Pakistan Languages and Humanities Review
www.plhr.org.pk

RESEARCH PAPER

Ideologies in Advertisements of '*Fair & Lovely*' and '*Glow & Lovely*' by Unilever Pakistan: A Comparative Multimodal Critical Discourse Analysis

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ABSTRACT

The study examines the ideological shifts in two advertisements for Unilever Pakistan's beauty creams, 'Fair & Lovely' and 'Glow & Lovely'. It analyses how concepts of fairness and beauty are constructed to show colourism and gender bias in advertising. Employing the qualitative approach, the study analyses two advertisements, applying Fairclough's three-dimensional model for Critical Discourse Analysis and Machin and Mayr's Multimodal Critical Discourse Analysis framework. The results show that the first advertisement reinforces racist and antifeminist ideologies by promoting fairness as the ideal standard of beauty. In contrast, the second advertisement challenges these norms by portraying diverse skin tones and emphasising an inclusive ideology. This shift in messaging highlights the broader societal criticism faced by the company. The study concludes that the rebranding reflects a shift towards ideologies that challenge traditional beauty norms. Companies should align advertising strategies with inclusive values and avoid beauty standards that marginalise identity and diversity.

Introduction

Discourse can be defined as the actual use of language in the real world, and it does not consider language as an isolated system (Waring, 2018). She elaborates that discourse analysis, then, involves closely examining the actual use of language along with paralinguistic features, aiming to study its structures and meanings. Tabe and Fieze (2018) argue that critical discourse analysis seeks to explore the dynamism of language use in society. This dynamism is studied by considering the social forms within a society, which include dominance, discrimination, abuse of power, inequality, marginalisation, and political actions. Critical Discourse Analysis (CDA) explores how these social forms are enacted in and through discourse. In other words, CDA examines how these forms are produced, reproduced, and legitimised through language (Van Dijk, 1993). CDA aims to analyse the ideological foundations of the discourse created and the ideologies circulated through that discourse (Fairclough & Wodak, 1997).

Multimodal Critical Discourse Analysis

Multimodal critical discourse analysis (MCDA) makes use of the concepts of critical discourse studies for the analysis of the language and highlights that the meanings are construed only through the use of verbal language (Kress, 2009). Along with the linguistic mode, the visual mode also plays a significant role in meaning-making. Multimodal critical discourse analysis is influenced by the fields of multimodality and social semiotics and gives considerable importance to intersemiotic relations. The concept of intersemiotic states that meanings are transmitted from one sign to another sign (Aktulum, 2017). According to Unsworth and Cleirigh (2009), this is because of the reason that the ideas communicated by texts cannot be exactly communicated through visual representation. The visuals are used to convey messages or say things that cannot be stated in language (Machin & Mayr, 2012). The combination of various modes for the examination of meaning is helpful as the analysis of one mode complements the other. It is, however, important to note that images are polysemous and can result in vagueness (Lanir, 2019). MCDA aims to explore the ideologies present in the textual as well as visual parts of the discourse.

Discourse of Advertisements

Advertisement is a significant discourse category in every society as it conveys information about the products to consumers. Therefore, it persuades people to buy and use certain products. This purpose is fulfilled by using certain linguistic as well as non-linguistic features. The language of advertisements is characterized by the use of persuasive features. Furthermore, visual aids also play a significant role in persuasion (Williamson, 1983). Critical Discourse Analysis can help in understanding the persuasive techniques and ideologies in advertisements (Awan et al., 2021). Fairclough (1989) defines CDA as the social practice in which power and ideology interact as well as influence each other. Van Dijk (1995) is of the view that ideologies are produced, reproduced, and resisted in and through discourses. Advertisements are the discourses that contain the production, reproduction, enactment, and resistance of ideologies. In the present study, two advertisements for Fair & Lovely cream have been compared. One advertisement is from the time when the product company used the name 'Fair & Lovely', and the second one is after the adaptation of the name 'Glow & Lovely' for the same cream after facing criticism.

Literature Review

Theoretical Framework

Fairclough's Three-Dimensional Model

The three-dimensional model of Fairclough provides a comprehensive method for critical discourse analysis, aiming to highlight the relationship between discourse and its social context. The model underscores the connection between text, discourse practice, and socio-cultural practice. Operating at different levels, according to the model, the discourse not only reflects but also shapes social realities. Fairclough's model of CDA contains three dimensions, which include description (text analysis), interpretation (discourse practice), and explanation (socio-cultural practice).

