mega volume collagene 24 brand mascara by L’oreal



Figure 3 and 4 are placed on two consecutive pages advertising the “mega volume collagene 24 brand mascara” by “L’oreal”. The page on the left is designed to have two equally sized rectangulars placed vertically to occupy the whole page. The rectangle on the left has the face of Claudia Schaffer (a

famous top model). The most visible part of her face is her eyes and eyelashes with a special visual emphasis on the eyelashes. Right next to the face of Claudia Schaffer, at the right rectangle, is the image of the mascara case, almost equal in size with the face of the top model. On top of the mascara case are the qualities of the mascara written in bold and big letters (“mega dolgun, mega siyah”- “mega volume, mega black”). The page on the right is also composed of two vertically placed rectangles. The left rectangle is smaller in size compared to the one on the left, and the same image of the mascara case used on the left page is visible in this section as well. Next to the image of mascara, the image of eyelashes is displayed in an enormous size.

Figure 5. An advert by the Rimmel company



Figure 5 is an advert by the Rimmel company. The picture of the top model Kate Moss down to her waistline covers the whole page. She looks directly in the direction of the viewers. The advertised mascara (the case and the brush) is located at the bottom right hand corner of the advert, the mascara case and the brush standing in a cross shaped position. At the bottom left hand corner of the advert, we read the qualities of the advertised mascara.

Figure 6. A top model, Milla Jovovich



Figure 6 pictures another top model, Milla Jovovich. The advert is diagonally designed to have three different sized rectangular frames ordered consecutively. The left rectangular frame has the picture of Milla Jovovich; we can only see her face. Her eyes look directly at the viewer and she holds her right hand close to her chin with her palm facing the lower part of her chin and her little finger touching her lower lip. In the middle rectangle frame, at the top, the name of the mascara brand is placed, then the qualities of the mascara are written with a special emphasis on the mascara's being "four dimensional" in big and bold letters. At the bottom part of this section, the "four dimensions" of the mascara are written ("more voluminous, longer, thicker, more curved"), situated spatially between the gap where mascara and its brush stand. At the right rectangle, we observe these written qualities emphasized visually one more time by displaying these four qualities on Milla Jovovich's eye.

4 Methodology

To understand the power and meaning of figures activating several modes (such as the verbal, visual etc.), a multimodal discourse analysis (Kress and van Leeuwen, 1996; 2006; Machin, 2007; Jewitt, 2009) will be carried out for the evaluation of the data. This perspective in discourse analysis allows for the systematic understanding of texts through semiotic analysis and reveals the intersemiotic texture between language and images used in advertisements. Halliday's (1994) textual and interpersonal functions will be the focus of the visual (image) analysis of the data whereas only the ideational function will be the focus of the verbal analysis due to the contents of the advertisements in question. Where appropriate, intersemiotic textual links (van Leeuwen, 2005; Liu and O'Holloran, 2009; Unsworth and Cleirigh, 2009; Martinec and Salway, 2005) will be brought into attention between verbal and visual modes.

These approaches are particularly suitable for the description and meaning making capacity of advertising texts due to their capacity to reveal how various semiotic modes are used intentionally to reach at certain desired effects on the recipients (irrespective of their cultural differences) and how they rely on underlying knowledge structures and ideologies on the concept of "beauty" to achieve their economic goals.

5 Analysis of Visual Characteristics

Visual grammar aids the construction of meanings by means of visual elements which help to reconstruct the textual dimension of the advertising texts. The "textual" function is said to be concerned with the organization of both the ideational and interpersonal meanings and their staging and packaging by various means (Dreyfus, Stenglin and Hood, 2010: 125-126).

This function will be analysed in terms of prominence, frames and information value with the help of visual grammar. “*Prominence*” is defined as the interaction of several factors (such as the choice of colour, placement/location of the images, the image/letter size) and compares the size of the image with the written text. “*Frames*” signify whether the present images in the texts are placed together or not. “*Information value*” concerns the dimensions of visual space, that is how the spatial organization is arranged along three components: left/right; ideal/real; and centre/margins’ (Kress and van Leeuwen, 2006: 197). Regarding the left/right arrangement of information in texts, the “new” information usually comes on the right and the known information comes on the left and becomes the “given” information. The vertical dimension differentiates the information from the top to the bottom; the top is considered to give idealized information and presents “ideal” while the bottom is considered to give specific, practical information and presents the “real”. The central position is the crucial element of the composition whereas the margins present subordinate elements in the composition (Kress and van Leeuwen, 2006: 197).

