

Lumene's Anti-Aging Marketing: A Feminist Multimodal Critical Discourse
Analysis

Emmi Virkkunen
Bachelor's thesis
English
Languages and Literature
Faculty of Humanities
University of Oulu
Fall 2023

Abstract

In the age of ever-increasing amounts of advertising engulfing spaces from media outlets to people's physical lives, it is important to analyze what influences and hidden meanings advertisements can have. This bachelor's thesis focuses specifically on cosmetics advertising by analyzing the Finnish makeup and skincare brand Lumene's marketing of its anti-aging skincare line Nordic Bloom [LUMO]. More specifically, the marketing campaign is examined by applying Ringrow's (2016) adapted problem-solution model, Multimodal Critical Discourse Analysis and Feminist Critical Discourse Analysis.

The data of the study consists of examples of the Lumo marketing content collected from in-store product displays in Finnish stores, the brand's social media and the product's websites. The data includes photos taken of the in-store displays, photos and text found in the brand's Instagram, and the brand's official website for the product line.

The analysis is divided into four categories: problems and solutions of aging, depiction of femininity, depiction of naturalness, and scientification. Visible aging of the face is constructed as the undesirable problem, and the products are presented as the desirable solution. Depiction of femininity is found present in the color choice of the line, the imagery used in promotional material and models. Across all the examples femininity is combined with the notion that one should strive to maintain one's youthful appearance. Naturalness is found to be one of the key characteristics of the line and the brand as a whole and a sense of closeness with nature is constructed with the use of photos, video, and audio. Scientification is found on many instances in the data in the forms of clinical test results and scientific-sounding language. It is concluded that the Lumo marketing is contributing to and is a result of the existing social stigma around female aging.

Tiivistelmä

Niin mediassa kuin fyysisissä elintiloissa alati lisääntyvän mainonnan aikakautena on oleellista analysoida mainonnan mahdollisia vaikutuksia ja piilomerkityksiä kriittisestä näkökulmasta. Tämä kandidaatintutkielma keskittyy suomalaisen kosmetiikkavalmistaja Lumenen anti-aging-ihonhoito tuotelinjan Nordic Bloom [LUMO] markkinointimateriaalin analysoimiseen Ringrowin (2016) adaptoiman ongelma-ratkaisu mallin, sekä multimodaalisen kriittisen diskurssianalyysin sekä feministisen kriittisen diskurssianalyysin avulla.

Tutkimusdata muodostuu [LUMO]-tuotteiden markkinointimateriaalista niin kaupoissa kuin internetissäkin. Data pitää sisällään kaupoissa otetuista kuvista tuotelinjan esillepanosta, tuotelinjan markkinointipostauksista Lumenen Instagramissa, sekä Lumenen virallisten nettisivujen [LUMO]-osiosta sekä yksittäisten tuotteiden tuotekuvauksista.

Analyysi on jaettu neljään osaan: ongelma-ratkaisu malli, feminiinisyyden kuvantaminen, luonnollisuuden kuvantaminen, sekä tieteellistäminen. Näkyvästi ikääntyminen esitetään epämiellyttävänä ongelmana, johon [LUMO]-tuotteet puolestaan esitetään ratkaisuna. Feminiinisyyttä kuvannetaan tuotelinjan värivalinnalla, kukkien kuvilla sekä naisoletetuilla malleilla. Luonnollisuus puolestaan todetaan olevan niin tuotelinjan kuin merkin itsessään perustavanlaatuisia ominaisuuksia, joka ilmenee mm. luontoaiheisten kuvien käytöllä, sekä marjojen käytön painottamisella. Tieteellistäminen ilmenee esimerkiksi статистиikkojen, ainesosien ja tieteellisten testien mainitsemisena. Todetaan, että [LUMO]:n markkinointi on jo olemassa olevan naisten ikääntymiseen kohdistuvan sosiaalisen stigman tulosta, mutta myös edistää sitä.

Table of Contents

| | |
|--|-----------|
| 1. Introduction | 2 |
| 2. Research materials | 4 |
| 2.1. Lumene..... | 4 |
| 2.2. Data | 4 |
| 3. Theoretical and methodological framework | 6 |
| 3.1. Adapted Problem-Solution Model..... | 6 |
| 3.2. Multimodal Critical Discourse Analysis | 8 |
| 3.3. Feminist Critical Discourse Analysis | 9 |
| 4. Analysis | 12 |
| 4.1. Problems and Solutions of Aging..... | 12 |
| 4.2. Depiction of femininity | 18 |
| 4.3. Depiction of naturalness | 21 |
| 4.4. Scientification..... | 24 |
| 5. Discussion and conclusion | 27 |
| References | 29 |

1. Introduction

Advertisements have become an everyday encounter in present society, “the air that we breathe as we live our daily lives” (Jhally, 2003). Their presence in people’s daily lives has become so ubiquitous that it is nearly impossible to avoid them in most parts of the world. They are not only scattered all over the physical living space, but also the virtual world that has become ever so important in today’s society. One is bombarded with advertisements, for example in newspapers, on commercial breaks when watching television or consuming videos online, using any social media platform or while simply browsing the internet. Advertisements are plastered on sport jerseys, race cars, taxi cabs, bus stops, billboards – the placements for a brand’s advertisements are endless.

Merriam Webster (n.d.) defines ‘advertisement’ as simply “a public notice”, whereas Britannica (The Editors of Encyclopaedia Britannica, 2023) provides a more thorough definition by defining an advertisement as “a public announcement” which promotes a product, an idea, or a service of some kind through a diverse array of media. Wedel & Pieters (2008) define visual marketing as “the strategic utilization by firms of commercial and noncommercial visual signs and symbols to deliver desirable and/or useful messages and experiences to consumers”, which includes advertisements. However, this definition excludes non-visual marketing, for example radio advertisement. The definitions presented here of both visual marketing and advertisements are the definitions relied upon in this thesis when discussing advertising.

The definition of the advertisement genre is not as straightforward as it might initially seem. Usually, advertisements are defined as pieces of media with the sole underlying purpose and aim of selling something to the viewer (Myers, 1999, as cited in Coupland, 2007), whether it be a service or a tangible product. On top of this function, advertisements can also “amuse, inform, misinform, worry or warn” (Cook, 2001). Some ads might be for raising awareness around serious health issues (Cook, 2001), political parties, petitions, or charities - these examples are not necessarily asking for your money, but they do attempt to affect the viewer’s decisions; whether to buy, prepare, vote, sign, care, or not to.

In the age of social media and ever-increasing advertising, it goes without saying that people are bound to feel pressure to look, act, think, speak, or simply exist in a specific way in order to be perceived as a valuable member of society. Social media algorithms and website cookies collect information on the user’s browsing behavior and use this information to curate specific content such as advertisements which the user is the target demographic of. The more a user interacts with a specific type of content or advertisement, the more the internet recommends similar content to the

user. This in turn can lead to increased perception of importance of a phenomenon like anti-aging, which is the focus of this thesis.

This section of the beauty industry, which is described with the oxymoron ‘anti-aging’ (Coupland, 2007; Hayflick, 2004) focuses on slowing down, concealing, or reversing the aesthetic, non-pathological changes of the face and more specifically the skin, such as wrinkles and sagging, is both the reason for and the result of the social stigma around especially female aging (Coupland, 2003; Ringrow, 2016). The emphasis on “the unwatchability of old age” (Coupland, 2003, p.129) can be seen in the ever-increasing availableness of both surgical and non-surgical treatments, such as facelifts and Botox, for age related changes of the skin. By extension this emphasis makes the demand for non-procedural treatments and solutions, such as skincare, very present. The combined effect of older celebrities looking younger than their age, due to for example plastic surgery and professional photography, and the ubiquity of anti-aging cosmetics advertising creates a sense of responsibility to ‘fix’ the appearance of one’s aging body (Kenalemang-Palm & Eriksson, 2021).

The focus of this thesis is on the advertising material around the Finnish brand Lumene’s anti-aging skincare line Nordic Bloom Lumo. This thesis aims to add to the research on cosmetics advertising discourse by utilizing the Adapted Problem-Solution Model (Ringrow, 2016), multimodal critical discourse analysis (MCDA), and feminist critical discourse analysis (FCDA) in analyzing Lumene’s anti-aging cosmetics’ marketing both in stores and online. The aim of this thesis is to examine how and in what way does a well-known brand such as Lumene contribute to the social stigma around female aging.

This thesis aims to add to the existing research in cosmetics analysis by focusing on a brand with no previous similar research conducted on it. This will be done by applying Ringrow’s adapted problem-solution model in analyzing the brand’s anti-aging advertising with tools taken from both MCDA and FCDA. Since the study is tied to its time and place, it will also provide a look into the topic of cosmetics advertising and the strigma around female aging in a 21st century Finnish society.