The stage of textual analysis or description involves detailed linguistic analysis of the texts, including both written and spoken. Besides, the multimodal texts can also be investigated using this dimension of the model. The stage of interpretation, according to Fairclough, involves the generation of interpretations with the help of what is in the text in combination with what is in the interpreter. In other words, members' resources (MR), also known as background knowledge, are activated with the textual cues, and this interplay of

textual cues and MR generates interpretation. The third stage of the analysis, known as explanation, highlights the power relations at different levels i.e., situational, institutional, and societal, which help in shaping the discourse.

Machin and Mayr 2012 Framework for Multimodal Critical Discourse Analysis

The framework for the multimodal critical discourse analysis proposed by Machin and Mayr (2012) focuses on analyzing the text from various perspectives. First, the linguistic as well as visual means pertinent to making meanings are analyzed. Next, speakers' attitudes are analyzed using quoting verbs. After that, the analysis focuses on the representation of the identities of people. Further, the representation of actions is examined. It also examines concealed constructs, persuasive strategies, abstraction, nominalization, presupposition, and modality.

The strategies of persuasion and abstraction are also analyzed along with the nominalizations, presuppositions, and modality. The model has been summarized in Table 1.

Table 1
Summary of the framework of multimodal critical discourse analysis of Machin and Mayr (2012*)***

1	Analysis of textual and visual means incorporated into discourse
2	Analysis of quoting verbs to examine the attitudes of speakers
3	Analyzing the connection between language and Identity
4	Analysis of the representation of actions
5	Analyzing concealed constructs
6	Persuasion and abstraction
7	Nominalization and Pre-supposition
8	Modality and Hedges

Previous Studies in the Field

Many researchers used MCDA as a tool for analysis in the field of discourse. Some of the research in this regard has been reviewed in this section. For instance, Adrian and Faiza (2022) investigated the femvertisings by Nike to examine women's empowerment. The advertisements concerning women's empowerment are termed femvertisements. The study was carried out from the perspective of multimodal discourse analysis. The data comprised the moving images along with the text incorporated in the moving images. For the analysis of the moving images, the study utilized the Kress and Van framework of visual grammar. At this level of analysis, representational, interactive, and compositional meanings were interpreted. The textual analysis was carried out by using the Hallidayan model. This level involved examining the text from the perspective of three metafunctions (i.e. Experiential, interpersonal, and textual). The analysis focused on exploring the way the message of women's empowerment was delivered in the advertisements. It was revealed, through the findings of the study, that the interaction of all these modes depicted women performing activities of sports and the narrative involved encouraging utterances.

Further, Hartono et al. (2022) investigated the way green cosmetics were being advertised by a multinational cosmetic company in the context of Indonesia. The data comprised a one-minute video advertisement published by Gariner. The analysis of the data was carried out using the framework for multimodal critical discourse analysis proposed by Ledin and Machin along with the steps proposed by Paltridge. The findings of the study confirmed that the ad message did include some linguistic characteristics as the strategy of discourse. These features were as follows: Use of adjectives and words that

sound scientific. The analysis and documentation review enforced the research finding that the company communicated and positioned its customers as powerful actors capable of bringing socio-environmental reform to society. Moreover, a more specific analysis of the advertisement of Gariner was made to pinpoint such characteristics that distinguished it from the general type of ads.

Also, Haruna (2022) subjected qualitative critical analysis of a chosen newspaper Advert from a multimodal discourse perspective. The analysis was based on eight advertisements for mobile phones that appeared in three Nigerian newspapers. The analysis was done under the Multimodal Discourse Analysis framework. The method used in the analysis of the data was the framework of visual grammar compiled by Gunther Kress and Theo Van Leeuwen. It was established that consideration of textual along with visual semiotic resources for the interpretation of the adverts received extensive focus in the current study. The findings also showed that adverts employed one or some of the following textual and visual elements to attract the attention of the readers and to encourage them to use the products. In addition, the study established that both designers of graphics and Journalists apply the textual and the visual wisely to communicate all the meanings and ideologies related to the products based on the conventions. Therefore, it was agreed that understanding of the contents of the newspaper advertisements needs the consensus of the advertisers and the intended consumers.