In the data, the women who use the advertised mascara and the mascara and brush are the dominant elements. The mascara has equal *prominence* as the other elements in the advertisements, while the women occupy the role of the models who apply the advertised mascara brand. Following the transitivity pattern of representation, the “actor” is the mascara and the brush, and the “goal” is the women who are depicted to have used the specific brand of mascara obtaining the desired looks (“scandal eyes”- Figure 5; “magnetic looks”- Figure 6; “deeper and dramatic looks”- Figure 2). What the actor does to the goal (the recipient) is seen visually (as in all texts) which might be compared to a transactional clause verbally (X brand mascara gives X looks to this woman). Multimodal texts also pay attention to *frames*. As stated above, frames signify whether the present images in the texts are placed together or not. In all the figures except for one (Figure 5), frames are used; one frame holds the advertised product (the mascara and the brush), the other frame is used to show the women (the models) who use this product. Mayer (2008) defines this as the “spatial contiguity” principle relying on the motive that corresponding words and images should be placed near each other from the perspective of visual representation. Three of the figures have equal frames in size (figures 1, 3, and 6) and the other three (figures 2, 4, and 5) have one frame larger than the other one, containing either the advertised mascara and the brush or the female model, a celebrity. The most striking feature of the frames is the level of abstraction, with individual women, sometimes female celebrities, depicted against vague and decontextualized backgrounds (figures 1, 2, 3, 4, 5). Abstract backgrounds serve to perform ideological work (Fairclough, 2003) and I would like to suggest that in this case, they promote assumptions of universal agency, individuality and consumerism. Women are always depicted

alone suggesting that they are devoid of the socio-economic and cultural context. Thus, as Machin and Mayr (2012) argue, these women invite target consumers to identify the alleged characteristics of the product as both universal and desirable.

The celebrities (Claudia Schiffer- figure 3 and Milla Jovovich- figure 6) reinforce the actional (process) link between the frames and their side by side location. On the visual plane, there seems to exist an invisible arrow departing from the advertised mascara, reaching to the celebrity to verbally imply the message that “if you use this mascara, you shall look like one of these celebrities”.

The third visual characteristic analysed in the figures is the *information value* concerned with how dimensions of visual space are organized along three components: left/right, ideal/real, and centre/margins. Out of 6 figures in the data, 4 (figures 1, 2, 3, 4, and 6) follows the left/right arrangement pattern; the advertised mascara is located on the right and the women who use that mascara are located on the left in vertically divided frames. For the ideal/real (what appears at the top and bottom of the texts) and the centre/margin component, the data do not provide consistent compositions.

Positioning of objects and people along vertical and horizontal lines at various degrees also reveal aspects of visual representation. Various objects can be horizontally or vertically elongated to different degrees; all elongated shapes can be tilted, either towards the right or towards the left. Vertical elongation creates a more pronounced distinction between the top and the bottom, hence, towards “opposition” generally (what is most important goes on top, what is less important goes to the bottom) (Kress and van Leeuwen, 2006: 57). In figure 2, figure 5 and figure 6, the mascara brush is vertically elongated with the tip of the brush situated upward out of its case, visually putting more emphasis on that part. What is more, the verbal qualities of the mascara and its visually emphatic part are positioned close to each other to demonstrate the interaction between the verbal and the visual modes. In figure 1, the written statement “Kirpiklerde sıra dıřı hacim” (extra volume in the eyelashes) is placed at the top of the mascara brush and case image; in figure 6, the qualities of the advertised mascara, “daha dolgun” (more voluminous), “daha uzun” (longer), “daha kalın” (thicker), “daha kıvrık” (more curved) are positioned aligned to the mascara brush pointing up standing next to its case. In figure 5, the mascara brush points to the bottom, not to lessen its emphatic representation but to point out the heterogeneous character of the verbal and the visual elements –the words “hacim” (volume) and “verir” (gives) are visually in harmony with the length and tip of the mascara brush.