The following section describes the research materials analyzed in this thesis. Continuing from this, section 3 outlines the theoretical and methodological framework of this study. Section 4 consists of the analysis of the data through four different viewpoints. The analysis is further discussed in section 5, which also concludes this thesis.

2. Research materials

The material analyzed in this thesis will be introduced in the following section. As the thesis focuses on the marketing material of a specific brand, it is necessary to understand the background and influence of the brand to fully comprehend the significance of the brand's advertising presence in the sociocultural environment it exists in. After this the data analyzed in this study will be introduced.

2.1. Lumene

It is key to shed light on Lumene's reputation and power as a brand in the Finnish cultural context in order to fully understand the significance of the topics presented in this thesis. Lumene was established in 1970 by the pharmaceutical company Orion and has since grown to be one of the most well-known cosmetics brands in Finland and one of the most well-known Nordic cosmetics brands worldwide. The brand's products range from skincare to make up and the products are sold in most larger stores in Finland with varying quantities, and online on their own website and other cosmetics websites. With over 74 million EUR in revenue (Lumene Oy, 2022) Lumene is and has been the market leader of cosmetics in Finland since 1973 (Lumene Oy, n.d.). Lumene's prevalence in the Finnish cosmetics market is not only represented in numbers, but also in the visibility the brand has in nationwide supermarkets and cosmetics stores. While collecting the material for this thesis there were instances when the brand's in-store displays were situated right at the entrance gates of the store, and in all cases the brand's physical presence in the stores took up as much if not more space than those of large internationally well-known brands such as Maybelline, L'Oréal, or MAC Cosmetics.

To cater to a wide userbase the brand has six skincare lines with different claims and effects, including an anti-aging skincare line by the name Nordic Bloom Lumo, which is the focus of this thesis. For the sake of clarity, the line will be referred to as simply Lumo for the rest of this thesis. The line consists of ten products which include four serums, five creams/moisturizers and an eye cream. All of the products are described to include compounds and ingredients from Nordic berries, and the product descriptions include promises of anti-aging benefits (Lumene Oy, n.d.).

2.2. Data

The material for this study was chosen because the brand in question is very noticeable in the Finnish shopping experience due to its availability and visibility in the larger supermarkets and even some medium sized grocery stores in Finland. During the planning stage of this thesis the Nordic Bloom Lumo line was displayed very prominently in the larger grocery stores that carry a wider variety of Lumene products. The Lumo line was chosen for analysis since it is marketed as Lumene's anti-aging

line, and it is catered towards people who want to combat the earliest signs of aging and people who are showing more progressed signs of aging (Figure 7).

The material of this study was collected from various locations and sources where Lumene's marketing of the Lumo products appeared. The data consists of ethnography-inspired fieldnotes and photographs of in-store product displays, social media posts, and the products' webpages. The photos of the in-store product displays were taken in four hypermarkets and one large cosmetics store in Finland from January to March of 2023. The data includes pictures and text, and all other features and elements that are included in the discourse and the visuality of the product marketing.

3. Theoretical and methodological framework

In the field of critical discourse analysis there exists a significant body of previous research on advertising and the implications advertisements can have. Previous research on similar topics has focused for example on the advertising discourse of specific cosmetics brands (i.e. Susanti, 2019), “green” anti-aging cosmetics marketing featured online (Kenalemang-Palm & Eriksson, 2021), and on cosmetics advertising featured in women’s magazines (Kaur et al., 2013) to name a few. However, there seems to be next to no research which utilizes Ringrow’s (2016) problem-solution model in analyzing a specific brand’s marketing.

This thesis utilizes the problem-solution model specifically adapted for the critical study of cosmetics advertisements by Ringrow (2016) as its theoretical framework. In addition, the thesis will utilize tools from two sub-fields of Critical Discourse Analysis (CDA), namely Multimodal Critical Discourse Analysis (MCDA) and Feminist Critical Discourse Analysis (FCDA). Generally speaking, the critical study of discourse focuses on identifying what ideologies are present and in what ways the ideologies and power relations are displayed in language use. The selected approaches are a part of the broader field of CDA, but they both have a more specific viewpoint in the critical analysis of a selected discourse as opposed to traditional CDA, which is largely developed by Fairclough (e.g. 2010). The following subsections will introduce how these theories and methods are used as the theoretical and methodological framework of this thesis.

3.1. Adapted Problem-Solution Model

Much cosmetics advertising relies on the tactic of selling a solution to a problem the potential buyer or user has in the form of a product. In order to analyze if and how Lumene’s marketing of the Lumo line positions the products as a solution to a problem, this thesis will be utilizing Ringrow’s (2016) Adapted Problem-Solution Model, which is originally best known from Hoey’s research (1983;2001, as cited in Ringrow, 2016). The modified version of the model as seen in Figure 1 is ideal for the purpose of this thesis, since Ringrow’s version of the model is specifically adapted for analyzing the problem-solution patterns found in cosmetics advertising.

In her research Ringrow (2016) analyzes the construction of femininity in a cross-cultural study of English and French cosmetics advertising found in women’s magazines through Feminist Critical Discourse Analysis and the adapted problem-solution model. The elements of the model are recognized in the advertisements and produced into a chart (Figure 1), which showcases the flow of the advertisement and the problem-solution setting.

The narrative of a promoted product being sold as a solution to a problem in cosmetics advertising has been acknowledged also by other scholars, such as Benwell and Stokoe (2006) in their analysis of commodified identities, Kenalemang-Palm and Eriksson (2021) in their multimodal discourse analysis of scientized language used in marketing of “green” anti-aging cosmetics, and Coupland (2003, 2007) in work relating to the representation of aging in cosmetics advertising. Especially in the context of cosmetics advertising the solution is not a cure, but rather a treatment, since the solution is not a permanent one and requires continued use and repeated purchases (Benwell & Stokoe, 2006; Ringrow, 2016).

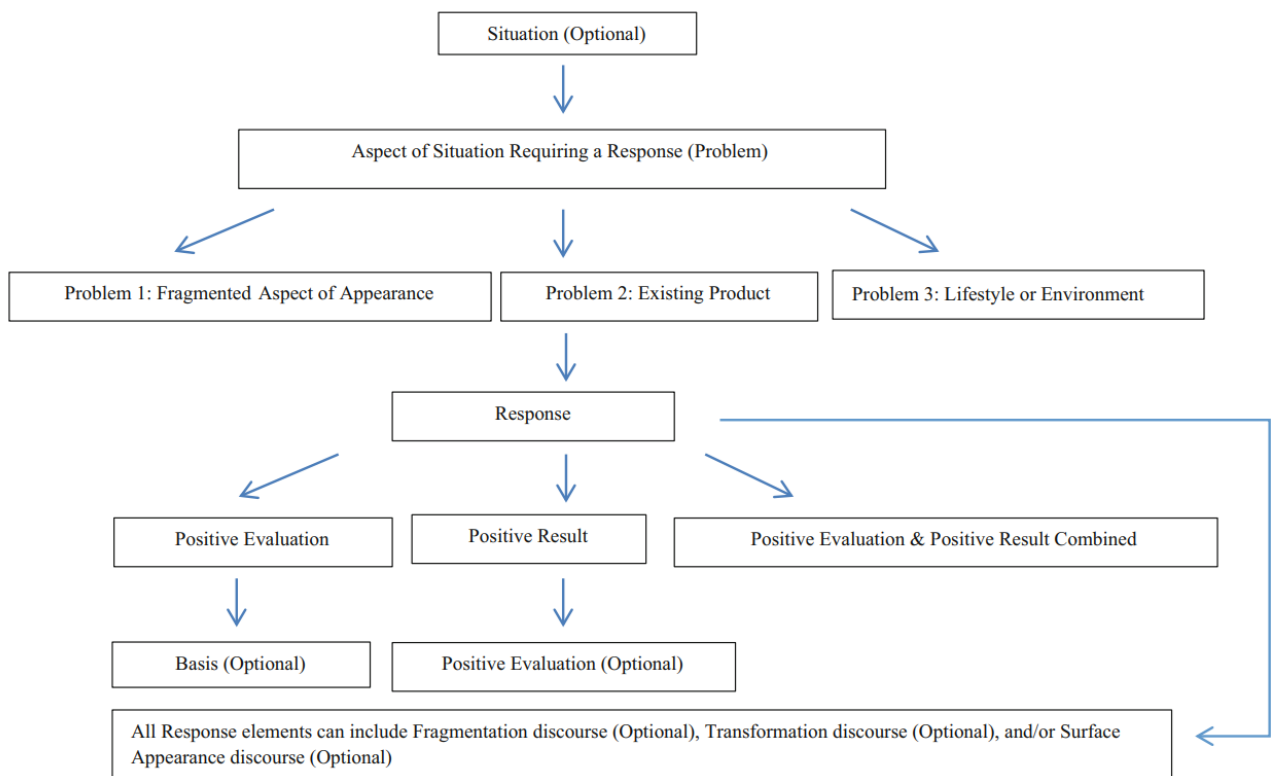


Figure 1: Adapted Problem-Solution Model by Ringrow (2016)

Ringrow divides the possible ‘problems’ present in cosmetics advertising into three categories: fragmented aspect of appearance, existing product, and lifestyle or environment. These problems are not mutually exclusive. The first is the most obvious one of the three, the singling out of one aspect of the advertisement’s target, such as dry or wrinkly skin or gray hair. This fragmented aspect is framed as the problem that needs to be solved. In the second problem scenario the product is advertised as a solution to the inadequacies other products possess, for example *moisturizes without an oily-looking finish*. In the third setting the problem is pointed out in the target’s lifestyle or environment, such as skin issues caused by stress or pollution, which the product provides treatment for or protection from.