Consequently, from the methodological and theoretical viewpoint, the research from the standpoint of the Multimodal critical discourse analysis has not been a trend in the context of Pakistan. By conducting a literature review, it was identified that only a few studies have used MCDA as a framework. Out of all the articles, Khalid et al. (2020) reviewed the ads for housing projects published in newspapers in the context of Pakistan only. The commercials include ten categories of advertisements for housing projects in Pakistan. The fact of the matter, the study revealed that the advertisers employed tactful persuasion to lure the customers to come and buy the houses so that they could change their lives. Concerning the findings of the study, it was also realized that the excluded elite class consciousness was highly manifested in society. In addition, it was pointed out that even though the advertisements sought to depict gender equality, some gender roles were overemphasized.

In addition, Akram et al. (2022) attempted to categorize the logos of comedy talk shows on TV channels in the context of Pakistan. Ideological and power relations are likely to be embedded within the logos, which formed the premise on which the analysis was conducted. The data included the logos of four Pakistani comedy talk shows broadcasted on four TV Channels in Pakistan. This paper employs Fairclough's (1995) three-dimensional model of critical discourse analysis and Kress and Van's framework of visual grammar. As concluded and evidenced by this study, the logos were practicing some aspects of ideologies and power relations through the multimodal discourse of images and words.

Likewise, Rizvi et al. (2020) carried out an analysis of e-advertisements to examine the textual and visual modes adopted to persuade and attract viewers. The study used the framework of Multimodal discourse analysis proposed by Kress and Van Leeuwen. Through a random sampling technique, the data comprised six e-visual advertisements from online shopping sites. The findings of the study helped in understanding the tactics of advertisement employed by the advertisers.

The review of the researchers in the context of Pakistan also indicates that there exists no such research as the current one. The aims of the reviewed studies were different. The data used for the analysis was different. Therefore, the current study is needed.

The research gap has been highlighted in the previous sections of the review. There exists no study that has used the adverts of beauty products as the data and analyzed the data with similar aims. Further, there exists no such study around the globe in general and in Pakistan in Particular.

Materials and Methods

Overall Methodological Approach

This study employs a qualitative approach based on Critical Discourse Analysis (CDA) to examine the ideologies in two advertisements of Unilever Pakistan's beauty cream: one when it was branded as 'Fair & Lovely' and the other as 'Glow & Lovely.' The analysis uses Fairclough's three-dimensional model of CDA to explore how linguistic and visual choices in advertisements construct and convey different ideologies. This model is particularly suitable for analyzing media texts because it allows the researcher to connect the text with broader social and cultural practices, highlighting how discourses both produce and resist ideologies.

Sample for the Study

The sample for this study consists of two advertisements: one when the product being advertised was 'Fair & Lovely' and the other when it was advertised under its new brand name of 'Glow and Lovely'. These two advertisements were chosen because they played an important role in the change of ideology after people criticized the promotion of the product on an unattainable level of fairness. Collectively, these advertisements represent text for how Unilever updated its advertising message to suit new social demographics and perceptions towards race and beauty.

Sampling Strategy

Both of these advertisements were selected through purposive sampling. This strategy was chosen because it enables the researcher to apply conscious effort in selecting texts that are most useful to the study. These are the advertisements chosen for their role in reflecting on the process of brand change due to society's criticism; therefore, they are suitable for comparison of ideological changes.

Framework for Analysis

The analysis follows Fairclough's three-dimensional model of CDA, which comprises three interrelated processes: three forms of analysis that include: (1) the textual level (description), (2) discourse practice (interpretation), and (3) discourse social practice (explanation). This mode of analysis is utilized to examine the language and graphical semiotics in the ads, with particular emphasis on how various semiotic features work together to index ideology. Furthermore, Machin and Mayr's work was used in conjunction with Fairclough's three-dimensional models to carry out the analysis of advertisements.

Procedure of Analysis

In line with Fairclough's model, the three-stage procedure for the analysis was followed. In the first stage, the notion of concern was on considering how and in what ways

both advertisements were linguistically shaped in terms of keywording, sentence construction, and graphical features. Referring to the second function of the model of analysis, the interpretation consisted of analyzing the intertextual connections and how the text engages societal norms and ideologies. Last, in the explanation stage, the study related ideas in the text to other social-cultural realities, and how the advertisements address concerns of racism and stereotypical beauty norms. Furthermore, the analysis was done by applying the model developed by Machin and Mayr for MCDA. They both assist in breaking down the advertisement into various layers that would help to track the ideological transformation of the advertisements.

Results and Discussion

In this paper, two advertisements of Unilever Pakistan have been selected for analysis where this research has applied Fairclough's three-dimensional CDA model and Machin and Mayr's (2012) MCDA framework. The first commercial is an advert for 'Fair & Lovely' and the second one is one for 'Glow & Lovely'. Both advertisements are analyzed for language, image, and narrative discourses, and changes in the patterns of branding and the implied societal values are identified.