In figure 6, also, the visual characteristics of the eyelashes (in the “new” frame) coincide with their verbal description given in the other frame (the “given” frame). The verbal statement “4 boyutlu” (four dimensional) in the given frame matches the visual depiction of these four dimensions in four frames. What happens when the advertised mascara is used can be very

vividly seen within those four frames with the contribution of dark lines departing from the mascara to the images of four eyes. The lines show the direction of the actional process attracting the attention of consumers to the message of the advertisement.

5.1 Visual Analysis of Interpersonal Function

To represent the interpersonal function visually, a type of imaginary relation is established with the viewer. Kress and van Leeuwen (1996) point out that this relation is realized by *contact* (realized by “gaze offered” and “gaze denied”), *social distance*, and *modality*. Social distance is embodied in the size of the frame (close, medium, long) and modality is represented by elements such as colour, depth, illumination, brightness etc. Here, only the elements of *gaze* are analysed for the visual evaluation of the data.

The interaction system between the images and the target viewers is set up by the gaze of the people, places and things shown in images and the positions of these to each other. Kress and van Leeuwen (1996:122) describe a gaze as follows: A gaze can be of two kinds: in a “demand” gaze, one or more represented participants gets into a direct visual interaction with the viewers, hence demands some kind of response from the viewer. This gaze is in the form of a vector obtained by the look of one or more of the represented participants outwards to the direction of the viewer of the visual. An “offer” gaze does not have the direct gaze of any represented participant to the viewer. This gaze offers the viewers items of information (Kress and van Leeuwen (1996:122)). In offer gaze, the represented participants are always looking away from the viewer. The concepts of offer and demand can be related to the concept of speech acts in linguistics. The functions of these speech acts stated in Halliday (1985) are; 1) they offer information, that is, form a statement, in which case the response sought is “agreement”; 2) offer goods and services, in which case the expected response is “acceptance”; 3) demand information, that is, form a question and the expected response is an answer; 4) demand goods and services, that is constitute some kind of command, in which case the expected response is for the listener to undertake what he or she has been asked to do (Kress and van Leeuwen, 1996:122).

In terms of visual address, it is possible to interpret all texts as visual “offers” of information or statements. In figures 1, 2 and 3, 4, the lack of any facial expression directed to the viewer means that there is an offer of information in the form of a portrayal or a scene the viewer can look at to agree with the information presented. This interpretation is corroborated by the verbal support which simply describes the product advertised. In language, as Royce and Bowcher state:

“the order of elements for forms of address is significant, in that the order subject before finite realizes the declarative (statement) and the

order finite before subject realizes the interrogative (question) in the exchange of information. All clauses in the advertisements are declarative in mood and they are realizing the unmarked speech function of making a statement. There are no clausal examples of interrogative or imperative mood, or requests made, and no orders given to the viewers” (2007: 92).

Given that the visuals (images) also address the viewers in this way, there is intersemiotic complementarity between verbal and visual elements from the perspective of interpersonal function.

6 Analysis of Verbal Characteristics

Although the most prominent parts of the advertising texts are the images, it is necessary to refer to the verbal characteristics found in the figures since they complement and enhance the visual aspect of the advertising messages. The main linguistic resource used by all advertising figures in the data is positive descriptive adjectives in their plain, comparative and/or superlative forms attached to the noun (in most cases eyelashes); for example, “uzun kirpikler” (long eyelashes- figure 2), “daha dolgunkirpikler” (more voluminous eyelashes- figure 3), “mega dolgun, mega siyah” (mega volume, mega black- figure 4), “daha dolgun, daha uzun, daha kalın, daha kıvrık kirpikler” (more voluminous, longer, thicker, more curved eyelashes- figure 6). Modified forms of adjectives expressed by means of numerical phrases are also used: “12 kat daha dolgun” (12 times more voluminous- figure 4), “24 saat kalıcı” (lasting for 24 hours- figure 4).

