Lux Beauty Soap Advertisement: Critical Discourse Analysis of Linguistic Manipulation for Public Cognition Control through Norman Fairclough's 3-D Model

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Abstract: Ads' use of speech plays a crucial role in persuasion. The current study focuses on the linguistic technique employed in Lux beauty soap advertisements. The researchers aimed to study the language strategies employed by advertising to capture consumers' attention and the persuasive language techniques that influence consumers to make purchases. Fairclough's 3-D Model, or Critical Discourse Analysis, served as the analytical foundation for the qualitative research approach. Convincing consumers is the main goal of advertising. The information is obtained by means of YouTube video advertisements. Scholars have utilized certain language patterns and scenarios to accentuate stereotypes and portray realism, which in turn affects and modifies the audience's attitudes and actions. The findings provide insight on the actions of marketers that use certain word choices to influence their audience and who favor casting actors in their commercials, both of which can boost the sales and market value of their items.

Keywords: Lux Beauty Soap; Advertisements; Linguistic Manipulation; Critical Discourse Analysis

1. Introduction

The term "advertising" describes the several mass media platforms used by companies to trademark their goods, services, or brands. This interdisciplinary field aims to provide material that convinces readers or viewers to purchase goods or services that accelerate corporate growth. Since the 1950s, producers have employed this marketing tactic. There are a vast number of people on the planet who are users of beauty products. These advertisers for beauty products create images that aim to change people's perceptions of them. Their goal is to encourage more purchases. Numerous advertisements on television and in women's publications promote commodities with the intention of influencing women to use these items to the detriment of their own appearance (Baudrillard, 2005). The corporation uses a variety of marketing techniques to present its goods and create the impression that its beauty products can resolve every problem faced by women. Lau & Zuraidah (2010) note that advertising has tricked people into purchasing products and a way of life by subtly distorting reality. The wording used in the commercial subtly shapes public perception to lead to the intended conclusions. By employing their wares, these discourse makers often mould a picture of the most capable and influential person in the audience. It is possible to examine any speech of this kind to discover how its creators express their ideology and authority. In "Can't Buy My Love," Jean Kilbourne (2000) explains that women's usage of beauty goods increases in placement with the amount of money spent on advertising for these items. Women are under pressure to meet society's ideals

of beauty, which is the root of this tendency. Advertisements for beauty products make the promise that women will live up to these expectations, have a strong effect, and encourage more sales. Lux Beauty soap is one of the most well-known beauty products that people use out of all the ones that are offered. The American corporation Unilever first released this beauty soap in 1925. Lux has been sold in a variety of formats, including bars, flakes, liquids, gel, soaps, special editions, and body washes. Since then, it has fostered a constructive dialogue about beauty among its clients.

Using Fairclough's 3D model, this study investigates the language manipulation employed in the "LUX Beauty Soap" commercials. According to Haryatmoko (2019), Critical Discourse Analysis (CDA) is a useful method for examining ads as it acknowledges values and ideologies that are inherently imbued within advertisements. Advertising plays a crucial role in the propagation and reproduction of ideology by exposing underlying power relations and social systems. As a result, advertising may be understood as a centre of power that reflects social and ideological standards.

1.1 Research Questions
a) What language elements are included in Lux commercials?
b) What techniques of language manipulation are used to sway customers in the Lux commercials?

1.2 Objectives
a) To examine the language employed in Lux commercials.
b) To investigate the language trickery used to influence consumers in Lux commercials.

1.3 Purpose of the Study
The analysis of seven ads for Beauty Lux soap is the only topic of the study. According to the CDA agenda, the premise is that the Beauty Lux soap advertising includes brainwashing customers. It looks on how discourse functions in Beauty Lux soap commercials. Its specific goal is to investigate how language manipulation is used to shape public perception and affect customer behavior in beauty product ads. It also aims to comprehend the reasons behind the necessity of public figures' representation in product sales and viewer persuasion.