The solution is then presented as a Positive Evaluation, Positive Result, or both combined. Positive evaluation is found when the product is presented as having a positive effect on the user, or the product is described and associated with positive attributes, and it is presented in a positive light. Optionally or continuing from this, the product can be presented as the positive solution to previously presented negative problem.

When discussing the response stage, which leads into the solution, Ringrow (2016) draws on Benwell and Stokoe's (2006) work on Commodified Femininity by including three optional attributes that can be included in the response: surface appearance discourse, transformation discourse and fragmentation discourse.

Surface appearance discourse refers to the usage of the words *look* or *looking* (Ringrow, 2016), i.e., smoother and firmer *looking* skin (Figure 2). This wording tones down the product's claim, since it does not claim to make your skin smoother, but rather make it *look* smoother. This wording is also bound by legislature around cosmetics claims, and if a product indeed were to make the skin smoother it would be considered a pharmaceutical.

Transformation discourse refers to a specific type of language use, where the user is persuaded to change something about themselves whether it be by returning to something they once were or to evolve into something they have the potential to be by purchasing and using the advertised product (Ringrow, 2016).

Fragmentation discourse in the response stage usually goes along with fragmentation in the problem stage. This discourse first reduces the target to a fragmented aspect of their appearance, then describes the ideal form of said aspect, and finally presents the promoted product as the way of achieving the desired result (Ringrow, 2016). This fragmentation can be done through different modalities, for example both linguistically as described earlier and visually by featuring close-up pictures of the fragmented aspect, such as hair or skin. Fittingly, the next subsection will describe the multimodal approach to analyzing discourse and advertisements alike.

3.2. Multimodal Critical Discourse Analysis

In the recent decades of rapid digitalization, many fields of science have taken on a multimodal turn. The same applies for Critical Discourse Analysis. Multimodal Critical Discourse Analysis (MCDA) combines the analysis of meaning-making through various modes of communication in various sociocultural contexts known as Multimodal Discourse Analysis (MDA), and the critical analysis of language in relation to power and ideology, Critical Discourse Analysis (CDA), into one approach

(Djonov & Zhao, 2014). This approach is selected as one of the tools for analysis for this thesis due to the data's multimodal nature.

Critical Discourse Analysis (CDA) on its own is a method of analyzing texts and discourses in relation to the political and/or ideological meanings they may have (Machin & Mayr, 2012). In the case of this thesis this includes deconstructing the advertisements to reveal the ideological implications and power relations displayed in them. The field sees language as something that is both the cause and the effect of societal norms and constructions (Machin & Mayr, 2012). There is no strict method or theory which CDA is based on, and it is considered to be a collection of critical approaches for analyzing discourse. MCDA is a more specific approach under the field of CDA, and it is better suited for analyzing advertisements, since they feature not only language, but can also include images and videos along with everything that is included in the visuality of advertisements across different media.

Indeed, MCDA recognizes that the meanings present in a specific discourse are conveyed not only through linguistic methods, but also through other modes such as visual or aural modes (Machin & Mayr, 2012). The research of these modes is not a new phenomenon in academia since visual analysis and media studies already have tools for analyzing visual elements of media. However, compared to these fields of study, MCDA considers both the linguistic meaning making and the associated visualities when analyzing what is being said in each multimodal setting.

A common criticism for critical discourse studies as a whole is regarding the objectivity of the approach. It is an acknowledgeable feature of a critical approach such as MCDA that the researcher's own values and perceptions of ideologies can act as a basis for the analysis. This method of analysis is usually, not least due to the long tradition of the field, associated with liberal and left leaning values, but it is not limited to a specific set of values and can be utilized by academics of all political and ideological stances. The topic of objectivity is further discussed in the following section.

3.3. Feminist Critical Discourse Analysis

Since the topic of this thesis deals with the discourse surrounding gendered, and more specifically, female aging in advertising, a feminist viewpoint is a well-suited approach for the analysis. According to Lazar (2007) Feminist Critical Discourse Analysis (FCDA) "aims to advance a rich and nuanced understanding of the complex workings of power and ideology in discourse in sustaining (hierarchically) gendered social arrangements". This approach prioritizes the unveiling and critiquing of essentially patriarchal power relations and social norms which generally benefit men and undermine women as a sociocultural group by combining the methods of CDA with those of feminist studies (Lazar, 2007).

As already mentioned in the previous subsection regarding objectivity of MCDA, FCDA can also be criticized for its potential issues with objectivity. Lazar (2007) argues that this is inevitable, and that FCDA can act as analytical activism. In addition, she argues that all scientific research is tied to its time and social setting despite their alleged objectivity, and FCDA is no different in this regard. Since the consideration of power relations and ideologies is often overlooked by other approaches, the fields under CDA (such as FCDA and the previously introduced MCDA) can perhaps be perceived as more objective than some other types of research (Lazar, 2007).

In her work, Lazar (2007) recognizes gender as an ideological structure, which in its current form classifies people as men or women, as the dominants or subordinates. The binary concept of gender is often tied to the biological sexes of male and female. Although this binary division of gender has gained criticisms in the latest decade, these two genders are still generally the most universally recognized. This general definition of womanhood and femininity is what this thesis will rely on, since it is not the focus of this thesis to discuss the intricacies of gender as a concept.

In the context of advertising, one key concept related to FCDA is that of commodified femininity. This is the idea that brands create a certain image of femininity through advertising and sell it to the consumers by combining the idea of ‘proper’ femininity with the purchase and usage of the products. Such a notion separates womanhood and femininity by painting femininity and empowerment as something that is achieved through consumption rather than as an inherent quality one is born with.

Benwell and Stokoe (2006) list nine ‘rules’ of commodified feminism that have been deciphered from women’s magazines and cultural expectations for women. Out of these, rules one, seven, eight and nine are related to the topic of this thesis. After the analysis, these rules will be reflected on later in this thesis. The rules are as follows:

“1. Ageing is bad and must be striven against or disguised -- 2. Fat is bad -- 3. Activity/fitness is good, and we are always busy -- 4. Body hair (except on head) is bad -- 6. Natural body odour is bad, synthetic fragrance is preferable -- 7. Bare face (that is, no make-up) is bad, but simultaneously a ‘natural’ look is prized in all arenas -- 8. Transformation, newness and change are good -- 9. Consistency of appearance is good -- skin must look even.”

Even though there can be underlying ideologies and capitalist reasoning for the methods used in cosmetics advertising, the consumer is still not forced to purchase the products and is usually capable of making the informed choice of whether to buy or not. According to choice feminism a woman’s choice is an inherently feminist one, because she made it herself (Thwaites, 2016). It can however be argued that a choice is not necessarily autonomous; if a woman is subliminally taught by advertisers

and society as a whole that signs of aging in a woman are undesirable, and she then *chooses* to buy an anti-aging cream without critically thinking why she is making the choice and what factors have affected her desire to purchase the product, the choice is not necessarily an autonomous one. Due to this conflict, it is difficult to determine whether or not consumers should be held accountable for their reasoning for the purchase choices they make, and whether the responsibility for creating and upholding the social stigma around female aging is in the hands of the consumer or the corporations behind the products and their advertisements.

4. Analysis

The analysis of the LUMO marketing material is divided into four subsections. Subsection 4.1. will focus on implementing Ringrow's Adapted Problem-Solution Model (2016) by analyzing the product line's description, the description of one product from the line, and a post from Lumene's Instagram featuring the selected product line. Subsection 4.2. will focus on the depictions of femininity by analyzing the imagery and colors featured in the marketing materials. Depictions of naturalness of the products and the brand, which can be found in the imagery and texts of the material, will be analyzed in subsection 4.3. Subsection 4.4. will focus on the scientification used in the marketing materials.