The descriptive adjectives used to advertise the products highlight the most prominent characteristics of the products. Structurally, nouns modified by adjectives dominate the verbal sections of the advertisements beside the images. There are only two full sentences in figures 4 and 5. The reason for the abundant use of nouns modified by adjectives may be due to the need to establish a more direct contact with the consumers and give the message in a more effective and compact manner. The insistent use of almost the same adjectives also dictates to buyers what qualities to look for if and when they want to buy any brand of mascara. Visually, a female celebrity or a model is shown either with her face or upper part of her body in focus, spatially occupying half of the advertisement (figures 1, 2, 3, 5, 6). When the dominant image is the face, the described and promoted characteristics of the eyelashes are made so visible that there is almost a one to one correspondence between the visual and verbal modes. In figure 6, four dimensions of the advertised qualities of the mascara (more voluminous, longer, thicker and more curved eyelashes) are visually represented side by side with their verbal counterparts in two close frames; the visual representation being on the “new” side of the text.

A major space is also devoted to the description of the qualities of the mascara brush. The functions (qualities) of the brush are verbally represented as an inseparable part of the qualities of the mascara itself. It is explicitly stated that in order to obtain the desired looks (i.e., the looks of the celebrities in the advertisement figures 3, 4 and 5), the mascara and the brush are placed in a complementary function and position. The Turkish descriptive phrases are formed by using relative clauses modifying the noun “firça” (brush): “Kırpikleri topaklanmadan kaplayan patentli mega fırça” (lump free covering, registered mega brush) (figures 3, 4). In the English version, structures without the noun (brush) are also present, simply implying the existence of an object that provides the declared qualities for the eyelashes without clearly stating the thing that does the waxing (“Her biri palmiye balmumu ile kaplanan kırpikler” - figure 1 (each and every single eyelash waxed with palm). Figure 5 gives the most detailed description of the mascara brush using structures that state a cause-effect relationship in the form of noun phrases modified by postpositional phrases. In the statement ‘kırpiklerde hacim sağlamak için yassı yüzey’ (flat surface to make eyelashes voluminous), the postposition “için” (for) is used to designate causality; the shape of the brush is intentionally designed to give volume to the eyelashes causing eyelashes to demonstrate that effect (figure 5). This effect is verbally carried to a further point that the ones who apply this mascara will have “scandal eyes”. The connotation of scandal eyes, later, is made clear by the verb “show off”, which implies the message that this mascara and brush will project all the attention on you in a positive sense. This would create the same effect of a scandal (as in a scandalous event in a positive sense again) and everybody will hear about this mascara. This semantic relationship between the mascara and its brush become the brand name of mascara “scandaleyeshow off”, without any blank between the words “scandal” and “eyes” with bigger-sized capital letters, attracting attention to the qualities of the advertised product one more time.

The same kind of relationship can also be observed in the statement “kırpikleri kaldırmak için yuvarlak uç” (a rounded tip to lift eyelashes), emphasizing the scandalous show off effect of this particular mascara.

A third phase of the effects of this mascara is realized by the statement “Gözler üzerinde olacak” (Eyes will be on you). This is the third and last cohesive tie reinforcing the message “if you want to have all the looks on you and show off, use this mascara”.

The dual (interactive) performance of the mascara and brush is also visually stressed by picturing the brush separately beside the mascara case by means of which both images are assigned equal prominence.

Jeffries suggests that, “ In relation to Halliday’s metafunctions, transitivity and nominalization have often been seen as ideational in effect, since they are particular ways of presenting certain information textually”(2007:11). For Halliday (1994), adjective headed structures are treated as a subclass of the nominal group based on the fact that adjectival structures, like nominal

structures, can act or occur as complement in the clause. The semantic resource for the use of adjectives is primarily concerned with “qualities of things”. One form of semantic classification of adjectives is possible in terms of the classes of attributes or properties associated with “things”. Adjectives serve a number of functions. They are used to subclassify, identify or describe things (Tucker, 1998). This particular classification of adjectives and their descriptive function are the main verbal strategy to ideationally represent the products in the advertising texts.

Looking at our data from Halliday’s perspective, the tendency to use adjective-modified nouns can be regarded as bringing the ideational patterning into surface to represent particular features of “good looking eyes”.