2. Literature Review
Kumar (2002) asserts that beauty is a quality that is innate in people and is frequently recognised as a distinguishing attribute. Kumar says that, in contrast to the term "handsome," which is more frequently used to describe males, "beauty" is frequently employed to describe an attractive woman. Cook (2002) highlights the fact that ads have a variety of functions. They enlighten, convince, remind, sway, and maybe even change attitudes, feelings, and ideas. Cook makes the argument that commercials have the power to influence society and persuade people to buy things they might not even need or desire. Furthermore, Cook makes the case that commercials frequently need to provide viewers with enough cautions or information. Advertisements therefore have the power to create identities, alter attitudes, and increase awareness. It plays a very integral role for companies in promoting their products' sales and increasing profits (Sarwer, Ahmed, Zain-ul-Abideen, & Sagheer, 2025). These days, the beauty industry is one of the most lucrative due to women's growing self-consciousness about their looks. According to Fairclough, Eka Marthanty Indah Lestari & Ni Made Savitri Paramita (2023) examined Japanese beauty product commercials from the standpoint of critical discourse analysis. The study included language elements and tactics used to deceive female customers. It also reflects societal injustice by undermining women's self-esteem by suggesting that they must always appear attractive. The findings demonstrate that the advertising is found to be based on a societal misconception. The type of beauty standards that these commercials portray are the cause of women's low self-esteem. In 2020, Rohmah focused on the language used by companies to deceive consumers by analysing TV commercials for cosmetic items. The purpose of the qualitative study was to examine the ads. Ten commercials for face-beauty goods from various brands were selected in 2019.The findings demonstrate how different tactics are employed by advertisers to control women, and these beauty pageants also emphasise cultural norms and beauty standards and how they shape Indonesians' beliefs. The three-dimensional critical discourse analytical framework developed by Fairclough was used in this study. Discourse is a more comprehensive framework of linkages that link language with social beliefs than just written or spoken words. It encapsulates a deep relationship between linguistic analysis and social dynamics (Li & Hamuddin, 2018). Van Dijk (quoted in Bulan & Kasman, 2017) claims that critical discourse analysis digs deeper into components beyond the

discourse itself in addition to going beyond a cursory review of words, phrases, clauses, and sentences. A thorough method for examining spoken and written texts is critical discourse analysis, which draws on fields such as critical linguistics and critical semiotics. Its main focus is on the analysis of socio-political issues through discourse, language, and communication. Critical Discourse Analysis (CDA) is presented as a framework where criticality is inseparable from discourse since it is closely related with ideology in the journal article "Reviewing Critical Discourse Analysis (CDA) Studies: Ideas from Chinese Scholars" by Li Xia & Hamuddin (2019). Discourse is understood in CDA as a means of defining the attention and perception systems and serving as a medium for ideology. This is seen from the language that organisations and individuals use, which is subject to a number of filters as information is processed, eventually influencing how discussions are understood within large ideological frameworks. Ideology is understood in this sense to be a discourse that represents certain ideologies or practices. Alduhaim (2019) and Putra & Triyono (2018) talked about Fairclough's three-dimensional Critical Discourse Analysis paradigm. This model delineates three interconnected analytical processes:

Text analysis is the process of looking at a document's vocabulary, syntax, and phrase structure, among other linguistic elements.

Discourse Practice Analysis investigates the creation, dissemination, interpretation, and adaptation of writings.

3) At the situational, institutional, or community levels, social practice analysis evaluates the more comprehensive contextual elements. Using Fairclough's paradigm intends to highlight the language decisions made by discourse producers and how they affect the listener.

Cook (1991) asserts that among other things, advertising may inform, worry, entertain, caution, or deceive its audience. varied people have varied definitions of advertisements. According to others, it's a phrase used to promote or seal a contract (Petly, 2003; Arens, 2003). An advertisement, according to Petly (2003), is a way to market goods or services to the general public. There are several ways to advertise. But the focus of his research is on print ads that appear in periodicals. Meaning production and reproduction entail a complex interaction of factors, which is highlighted by critical discourse analysis (CDA). It disavows the idea that people can be objective interpreters. Rather, it emphasizes their powerful impact and links to the social forces that exist in society (Eriyanto, 2002, p. 60). According to Fairclough (1995), critical discourse analysis combines sociocultural study of discursive practices with text analysis to examine the processes involved in the creation, dissemination, and consumption of texts (p. 24).