4.1. Problems and Solutions of Aging

A common strategy in cosmetics advertising and advertising in general is to position the promoted product as the solution to a selected problem. In the case of anti-aging cosmetics, the problem is usually an age-related one as the name suggests. Aging itself is natural and inevitable, and no product or procedure can slow down or stop aging (Hayflick, 2004), but the desire to maintain one's youth is a common phenomenon regardless of this fact. Coming to terms with one's aging would signify coming to terms with the finitude of life, and the declining of one's physical body, which can be a hard pill to swallow. The anti-aging industry both *feeds* and *feeds on* this reluctance to accept aging and the effects aging has on a person's appearance. These non-pathological changes brought on by aging can include wrinkles, gray hair, sagging skin, and overall loss of volume of the face.

The marketing material of the Lumo line contributes to the overall discourse around aging with its marketing material. The line is introduced on its international website as follows:

The unique pre-retinol compound found in Nordic berries (also known as pro-vitamin A) helps improve skin tone and reduce the appearance of lines and wrinkles – it's also gentle on skin! Our patented Nordic lingonberry extract helps maintain skin's elasticity, leaving a smoother, firmer complexion. (Lumene, 2023)

The structure of this extract is not a straightforward problem-solution setting. The problem is not explicitly pointed out, but rather pre-retinol and Nordic lingonberry extract are introduced as the solution. Since the text is featured at the top of the page, it is assumable that these ingredients and thus their effects are key aspects of the products featured on the rest of the page. It is claimed that these products can help "reduce the appearance of lines and wrinkles", which indirectly implies that these fragmented aspects of appearance are issues which the consumer might want to solve by using

the products. In addition to this, the short mention of the ingredient pre-retinol being gentle on the skin can potentially be a reference to other ingredients of other products, which perhaps are not gentle on the skin.

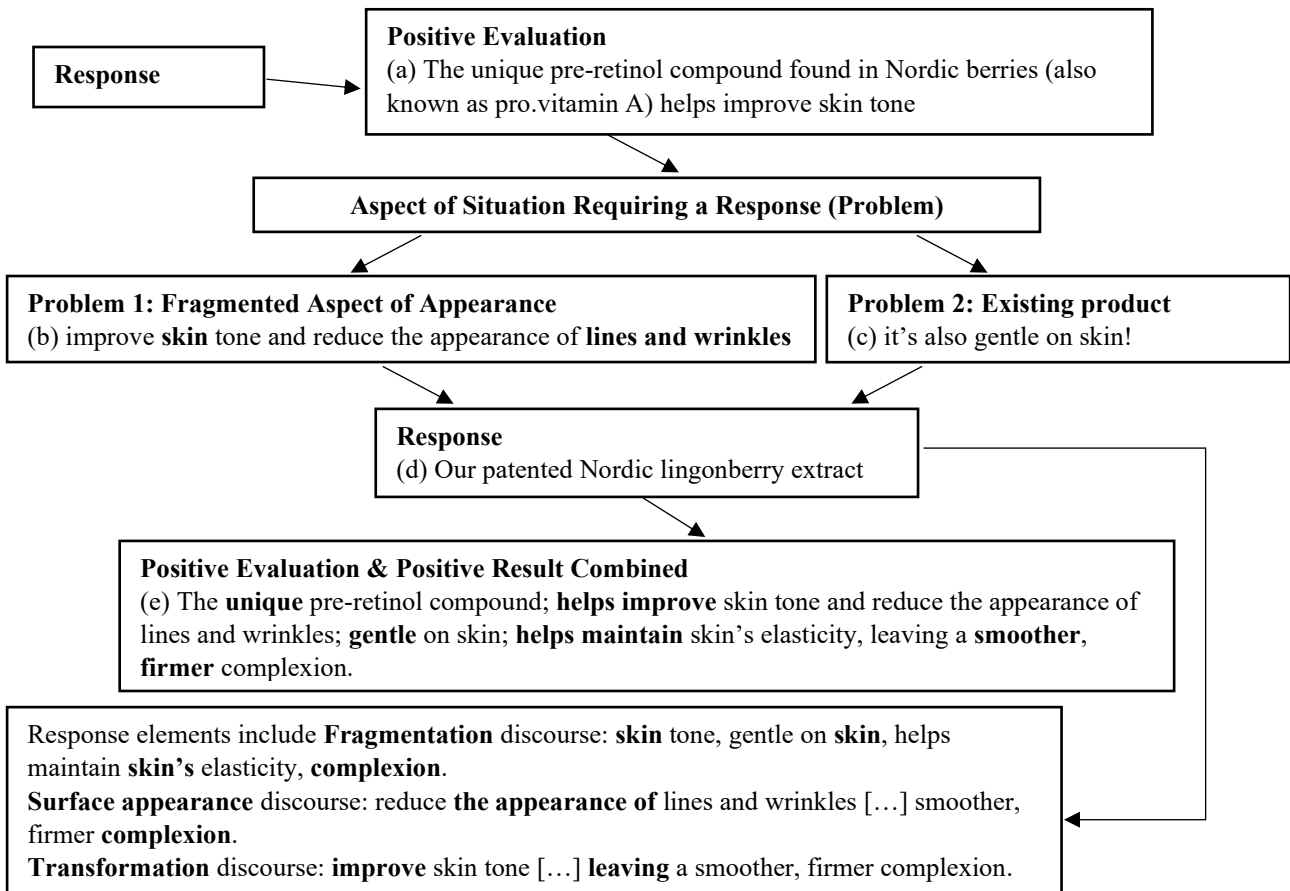


Figure 2: LUMO description implemented into Ringrow's model.

The presented solution of “our patented Nordic lingonberry extract” which is previously referred to as “unique pre-retinol compound found in Nordic berries” is associated with positive attributes such as unique and gentle, thus formulating a positive image of the ingredient and by extension the products featured on the page. The extract also claims that the product “helps improve skin tone” and “helps maintain skin’s elasticity, leaving a smoother, firmer complexion”. By using the word **help** the text constructs a conception of the mentioned results being positive and desirable ones. The words **smoother** and **firmer complexion** are presented as the positive alternatives to the previously mentioned negative problems, lines and wrinkles and possible uneven skin tone.

The response uses fragmentation discourse when discussing the aspects of appearance which the ingredient improves: the skin and complexion. This is done to emphasize the products effectiveness on the skin specifically and thus the whole complexion is improved too. Surface appearance discourse is featured in the wordings such as **complexion** and **the appearance of**, which acknowledge that the

ingredient has the effect of making the skin *look* a certain way, not *be* a certain way. The extract also depicts the ingredient as transformative by claiming it **improves** the skin and **leaves** a better result as opposed to before using the products.

The next example analyzed and visualized in Figure 3 is the English product description of the Nordic Bloom Lumo Vegan Collagen Essence featured on Lumene's international webpage:

Vegan Collagen Essence is clinically tested to make skin look +25% firmer in 4 weeks and visibly reduce the appearance of fine lines and wrinkles*. Restore your skin's youthful bounce with this super concentrated smoothing serum. LUMENE Nordic Bloom Vegan Collagen Essence targets signs of collagen loss and is clinically tested* to visibly reduce the appearance of wrinkles and improve the look of skin's elasticity for a firmer, youthful-looking complexion. Formulated with vegan collagen, Nordic lingonberry water and three types of hyaluronic acid, this innovative jelly-gel serum intensely hydrates for smoother and plump-looking skin. The product is fragrance-free & vegan, containing upcycled lingonberry water derived from wild-crafted berries. (Lumene, 2023)

The description starts by presenting the product as a proven solution by introducing the product as clinically tested to reduce fine lines and wrinkles. It is implied that the consumer should do something about the problematic fine lines and wrinkles in order to "restore your skin's youthful bounce". Signs of aging are constructed as negative and something that should be reversed with the presented product.

Continuing from this, the description elaborates on the qualities and effects of the product. The product being "clinically tested" is mentioned for the second time to back up the claims of reducing the signs of aging that have been constructed as negative. In addition to this, the description introduces further positively constructed aspects such as that the product is vegan, which is also reflected in the product's name, and that the product is formulated using Nordic lingonberry water and three hyaluronic acids. These aspects of the description will be further analyzed in later sections of this thesis.

The response utilizes fragmentation discourse by singling out the consumer's skin and complexion when discussing the effects of the product. As was the case in the previous example, in this example fragmentation is used to emphasize the effects the product has on the skin, and it is implied that these changes make the user's whole complexion more appealing.

The response includes more surface appearance discourse than the previous example. In the beginning of the excerpt the product is claimed to “reduce **the appearance of** fine lines and wrinkles” and the same is claimed again in the next sentence. It is also mentioned that the product will “improve **the look of** skin’s elasticity for a firmer, youthful-**looking** complexion” and that the usage will result in “plump-**looking** skin”. As in the previous example this language constructs the results as merely surface deep and does not promise improvement in the skin itself, but in the **appearance** or **look** of it.