Analysis of Fair & Lovely Advertisement

Figure 1 Advertisement of Fair & Lovely

Textual and Visual Means

The first image presents a highly structured visual and textual contrast between two states of being: before and after deciding to make a purchase and use a certain product. On the left, a grayscale depiction of a woman with her face splashed by water symbolizes dullness, while on the right, vibrant colors portray the same woman transformed into a happy, radiant figure. Her hair is adorned with bright yellow flowers, and her facial expression exudes contentment and confidence. The left side visually connotes an undesirable state, while the right signifies an idealized, vibrant version of the self. The text "Life is so much better…" reinforces this binary contrast. The word "better" carries a broad implication, signaling that the product offers life enhancement, not just cosmetic improvement. Fairclough (1989) emphasizes that texts are inherently ideological; this advertisement constructs an ideological narrative wherein beauty, associated with fairness, becomes synonymous with a better, more fulfilled life. From Machin and Mayr's perspective, the textual and visual strategies used in this ad are highly persuasive. The binary color scheme (black and white vs. color) is an abstraction designed to simplify and intensify the narrative of transformation. The color red on the right side, particularly emphasized by the bold font of "brighter," symbolizes vibrancy, success, and liveliness.

This, combined with the yellow flowers (which often symbolize joy and cheerfulness), frames the use of the product as a gateway to a brighter, happier existence. Machin and Mayr (2012) note that abstraction and simplification in visuals serve to manipulate emotions and reinforce ideologies. Here, the stark contrast is an abstraction of life improvement through skin transformation.

Quoting Verbs and Speaker Attitudes

Although no direct quoting verbs or speakers are present in the advertisement, the overall message implicitly speaks through the imagery and text. The model's smile and radiant expression function as a non-verbal endorsement, subtly encouraging viewers to identify with her happiness. In Machin and Mayr's framework, this suggests that the subject (the model) conveys a speaker's attitude of positivity and satisfaction without the need for verbal cues. The lack of direct speech allows the visual and textual elements to dominate, shaping the discourse around the idea that fairness equals happiness.

Representation of Identity

The advertisement projects an idealized form of femininity. The woman, who transforms from a dull grayscale image to a vibrant, smiling individual, embodies the "ideal" female identity in South Asian society, where fair skin is often associated with beauty, success, and desirability. Fairclough's (1989) discourse theory notes that texts often work to legitimize certain social identities while marginalizing others. Here, the identity of the "fair woman" is legitimized and elevated, while darker skin is implicitly devalued. According to Machin and Mayr (2012), identity in advertisements is often constructed through visual means that align with dominant social norms. The flowers in the woman's hair are symbols of traditional femininity, evoking purity and innocence, which ties the concept of fairness to a culturally accepted version of beauty. The idealized identity of a fair-skinned woman is thus naturalized in this ad, reinforcing deep-rooted societal preferences for lighter skin.

Representation of Actions

The action in this ad is implied through the visual transformation of the woman. No direct physical actions are depicted, but the visual narrative of the change from a grayscale image to a colorful one suggests that the use of 'Fair & Lovely' is an action that brings about this transformation. In Machin and Mayr's (2012) analysis of actions, the emphasis is often on what is being portrayed as active or passive. Here, the passive state of being (dull and grayscale) is replaced by an active, empowered state of brightness and vibrancy, once the product has been used. This subtly reinforces the narrative that action (using the product) leads to empowerment and happiness.

Concealed Constructs

One of the most striking aspects of this advertisement is the concealment of harmful ideologies behind seemingly benign imagery. The grayscale image of the woman on the left covertly represents darker skin as inferior, without explicitly stating this. The contrast between the two sides of the image reinforces the notion that fairness equates to superiority and happiness, a deeply ingrained construct in South Asian societies. Fairclough's CDA model helps reveal these hidden ideological meanings, while Machin and Mayr's MCDA emphasizes how the visual techniques (color, contrast, facial expression) are strategically used to mask underlying colorist ideologies.

Persuasion and Abstraction

The advertisement heavily relies on persuasive strategies by abstracting the concept of fairness as an overall improvement in life. The phrase "Life is so much better…" abstracts fairness to suggest that it improves not just appearance but also quality of life. This kind of abstraction is a powerful tool in advertising, as it encourages viewers to associate the product with an abstract ideal (a better life), rather than simply a cosmetic enhancement. Machin and Mayr (2012) argue that this abstraction is a common strategy in advertising, as it shifts the focus from the product itself to broader ideals of success, happiness, and fulfillment.