It is worth noting that those adjectives labelled as “positive” which we find in figures 2, 4 and 6 in the data, have these connotative patterns without a specific context and they co-occur with other lexemes. Thus, the lexeme “kirpik” (eyelashes) co-occurs with adjectives “dolgun” (thickened), “uzun” (long), “kalın” (thick), “kivrık” (curved) and “hacimli” (voluminous); “bakıřlar” (looks- noun) collocates with adjectives “derin” (deep), “dramatik” (dramatik), “çekici” (attractive), “4 boyutlu” (4 dimensional) and “manyetik” (magnetic), etc. In addition, the data show a tendency to emphasize the positive extreme by modifying the adjectives with intensifying adverbs (mega, daha - more).

7 Verbo-Visual Structure

The internal links that exist between the components of the advertisements under analysis are also noteworthy. To Liu and O’Halloran, “the relation between verbal and visual components of multimodal texts is an essential property and referred to as “intersemiotic texture” (2009: 369). Intersemiotic texture, in their terms, is “a matter of semantic relations between different modalities realized through intersemiotic cohesive devices in multimodal discourse. It is the crucial attribute of multisemiotic texts that creates integration of words and pictures” (2009: 369).

Among various intersemiotic cohesive devices, “intersemiotic parallelism” is the most prominent one for the data subject to analysis. For Liu and O’Halloran, intersemiotic parallelism refers to “a cohesive relation that interconnects both language and images when the two semiotic components share a similar form” (2009: 372). This cohesive relation is realized by “homospatiality” which is a type of spatial parallelism between language and pictures on the visual mode and “parallel structures” on the verbal mode.

To illustrate the intersemiotic texture of the analyzed advertisements, figure 5 provides good examples. In figure 5, homospatiality is clearly observed on the tip of the mascara brush. The graphics of the brush’s diagonal alignment shares the spatial coordinates with the typography of the word “hacim” (volume) and the curved tip of the mascara brush also shares the spatial

coordinates with the curved typography of the word “ver-ir” (give-AOR “gives”). The coordination between the graphical and typographical features are verbally reinforced with descriptive adjectives used with prepositional phrases indicating purpose “kirpikleri kaldırmak için yuvarlak uç” (a round tip to lift eyelashes) as already introduced above. The purpose phrase emphasizes the essential message that the mentioned qualities of the mascara brush are indispensable to be able to have the desired looks of the celebrity described as scandal eyes (Kate Moss in the advertisement). Following the transitivity pattern, there are two participants, the agent (in this case, the object -mascara and the brush) and the patient (women who (will) use this special brand of mascara). The former is the doer of the action, the latter receives the action (having the looks of the celebrity) performed by the former. The image, thus, activates the underlying transitivity structure through visual means.

The verbal texture follows the same transitivity pattern. In figure 5, the verbal section of the advertisement where descriptions and purpose are located, it is possible to collate the sentence “Yeni scandal eyes show off maskara ile gözler üzerinde olacak” (You will have all the looks on you with the scandal eyes show off mascara). The postposition “ile” (with) displays and establishes the doer and receiver transitivity pattern and details the circumstances of how the action (all eyes will be on you) will be performed. The agent (the new scandaleyes show off mascara) with the advertised qualities (flat surface, round tip, advanced lift formula) will make people look at you and show you off. This is the verbally protruding message in which parallel transitivity patterns are used that help establish intersemiotic cohesive links between verbal and visual modes/structures.

8 Discussion and Conclusion

One of the social implications of this study is that women have to deal with their material bodies in line with what the culture dictates and imposes on their bodies.

The consumption of beauty products is presented as a solution to soothe women’s internal fears of failure to approximate the beauty ideal presented to and shared by the public. Beauty products promise to obtain perfect looking body parts that are attractive and satisfactory not only to women but also to men.

Cook (2001) points out that the function of advertisements is to inform, persuade, remind, influence and perhaps change opinions, emotions and attitudes. In short, advertisements do not only sell products but change society and make people buy things they do not want or need through visuals and language used to attract attention.

In advertisements, the abundant use of female bodies has the consequence of backgrounding women’s intellectual capabilities in consolidation with the

patriarchal demands of society (Conboy, 2007; Gill, 2007; Kilbourne 1995). The female body becomes an object that can be improved to accomplish the beauty standards established by the society (Maguire, 2002). In Adams' words, "the body is modified through a variety of consumable options, intertwining individual and class identities through the exercise of 'consumer choice'" (Adams, 2010:757).