Susanti (2018) asserts that the language used in ads frequently makes use of persuasive strategies. Advertisements use language that reflects the object, conveys meaning to viewers, and represents societal norms. So, in addition to providing information, ads also have the power to sway people's opinions, change their viewpoints, and even provide warnings to the public.

2.1 Theoretical Underpinning
2.1.1 Fairclough CDA Model
For the past several decades, Fairclough's concept and methodology have been essential to Critical Discourse Analysis (CDA). He is acknowledged as the father of CDA and has advanced the discipline using a variety of methods and theories. At first, Fairclough called his methods for studying speech and language "critical study of language."He defines the aim of this approach as "to contribute to the widespread raising of awareness of exploratory social affiliations and relations through the lens of language" (Fairclough, 1988, p. 56). Fairclough delineated three aspects for critically analysing any text.

a) Text analysis (description) entails linguistic and semiotic examination of the text.

b) Processing analysis, often known as interpretation, explores the creation and comprehension of meaning in conversation.

c) Social analysis (explanation) investigates the historical and sociocultural setting in which speech is produced.

According to Chouliaraki and Fairclough (1998), communicative interactions in CDA highlight linguistic and semiotic elements in exchanges and discussions, demonstrating their thematic relevance and systematic relationships throughout society. In linguistics and other fields like semiotics, Fairclough's three-dimensional analysis model is extremely helpful for doing critical analysis on written and spoken texts.

3. Research Methodology
The Critical Discourse Analysis framework (2003) serves as the theoretical foundation for this investigation. Advertisements are thought of being media discourse forms that incorporate language and social dynamics. Thus,

this framework is utilized to clarify the relationship between the characteristics of language used in ads and the nature of social behaviors.For this study, a qualitative research approach was selected. Since the study examines how discourse in advertising contributes to meaning construction, qualitative technique was judged acceptable. The investigation concentrated on social media ads for Lux beauty soap. Qualitative methods were found to be more appropriate than quantitative ones due to the descriptive character of the analysis. The use of purposeful sampling was used with an eye toward Lux beauty product ads.The official YouTube channel for Lux provided the study's data. All of the advertisements were collected and examined. Fairclough's Critical Discourse Analysis framework (2002) was used to analyze the data. This framework was used to highlight the relationship between language features and social practices in the text of the advertising. Discourse as text (micro level), discourse practice (micro level), and sociocultural practice (macro level) make up Fairclough's three-dimensional framework. Its goal is to look at the connections between language, ideology, and power, with a particular emphasis on how advertising affects women's purchasing choices. To put it briefly, the main goal of this study was to examine the linguistic elements of ads for beauty products and demonstrate how language usage affects the way that customers perceive the world, as these advertisements portray.

4. Data Analysis
To analyze the advertisements, Fairclough's 3D model is used. Understanding how advertising influence customers and clarifying the connection between discursive practices and social practices are the two main goals of the investigation.
Link 1: https://youtu.be/E1AgoLWIKxk?si=Y0QLMGmJovSgUn1d
Paish hai naya Lux
Munfarid gulab or Vitamin E ki khoobiyon ka Milap
Yeh dy apko gulabi glow
Aisa gulabi glow, jo roshan kry sab ko
Nya Lux, khoobsurti jo roky na ruky

Explanation: The linguistic analysis of this commercial reveals that the term "naya Lux" appears many times. The marketer has portrayed their product as a combination of nature and vitamins, as well as positive adjectives, by using terms like "Gulab" with Vitamin E (scientific proof). Two times, the term "gulabi glow" is used to describe the product's quality; a third time, the pronoun "apko" is used to establish a connection between the advertisers and the audience; and finally, the poignant phrase "khoobsurti jo roky na ruky" is used to grab women's attention and give them the power of independence. Additionally, Mahira Khan, an actress, was chosen to showcase the product due to the discussion.Producers appear to think that people imitate the lifestyles of celebrities. This product is intended for ladies in order to give them a pinkish and fair glow. Its purpose is to offer users pink and fair skin.
Link 2: https://youtu.be/Lya2qJ0Zs60?si=qGNwd0T0AZtafxKP
Itni dark lipstick!
Itni unchi heels!
Zor se na haso!
Theek se betho!
Log kya kahein gy!
Par khoobsurti se kya Sharman?
Logo ka kam hai batein banana or meri khoobsurti ki shurwat hoti hai Lux se, jis mein hai 7 beauty ingredients jo dey mulaim jild or mehkta ehsas dair tak
Ruky na wo ruky, juky na wo juky
Khoobsurti se kya sharmana