Nominalization and Presupposition

The use of nominalization in the phrase "Life is so much better" serves to naturalize the claim, making it seem self-evident. This nominalization masks the fact that the product's effect is solely cosmetic by suggesting a broader, existential improvement. Pre-suppositions are also evident, as the advertisement assumes that fair skin leads to a better life without questioning this assumption. This reflects Fairclough's idea that advertisements often take certain ideologies for granted, normalizing them within the discourse.

Modality and Hedges

While modality (the degree of certainty or authority in statements) is not overtly used in the advertisement, the combination of visual and textual elements strongly suggests certainty. The definitive statement "Life is so much better" leaves little room for doubt, positioning the product as a life-changing solution. The absence of hedges further reinforces the ad's confident tone, making its ideological message appear more authoritative.

Analysis of the *Glow & Lovely* Advertisement

Figure 2 Advertisement of Glow& Lovely

Textual and Visual Means

The second advertisement represents a significant shift from the first, reflecting Unilever's rebranding from 'Fair & Lovely' to 'Glow & Lovely.' The text "Fair & Lovely is now Glow & Lovely" immediately signals a move away from the explicit association with fairness. The billboard features four women of varying skin tones, all smiling confidently and dressed in modern, vibrant clothing. The red background symbolizes energy, power, and change, further reinforcing the rebranding message.

Linguistically, the use of the word "glow" as opposed to "fair" suggests a shift in focus from skin color to skin health or radiance. Fairclough's textual analysis would emphasize that this change reflects broader socio-cultural shifts, particularly in response to growing criticism of colorism and racism. Such failure to fight colorism in the ad is in congruence with the broader ongoing ideological shift in the beauty industry.

According to Machin and Mayr (2012), diversity means that, visually, we have different women, all beautiful, and full of confidence; it has been an attempt at identity politics. The rebranding builds upon the narrative of inclusion and diversity recognized globally, especially in the modern world. The choice of color in the background, as well as the aggressive self-assertive positions of the women, stress the concepts of power and optimism.

Quoting Verbs and Speaker Attitudes

Again, no characters are speaking directly to each other and yet viewers immediately get the independent, assertive, and affirmative vibe from the ladies. The shift in speaker attitude is clear: wherein in the first ad there was the theme of submission, there is sheer independence, power, and rejuvenation here. Machin and Mayr (2012) describe body language as a way of presenting powerful attitudes where in this television advertisement the women portrayed demonstrated pride and confidence.

Representation of Identity

Identity representation in this ad is a drastic shift from the reductionism evident in the first advertisement where "Snow White" is the only realization of the ideal femininity. Here, multiple identities are represented, with women of various skin tones featured prominently. This shift is significant in the context of South Asian beauty standards, where fairness has traditionally been idealized. Fairclough's (1989) discourse theory highlights how identity is often constructed through media representations, and in this ad, the construction of identity is more inclusive and progressive. Machin and Mayr (2012) argue that identity in advertising is often used to align with broader cultural trends. In this case, the representation of diverse skin tones reflects an attempt to align with global movements for racial inclusivity and body positivity. However, it is worth noting that while the ad projects inclusivity, the focus remains on external appearance, suggesting that women's worth is still largely tied to their physical beauty.

Representation of Actions

The second advertisement emphasizes action more explicitly through the confident poses and direct gazes of the women. Their body language suggests agency and control, in contrast to the passive transformation narrative in the first advertisement. Machin and Mayr's (2012) analysis of actions in visuals highlights how certain postures and expressions can communicate empowerment, and this is the case here. The women are not passive recipients of change but active participants in their empowerment.

Concealed Constructs

While the rebranding from 'Fair & Lovely' to 'Glow & Lovely' appears to be a progressive step towards inclusivity, it still conceals certain constructs. The emphasis remains on external beauty, and the idea that women's self-worth is linked to their appearance is still present. Fairclough's CDA model reveals that while the ad presents itself as progressive, it continues to perpetuate the same underlying beauty ideals, albeit in a

more palatable form. The concept of "glow" may seem more inclusive than "fair," but it still ties beauty to skin appearance, thus reinforcing superficial standards.