The advertisements of beauty products influence women and beauty becomes an absolute imperative for women, thus dictating to them how to look beautiful and keep their beauty long-lasting. The "ideal" woman is represented by stereotypical visual and textual components in advertisements guiding how particular body parts should look to reach that ideal. The ideology of female beauty and the idealized image of the female body across verbal and visual modes force women to be beautiful and accepted by society, in particular men. Images of ideal-looking women serve females as a model through which the female body is treated as an object, created according to masculine desires and represented as decorative object as they are the target recipients of advertisements (Maguire, 2002).

As a visual modality marker, colour, for example, designates sexual attractiveness and appeal of the represented female image. The more the colour is reduced, the lower the modality of that image. This may be expressed via the choice of different values in colour to indicate shade and light. Gaze is used as a semiotic resource to represent the relation between images either by direct eye-contact or no eye-contact (depending on a demand or offer image). Thus, female represented images may be depicted as establishing a close relationship with the viewer, using their sexual outlook, by means of direct eye-contact in the visual image.

Goffman in his gender advertisement studies observed that "men tend to be located higher than women" which reflects the systematic subordination of women to men in society (1979:43). Machin in his introduction to multimodal analysis claims that, we "associate size with power and status". He suggests that "looking up at someone has the metaphorical association of them having higher status than you. Women's lifestyle magazines, for example, often carry images of semi-naked women on their covers" (2007:26). Machin reports that such portrayal of women as sex objects make them seem vulnerable.

The advertisements analyzed multimodally for the purposes of this study set "ideals" for the perfect "look" in the eyes both visually and textually. From the visual aspect, the images of celebrities in figure 3 (Claudia Schiffer), figure 5 (Kate Moss) and figure 6 (Milla Jovovich) contribute to the image of "ideal looks" with a particular focus on eyelashes since these celebrities' beauty is approved of and common knowledge. Verbally, the qualities of this 'ideal look' are given, again, with a focus on eyelashes, setting a linguistically descriptive frame to inform ordinary women on how to appear like one of those celebrities. If eyelashes look voluminous, long, curved, thick (figures 1, 2, 3, 4, 6) and seductive (figure 3) then you have achieved the ideal (deep and dramatic, extra

dark - figure 2), (attractive- figure 3) and (magnetic- figure 6) looks with the aid of the advertised mascara brand.

The ideology of the “ideal female body/beauty” is mediated textually and visually by means of various elements of visual grammar like colour, prominence, gaze, distance, frames, information value, size as well as the subject positions constructed for the recipients that are accompanied by textual elements like transitivity structures, and adjectives/adjective phrases serving description.

In such a condensed representation of beauty, to maximize the role of the advertised product, the physical effects of the mascara are foregrounded together with the qualities of its inseparable piece, the mascara brush. Textually, the mascara and the brush are given the role of an agent, filling in the subject position, meanwhile appointing the actors for the desired outcome. This increases the degree of persuasiveness on the targeted customers to purchase the product.

These advertisements create a misleading impression that if women purchase these products, they will guarantee the features of admired looks thus the multimodal representation of the dictated qualities of beautiful looks make this impression easily attainable. From a critical discourse perspective, it is crucial that the female body is commodified in advertisements. It is linked to the economic interests of the advertisers with the false impression presented to women that the advertised beauty products raise self-esteem, self-confidence and physical perfection.

We live in a period in which women’s studies look for new perspectives. One of these issues is the question of how bodies are objectivized and how they become subject to sexualized representation. As argued by Jeffries:

“The cultural imperative for women to look good remains strong and readers will therefore often be in a relatively weak position in relation to the producers of the various ideologically- laden messages about the female body, since they offer advice about the best way to improve looks and attractiveness” (2007:3-4).

Thus, in advertisements, the ideology reproduces a female identity that is perceived as contributing to the construction of the female body as an object that is oriented towards men and commodified (i.e. used instrumentally for generating profit) (Martinez & Chovanec, 2012:489).

It can also be clearly observed through the multimodal analysis of women’s magazines that there are beauty ideals and the language used to persuade the buyers of these products include common representative terms to advertise the products.

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