Explanation: The pronouns "hum" and "meri," which are personal pronouns, are used in this Lux advertising to directly address the product's target audience. The rhetorical query "Par khoobsurti se kya sharmana?" and the imperative phrase are employed in lines two through six. Following this comes the list of seven beauty elements that provide the skin with a smooth, aromatic texture. With the power to be self-reliant, these technologies are aimed specifically at women, reinforcing the negative perceptions about them. Actress Saba Qamar was chosen by the sponsor to represent women in this advertisement with the goal of encouraging women to be independent.
Link 3: https://youtu.be/xSbKQpSQDHw?si=qHrwZDy72XCPfN1o

Raat dhoond rahi hai, khoya chaand kaha?
Meine dhoond liya uske chehry pey yaha
Chand sa roshan hoga chehra Lux sai jis mein hai 7 beauty ingredients
Chand sa roshan chehra, Lux

Justification: The advertiser in this Lux advertisement begins with a rhetorical inquiry to draw in customers: "Raat dhoond rahi hai, khoya chaand kahan?" In this advertisement, the moon represents the model's face through the use of the term "chand" and the metaphor "raat dhoond rahi hai." It is predicated on the idea that the moon is the most beautiful and radiant object on Earth. When it states that the items have seven components, there is a jarring turn. The sponsor in this Lux advertisement is aiming to attract female shoppers. The producer decided on Mehwish Hayat, a well-known Pakistani actress with a long resume and a strong following among women due to her attractiveness and advertising, for the commercial. The women's thoughts are shaped by this, and they feel they can become fair like her by using this product.
Link 4:https://youtu.be/BA6SShWsDKU?si=fqphxHooJ--J98Kf
Pehli bar Vitamin C or Glycerin eke sath
Naya Lux, jo jild ko nikhary, nami dey or dey chand sa roshan chehra
Lux face of the year, Maya Ali!
Thank you, Lux!
Par yeh award sirf mera nhi hai yeh hai un sab hi khoobsurat chehron ka jin ki Roshni se duniya roshan hai
Lux, hmara best soap de chand sa roshan chehra

Explanation: The discourse employed is made clear by the textual analysis. The phrase "pehli bar" in this commercial alerts viewers to the fact that a new product or set of components will be introduced this time. "Naya" as an adjective conveys the idea of something novel. The objective pronoun "hamara" is scientific proof, while the usage of the positive adjectives "nikhar" and "nami" emphasizes the product's excellence. "Glycerine," "vitamin C," and lunar symbolism. The marketer cleverly employs all of these terms in their campaign, "Chand sa roshan chehra," since ladies are always searching for skin-beneficial products that won't hurt their skin but yet give them a shine. In the advertisement, the actress Maya Ali is shown applying this soap and addressing the other ladies with the personal pronoun "mera," which suggests that she is bonding to them. The goal of this product is to give users skin as fair and moisturized as the moon. Customers of the product are all those who desire smooth, radiant skin. The advertising does not specify a particular gender.
Link 5: https://youtu.be/uRpj5hyqN_c?si=h7zA5U67FEulUbl1
Tumari nazar hat hi nhi rahi
Tumary nekhar ny hatny hi nhi di
Pehli bar Vitamin C k sath naya Lux, jo mere chehre se dhaag kam kry or dey mje mera bedhaag nikhar
Explanation: This advertising begins with a conversation between two persons discussing "nekhar," which creates a genuine and encouraging sense of the glow. The marketer has also utilized a pronoun in the text of the ad. The word "vitamin C" and the positive adjectives "nekhar" and "be-dhaag," which highlight the product quality that it will give glowing and spotless skin, are also used by the advertiser to persuade the viewers based on scientific evidence; the negative adjective "dhaag" is associated with the issue that this ad is meant to solve. The advertising plan is to use famous people as brand ambassadors, such as Virat Kohli and Anushka Sharma. People want to follow this pair, who are the most popular in India, and the skin care products they use.
Link 6: https://youtu.be/GVkwFbJS6i4?si=Dgu4JzGbgyU7Kisw
Action time, Fitness time, Show time
Or is busy life mein meri tawaja ka khayal rakhy
Lux International
Jis ky 3 moisturizers meri tawaja ko dey mukhmali glow
Lux International glow time
Explanation: Personal pronouns, the pleasant term "glow," and scientific proof with the numbers "3 moisturisers" are all employed in this advertisement. The model "Kareena Kapoor" displays using this soap to keep her skin's fairness and radiance during her hectic routine. Additionally, the term "time" appears in a number of commercial statements suggesting that using this product will help maintain healthy skin and provide the appearance of a glowing complexion when one is engaged in a busy and stressful routine.