Persuasion and Abstraction

The abstraction in this ad focuses on the concept of "glow" as a metaphor for beauty and success. By shifting from fairness to glow, the advertisement abstracts the idea of beauty from a specific skin color to a more general concept of radiance. However, this abstraction continues to emphasize appearance as the primary marker of worth and success for women. Machin and Mayr's (2012) framework emphasize how abstraction in advertising can make ideologies appear more neutral and less controversial, which is evident in this shift from fairness to glow.

Nominalization and Pre-supposition

The phrase "Fair & Lovely is now Glow & Lovely" presents the rebranding as a factual and neutral transformation, thereby concealing the underlying ideological shift. The presupposition here is that 'Glow & Lovely' represents a significant improvement or evolution from 'Fair & Lovely.' This reflects Fairclough's idea that texts often presuppose certain ideologies, in this case, the idea that a simple name change can alter deeply ingrained societal norms about beauty.

Modality and Hedges

Indeed, the language of the ad is assertively self-assured, and there are no truly weak positive statements that are softened by modalities such as might or possibly. This statement "Glow & Lovely" is made to look complete and uninhibited which establishes the new brand as liberal and emancipated from the old one. However, the absence of hedges can also be regarded as an oversimplification to a certain extent since the ad does not discuss with nuanced work of eradicating the long-rooted beauty standards.

Comparison of Ideological Implications

Analysis of the two adverts suggests changes in the representation of beauty concerning the ideologies at play. The 'FAIR & LOVELY' ad continues to portray the same stereotypical colorism where fairness equates to success, happiness, and power. The opposition of the 'boring' and the 'aglitter' in the first ad maintains such cultural values so that fairness promotes a better life.

However, the 'Glow & Lovely' ad looks liberal and welcomes women with different skin tones and giving them confidence and power. However, when it comes to branding, the transition might also point towards a de-emphasis of colourism, but using the idea of beauty standards, one can see that it has not been eliminated. It is the same beauty standards being repackaged in newer and freer-looking containers that are in harmony with global discourses on diversity.

The three-dimensional model by Fairclough in conjunction with the MCDA framework developed by Machin and Mayr makes it possible to analyse how language and visuals in adverts support or subvert social cultures and norms. As we can see from this comparison, however, there have been very significant improvements in representation, but the cultural discursive frames rendering women as objects whose value is tied to their appearance have not changed and remain integral to these adverts.

Conclusion

This paper examines the lessons to be gained from Unilever Pakistan's 'Fair & Lovely and Glow & Lovely' advertisements through Fairclough's Three-dimensional CDA model and Machin and Mayr's (2012) MCDA framework. The advertisement of 'Fair & Lovely' regenerates the pessimistic colors of racism which rank fairness as the only key to successful and happy lives. Unfortunately, via simple bright and dark colors, the TV advertisements want people to believe that darker skin color is worse and that by using the product your life will become better. This corresponds with other research regarding historical and cultural perspectives of coloured people in South Asian countries where fair skin is strongly linked with upward social mobility and beauty. In the same breath, therefore, the advertisement is a reinforcement for colorism, and continued social pressure placed on women to attain an almost unrealistic degree of beauty.

On the other hand, though the advertisement for 'Glow & Lovely' is changing its brand name due to ample criticisms concerning colorism the company continues to uphold the same prejudice in another way. Thus, by changing the emphasis from 'fairness' to 'glow,' the brand tries to cancel its previous position without changing its core targeting of the external look. Even though it captures different women in the ad, the obsession remains a mere obsession to get good skin in an ever-wrong societal perception that beauty is only skin deep.

This comparison cogently illustrates that, even though brands may democratize in reaction to public censure, the fundamental structuralist discourses they advance can nevertheless be deeply inscribed in their advertising campaigns. That transition from 'Fair & Lovely' to 'Glow & Lovely' is thus more of reskinning racism, if not providing a neater embrace to it. Skin appearance remains the lens through which beauty is received and consumed even in the form that is seemingly more diverse. Consequently, the ideologies of both adverts continue to sell gender, and more specifically the continued commodification and sexual objectification of women, and their aspirations about becoming images that are still compliant with current societal norms of beauty.

In conclusion, the analysis calls for a much deeper reconsideration of beauty standards represented in advertising. Even when the companies are trying to navigate change as with the Company's shift from 'Fair & Lovely' to 'Glow & Lovely' these linguistic symbols do not remove the social conditioning that exists within a society's psyche that a woman's value is only skin deep. The real change here means going beyond the simple messaging that is more or less common to the white beauty industry: representing women of color, and doing this without reference to skin shade or physical attractiveness, addressing the systems that keep such ideas in circulation.

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