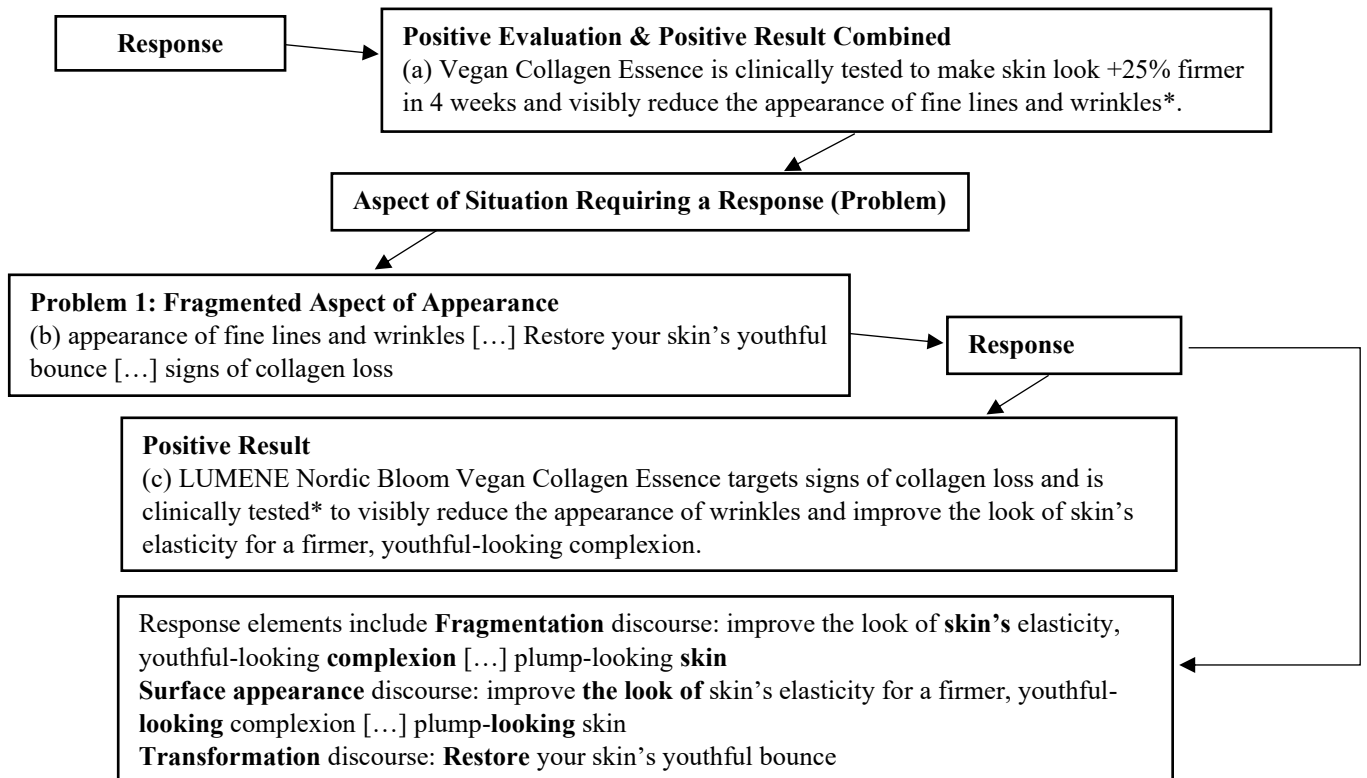


Figure 3: Vegan Collagen Essence product description implemented into Ringrow’s model.

Surface appearance discourse is influenced not only by advertising strategies, but also by regulatory factors. In the context of this thesis, it is relevant to note the legal elements which are in place to regulate the claims cosmetics brands can allege their products have. The European Union Commission Regulation (EU) 655/2013 (2013) lists the criteria for what a cosmetics product can claim to include or do, and all facts must be stated as is without exaggeration of any aspect of the product.

The final example analyzed in this section comes from Lumene’s official Instagram page. The post was made on January 14th, 2023, and it includes a picture featuring six products from the Nordic Bloom Lumo line and a description with both English and Finnish (Figure 4). The English and Finnish versions of the same caption are quite similar, except for one key difference. The Finnish version uses

the word *ratkaisu*, eng. solution, whereas the English version does not. The Finnish version unapologetically claims that the products are the **solution** to reducing the signs of aging, which is thus constructed as the problem. The English version is more subtle, but the same message is conveyed more discreetly.

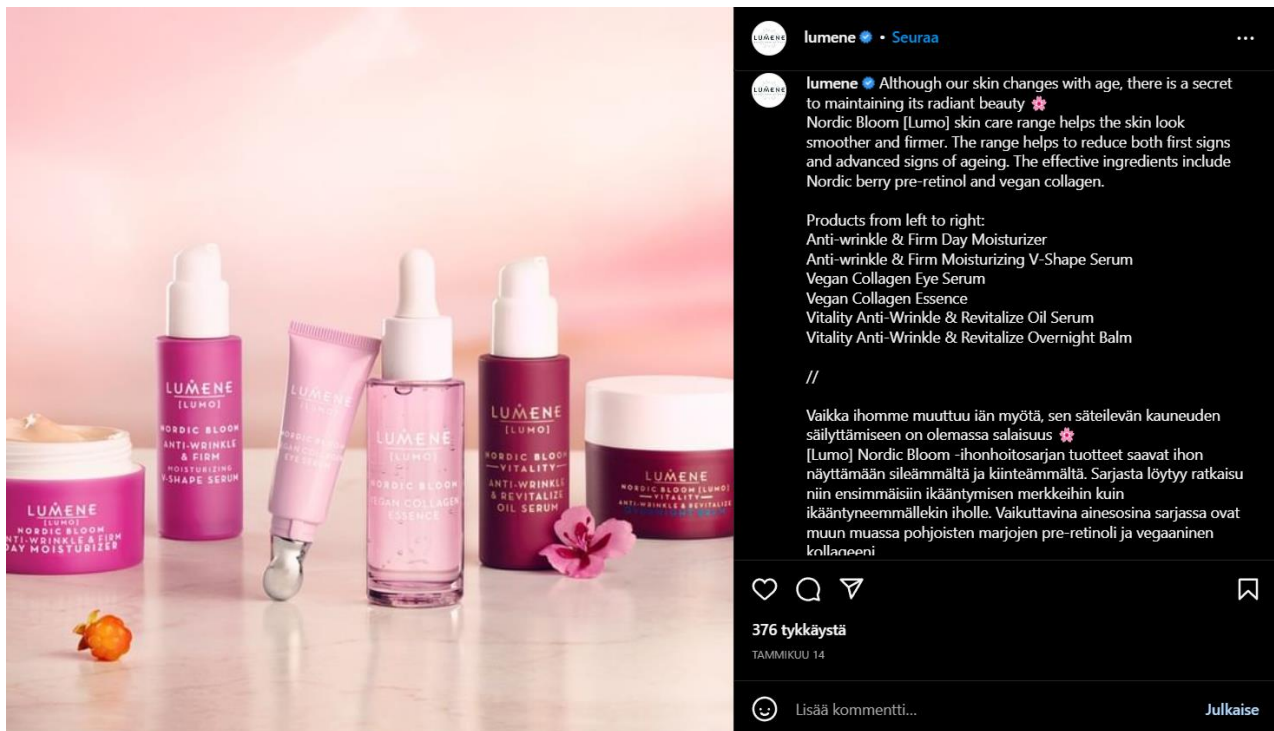


Figure 4: Lumene’s Instagram post, January 14th, 2023.

The caption is implemented into Ringrow’s (2016) model in Figure 5. The progression of the problem-solution model is very straightforward in this example, and the clearest usage of the model out of the examples analyzed in this section. The caption starts with framing the skin’s changes brought on by aging as the negative, and maintaining youthful skin as the positive, more desirable choice. The product line and more specifically the products featured in the picture are introduced as the “secret to maintaining [skin’s] radiant beauty”, and in other words, as the solution to the problem introduced in the first part of the sentence.

Continuing from this, the caption further elaborates on the product line’s benefits and effects on the user’s skin. The text constructs smoother and firmer skin as the desirable state of one’s skin which the products help to achieve, thus emphasizing the problem-solution model.

The response includes fragmentation discourse with the emphasis on **skin**, and surface appearance discourse with the usage of the word **look**. These specific word choices point out the superficial nature of the claimed effects.