Link 7: https://youtu.be/qrHKMZHD5yM?si=03D3n2K_q6b1q60f

Khilty jasmine ki mehak ko mehfoz kiya maharat se naye Lux velevt touch mein
Lux ki sab se behtreen perfumes ka dilkash ehsas
Purkashish mehakti jild k liye, naya Lux
Chootey hi hua ek reshmi ehsasa rey
Kho se gye hai mehakty khumar mein
Bas zara sa Lux

Explanation: In this advertisement at textual analysis, the positive adjectives are used. "Khilty," "mehak," "velvet," "behtreen," and "purkashish mehakti" are used by the advertisers, and code-switching of words like "perfumes" and "jasmine" is used. The advertiser has exaggerated the sense of smell in the ad to give its viewers a sense of smell with discourse. The product is designed to give a fragranced soap that gives their skin a soft texture. The narrator relates the product to society as a vast social practice. We use soap in our daily routine by highlighting the point of fragrance that gives us a refreshing feel.

5. Conclusion

The primary means by which manufacturers promote their goods and sway customer opinion is through advertisements. These advertisers' tactics assist them in increasing the market worth of their brand in addition to helping to promote it. They take care to choose language in a way that will draw customers to their goods. This analysis of Lux advertisements reveals that the advertiser employed pronouns, positive adjectives, symbolism, rhyming sounds, and word repetition. For example, "Pehli bar" appears in two of the ads, "naya Lux" in four, Khoobsurti appears four times, and "Glow" appears nearly every time, all of which generate conversation among viewers about the product. Results show that the language used by advertisers manipulates the minds of their audience, particularly women, who are more likely to be drawn to the beauty and radiance. In all seven of these advertisements, the producers and advertisers have strategically employed techniques to attack the stereotype of women's complexity when it comes to beauty and have chosen these women as their target audience. In addition, public perception is influenced by how advertising are shown, and in order to promote their product, advertisers typically choose a social media star that has more popularity and is more widely followed.

5.1 Recommendations

A critical discourse study of Lux advertising offers insightful information about the language techniques used to market this product. This research explores the various levels of meaning that are present in these commercials, revealing how carefully they are designed to appeal to customers and uphold the brand's identity. Through the use of Fairclough's 3D model, scholars are able to analyse the connotative, associative, and pragmatic aspects of these advertisements, providing insight into how well they communicate with and elicit desirable reactions from the intended audience. There are a number of suggestions that may be made to improve the linguistic choices made in beauty product advertisements.First and foremost, beauty businesses have to look at their ads through a feminist lens to see how well-known models are used to draw in viewers, especially female viewers. Ads may successfully convey the desired message and the benefits of the product by avoiding unclear or unduly complicated wording. Furthermore, adding linguistic and cultural components that link with the target market can improve the attractiveness and relevance of beauty goods and build a closer bond with customers. In addition, it is imperative for beauty businesses to consistently assess and modify their language and ad presentation strategies to align with evolving customer tastes and market conditions. Frequent market research and customer feedback requests can yield insightful information about the success of current ads and areas for development. Beauty businesses may maintain their impact and relevance in a competitive and dynamic industry by being adaptable and sensitive to changing trends and customer requirements.

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