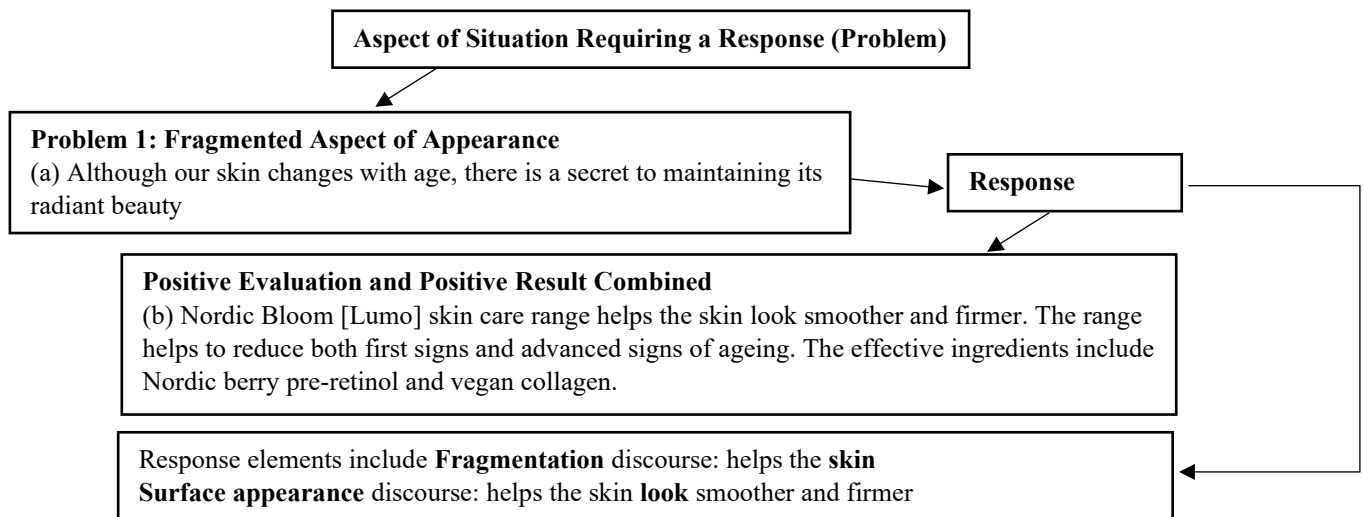


Figure 5: Instagram caption implemented into Ringrow’s model

The examples presented in this section have displayed the elements of Ringrow’s (2016) adapted problem-solution model. The common elements across these examples are the framing of skin changes brought on by aging as negative, or the problem, and smoother and firmer skin as the positive, the result which is achieved by using the skincare products.

By making the conscious and informed decision to purchase the products after recognizing their claims as anti-wrinkle and anti-aging, the consumer agrees on some level that signs of aging are problematic and something they wish to slow down or make less visible. The advertisements persuade the consumer to accept their skin’s condition as a problem, and the products as a solution. This can be something the consumer was aware of prior to being introduced to the products. However, if this was not the case, the advertising of the products has been the source for the individual’s perception of their aging as the problem they should solve, and the products as the solution.

The problem-solution pattern is made more valid by Lumene’s reputation as an industry leading brand. Lumene as a brand holds a certain level of esteem and authority, and these add weight to the claims made and the problems presented in their advertising. This in combination with scientification, which is further elaborated on later in this thesis, the advertising creates a persuasive and reliable ‘truth’ regarding aging and what one should do about it.

4.2. Depiction of femininity

Cosmetics products for women usually do not explicitly state the fact, but those that are for men usually explicitly state it in the labels. This is also emphasized by the color choices of the products that are catered towards men, which generally consist of blues, grays and black, whereas products catered towards women often feature a wider variety of different colors and shades. Though the products of the Lumo line are not explicitly described as being for women nor are the claims said to apply only to women's skin, the choice of color, models and other imagery imply the products are meant for the feminine consumer. The intended target user can be characterized as a woman from 20 years old onwards who recognizes that her complexion has started to display signs of aging which she wishes to reverse or prevent from progressing.

All of Lumene's product lines have a signature color which is seen not only in the products' packaging, but also in their advertisements and marketing content in general. For the Lumo line the color scheme consists of different shades of pink; lighter pink is associated with products catered towards people in the early stages of aging, and darker pink is used on products for people with more advanced signs of aging (Figures 6 and 7). The color scheme is coherent and consistent across all marketing content involving the Lumo line as can be seen in the examples provided in this thesis.

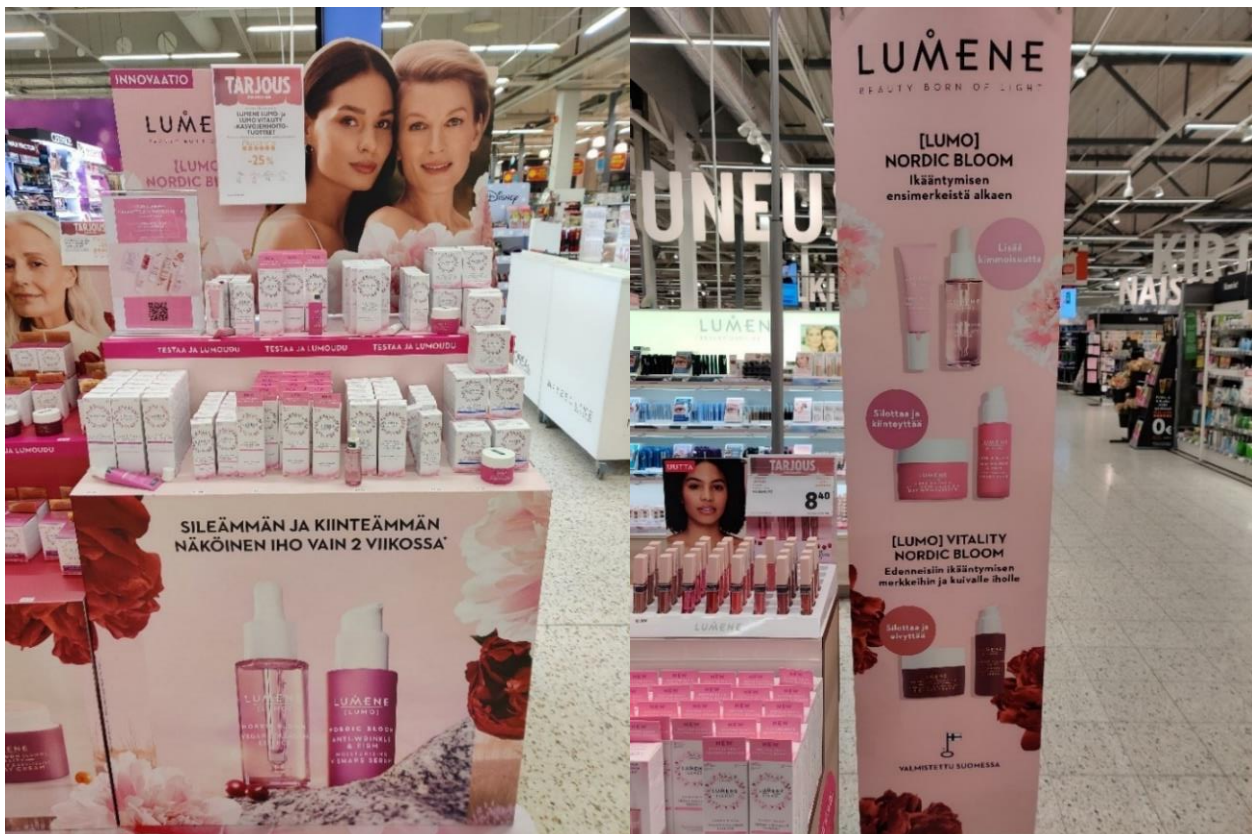


Figure 6: In-store promotional display

Figure 7: In-store promotional banner

Pinks are commonly known to be regarded as feminine colors in 21st century Western society. This can be seen in the ‘gender reveals’ arranged by soon-to-be parents to reveal the sex of their unborn child (pink for girl and blue for boy), the international symbol for breast cancer awareness (the pink ribbon), the Barbie logo, *pink tax* – the association of pink with femininity is present in many aspects of today’s (Western) culture.

The product display in Figure 6 and banner in Figure 7 feature pictures of flowers and flower petal motifs, which further strengthen the feminine association by relying on the **bloom** rhetoric used in the marketing. The *blooming* flowers also tie in with the product line’s name, *Nordic Bloom*. The blooming flower can be interpreted as a metaphor for the best time of someone’s life, the best for of their physical (feminine) body, and the peak of their existence. The flower references in relation to the anti-aging message implies that these products help the user maintain or return to their best self, to their blooming phase. In addition, the flower imagery itself in the context of cosmetics advertising ties into the feminine association of the products.



Figure 8: Still from promotional video “Restoring Skin’s Bounce and Suppleness With Nordic BLOOM” (0:04)

The most obvious way femininity is made salient in the marketing is the choice of models. All the models found present in the line’s marketing are feminine presenting women (Figure 6 and 8) with perfect looking skin. The advertisement material creates a connection with the models’ perfect looking skin and the promoted products, though it is highly probable that the models are wearing make-up, and the pictures and videos are professionally shot and the material is potentially touched up in post-production. There is no evidence that the featured models have in fact used the promoted

products or achieved the state of their skin with them. In this regard, to the average consumer the picture-perfect smoothness and radiance of the models' skin is likely an unattainable result which is paired with an attainable product (Benwell & Stokoe, 2006; Ringrow, 2016).

On the one hand, by framing the products as the solution to achieving or maintaining one's femininity, the advertising contributes to commodified femininity, which is the framing of femininity as something that can be achieved through the consumption of feminine-coded goods (e.g. Benwell & Stokoe, 2006). Ringrow defines commodified femininity specifically regarding cosmetics as "a femininity that presupposes and promotes individual consumption of beauty products as a worthwhile pursuit and expense". The advertising taps into the customer's feminine identity and presents the usage of the skincare products and the pursuit of smooth and firm skin as something necessary and essential for practicing and maintaining femininity. On the other hand, the marketing utilizes the already existing presumption that women use similar products from other brands and the existing demand for anti-aging skincare in this demographic.

The marketing's emphasis on the undesirability of visible aging lines up with the nine 'rules' of consumer femininity (Benwell & Stokoe, 2006). The rule most prominent in the Lumo marketing is the first one: "Ageing is bad and must be striven against or disguised" (p.174). The models featured in the marketing non-verbally communicate the preferability of the natural, but not bare-faced look outlined in rule seven. Rule eight regarding transformation was found present in the analysis done in Section 4.1. Lastly, rule nine regarding consistency can be found present all over the marketing with the emphasis on smoothness.

The depictions of femininity used in the marketing of the Lumo line relies on the assumption of binary femininity and masculinity, and the stereotypical color and design choices these binary identities are associated with. These choices signal to the viewer on a mere glance basis that the products marketed in the vicinity of the displays are catered towards women and the feminine population.

As has been established in this section, the promotional material surrounding the Lumo line creates an understanding through color and imagery that the products are indeed catered towards women and the feminine consumer. This femininity is simultaneously combined with the aspiration for smooth and firm skin and the desire to reduce and slow down the changes in one's skin brought on by aging. The target of the advertising is persuaded to maintain their best feminine self and to "restore [their] skin's natural bounce" by purchasing products from the Lumo line. The intended target user can be characterized as a woman from 20 years old onwards who recognizes that her complexion has started to display signs of aging which she wishes to reverse or prevent from progressing.

4.3. Depiction of naturalness

Naturalness and a depicted overall close relationship between the Nordic nature and the finished products is a fundamental characteristic of Lumene as a brand. Even the name ‘Lumene’ stems from ‘Lummenne’ which is a lake located in Central Finland. The brand uses pure arctic spring water from a spring in Finnish Lapland (Lumene, n.d.) and utilizes Finnish berries such as lingonberries and cloudberries and other ingredients from nature such as birch sap and oats in the products. This emphasis on the usage of ingredients from Finnish nature has already been seen in the examples discussed in previous sections, such as in the description of the Lumo line in subsection 4.1.

In the case of the Lumo line, the emphasis is on the usage of lingonberries specifically, and on the pre-retinol that is found in the berries. As was seen in the examples discussed in subsection 4.1 the usage of Nordic berries was mentioned in all of the examples, and in the first two examples the usage of lingonberries specifically was mentioned. It is worth nothing that even though the emphasis is on lingonberries when discussing the Lumo line, in the third example of subsection 4.1., the Instagram picture features a cloudberry rather than a lingonberry.

As seen in Figure 6 the in-store display features a photo of two products of the Lumo line, which appear to be standing on a rock, surrounded by flower imagery and two lingonberries. Though the display does not mention in words the connection with the nature which the written descriptions do, it still manages to create a similar association between nature, more specifically lingonberries, and the products by featuring these natural elements in the visuals.



Figure 9: Information card with wooden mount



Figure 10: Information card with wooden mount

In some supermarkets the product displays featured postcard-sized information cards which are located on the shelf next to the products in question (Figures 9 and 10). The information cards are

mounted on wooden blocks that have the brand's logo engraved and colored on them. This use of a natural material such as wood in the presentation of the products adds to the brand's natural image (Meyers-Levy & Zhu, 2008). The card in Figure 9 features a picture with a pink filter of a forest's tree line and a picture of five Lumo products along with some lingonberries and cloudberry, and the card in Figure 10 features a sunset-lit forest and a picture of three products of the Lumo line along with lingonberries and flowers. This whole imagery creates a natural feel around the products, connecting the products first to the berries, and then the berries to the forest.

A common claim the products and the marketing around them have is regarding the percentage of ingredients of natural origin. The information card claims that up to 98% of the ingredients are of natural origin. This claim is rather evasive, since there is no definition presented on what natural origin is. In the time of ecological and environmental awareness it sounds promising for a cosmetics product to claim that the ingredients are of natural origin. This claim relies on the unawareness of the average consumer since one most likely does not know the intricacies of cosmetics production and what "ingredients of natural origin" in this context truly encompasses.

Next to the claim regarding ingredients of natural origin the cards inform the buyer that the products are vegan and made in Finland. The white rectangles in the bottom right corner of the cards include the label of the Forest Stewardship Council, and the writing below it reads "Kartonki vastuullisista lähteistä", cardboard from responsible sources, signaling that the cardboard for the information card came from "responsibly managed forests that provide environmental, social and economic benefits" (FSC, n.d.). At face value these certifications are good things and the up-front way they are presented creates a positive image of the products and the brand.

Closeness with nature is depicted also in video format in most of the products' individual webpages. One video in particular, titled "Smoother, Firmer and Radiant looking skin with Nordic BLOOM", is featured on five products' pages alongside other media of the specific products. The video starts with a quick shot of a person frolicking in a forest by a body of water, and quickly transitions into aesthetic shots of the Lumo products, and of the person using said products in a vanity-like set located in the forest (Figure 11). The video includes shots of a hand picking cloudberry and holding lingonberries, as well as more shots of the model in nature (Figure 12). The audio consists of peaceful music, a narrator listing the claims of the products in English along with sounds of birds singing. The video adds an audiovisual dimension to the marketing campaign, which otherwise consists of static photos, text and imagery. By including shots of the model interacting with real nature, the video creates an image of closeness with nature, as if using the products and the products themselves are as natural as the wind rustling the leaves on a tree or birdsong in a forest.

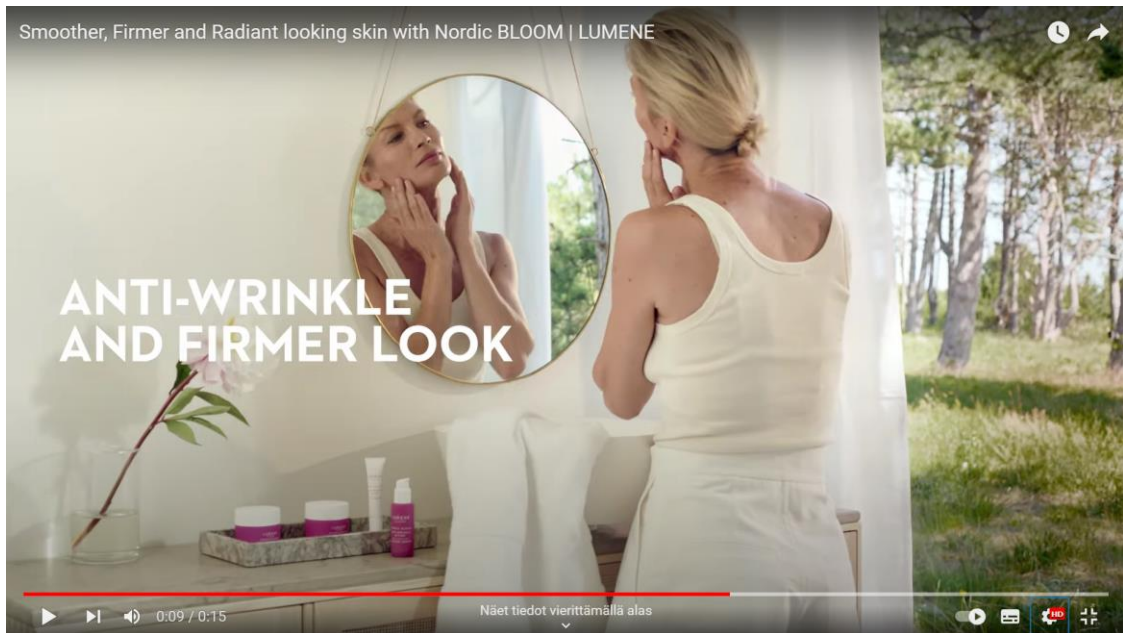


Figure 11: Still from promotional video “Smoother, Firmer and Radiant looking skin with Nordic BLOOM” (0:09)

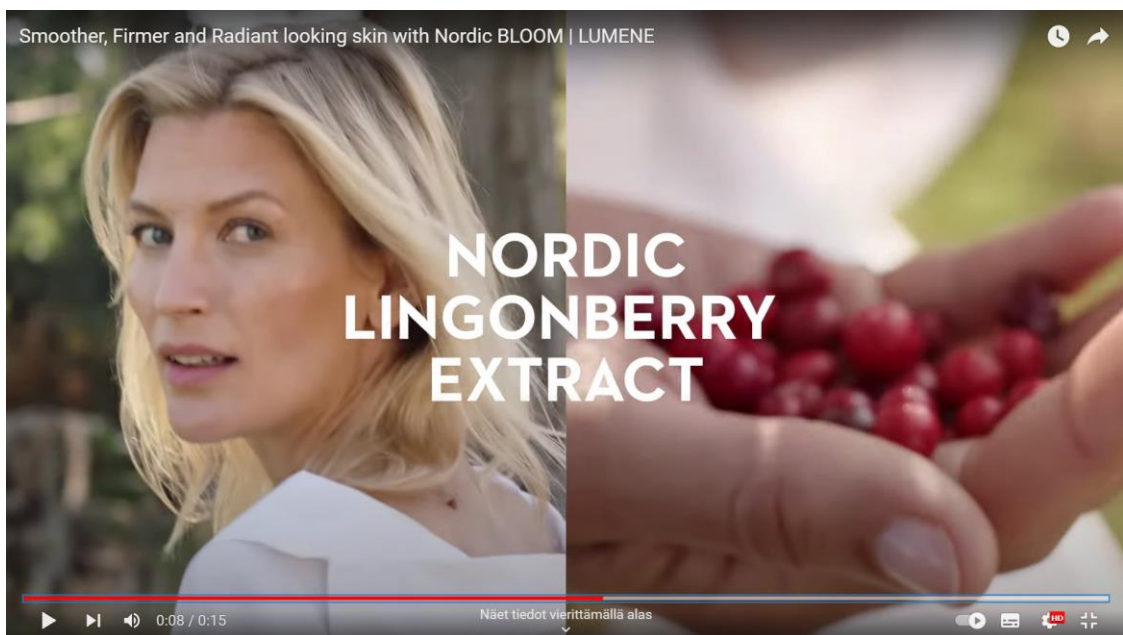


Figure 12: Still from promotional video "Smoother, Firmer and Radiant looking skin with Nordic BLOOM" (0:08)

As was noted in the beginning of this subsection, the depicted closeness with nature and naturalness is not limited to the Lumo line specifically, since it is one of Lumene’s key characteristics as a brand. However, when analyzing the Lumo line and considering the anti-aging claims, the problem-solution model, and the salience of femininity, the depicted closeness with nature makes it seem as though the products not only return the user to their flourishing young looking self, but also closer to nature. This constructed naturalness creates an understanding that on top of the positively presented effect the products have on the user’s skin; they are also a conscientious and a good-for-the-environment choice.

4.4. Scientification

It is a common feature of advertising to include claims and proof of the product's effectiveness, popularity, or uniqueness by using scientific-sounding language to create a sense of validity and legitimacy for the consumer (Coupland, 2003). In cosmetics advertising this is one of the key strategies used to make the viewer desire the products. Scientification is especially used in advertisements of anti-aging skincare “to imbue the products with a sense of authenticity and perhaps a guarantee of effectiveness” (Ringrow, 2016). This scientized language in cosmetics advertising can include mentions and highlighting of specific ingredients, formulas, studies, or other scientific-sounding language. The marketing campaign around the Lumo line is no stranger to this tactic.

Almost all of the examples of the Lumo marketing so far provided in this thesis have featured scientized language. In the first example of subsection 4.1., the whole Lumo line's description introduces “unique pre-retinol”, a specific and *unique* ingredient which is claimed to “improve skin tone and reduce the appearance of wrinkles”, which then implies that the products which include this ingredient also have these effects on the skin. The description later mentions Nordic lingonberry extract, which is claimed to make the skin smoother and firmer. Pre-retinol is also mentioned in the third example of subsection 4.1., and it is described specifically as an *active* ingredient, emphasizing its alleged effect on the skin. An average consumer is unlikely to have knowledge of what exactly pre-retinol is and what effects it has in skincare, and likely does not have the means to research it.

The second example of subsection 4.1., the product description for Vegan Collagen Essence, features high use of scientized language. The description starts off with claiming that the product is “clinically tested to make skin look +25% firmer in 4 weeks and visibly reduce the appearance of fine lines and wrinkles*”. After the description this clinical test is said to have had a sample size of 30-33 participants who used the product twice a day for two weeks and saw “improved results in continuous use”. Out of the participants 100% agreed that their “skin suppleness is restored” and “skin looks smoother” and “would buy the product and recommend to a friend”, whereas 97% agreed that “look of fine lines and wrinkles is reduced” and “skin looks bouncy”. From an academic perspective these results have little to no weight to them, since the methods of the clinical test are not disclosed, and it is probable that the test has been commissioned by Lumene themselves, which poses an issue of bias. It is unlikely that these results are fake, since there are legal regulations regarding cosmetics claims that must be complied with (i.e. Commission Regulation (EU) 655/2013, 2013). However, the trustworthiness of the results is questionable, since there is no additional information regarding the

clinical test to be found on Lumene’s website and seemingly no independent studies to corroborate the claims.

The description also lists specific ingredients: “vegan collagen, Nordic lingonberry water, and three types of hyaluronic acid”. Apart from the Nordic lingonberry water, for the average consumer not familiar with cosmetics compositions, these ingredients do not say much; what differentiates vegan collagen from regular collagen, and what significance does hyaluronic acid, let alone *three* types of it have? The mention of the ingredients makes the description scientific-sounding, and thus makes the description sound more convincing and appealing.

Another feature of the Lumo advertising, which ties in with the previous subsection, is ‘greenness’, referring to how the product can be framed as natural or ecologically conscientious with or without actual reasoning for it. The description for Vegan Collagen Essence finishes with mentioning that “the product is fragrance-free & vegan, containing upcycled lingonberry water derived from wild-crafted berries. Packaging is made with recyclable and recycled materials.” These claims create a sense of ecological awareness and put the products on a pedestal compared to other brands whose products do not have these positive attributes, such as veganness or recyclability. Greenness is depicted also in the previously mentioned frequent mentioning of ingredients of natural origin.



Figure 13: Display of Top-5 bestseller Lumene products, including mentions of magazine awards.

The products of the Lumo line have fared well in tests against other products and have received praise in Finnish women’s magazines, and these achievements can be found in the line’s marketing both in stores (Figure 13) and online. This mentioning of the received awards creates a sense of popularity and validity, and puts the products once again on a pedestal against competitors.

The usage of scientific-sounding language and especially the mentioning of the magazine awards can be interpreted as a legitimation strategy in which the legitimacy and validity of the claims and the products are backed by authority (van Leeuwen, 2007). According to van Leeuwen (2007) these authorities are the authority of conformity, the authority of tradition as well as personal, expert, role model, and impersonal authority. Out of these options, and in the case of the Lumo marketing, the legitimacy of the products is backed by expert authority. In a setting where a potential buyer is stuck with the question “why should I purchase this product?” the scientized language and marketing, which is backed by expert authority, answers with “because we know this product is good and better than others”. The expert in this case is a combination of things: Lumene as a brand, the marketing team, the editors and test reviewers who have graced the products with the magazine awards, and the researchers behind the claimed clinical tests. On top of legitimizing the products’ claims and worth, the expert authority also indirectly legitimizes the need for the existence of anti-aging products, and thus contributes to the existing stigma around aging.

5. Discussion and conclusion

On one hand, taking into consideration all that was established in the analysis section of this thesis, and the negative connotations that can be found in between the lines of cosmetics advertising, it is surprising how successful the industry is. On the other hand, there are a multitude of possible reasons for the success of the anti-aging industry. Signs of aging are visible proof of the physical decline of the human body, and in the Western cultural setting a person's worth is connected to their youth. This is the case especially with female aging, where aging can sometimes be synonymous with not only loss of fertility and worth, but loss of femininity as well. Anti-aging cosmetics are coated with a promise of agency; an individual is able to affect the visibility of their inevitable aging, and thus able to preserve their femininity and worth.

Another possible reason for the popularity of anti-aging cosmetics is pampering, which Black (2004) defines as “a hint of luxury, indulgence and vanity”. The buyers and users feel as though they are investing in themselves or treating themselves to a piece of something nice. Black also writes on appropriateness, which ties into the previous point on an individual's worth. The reason behind purchasing and using the cosmetics even after acknowledging the social and cultural reasoning behind an individual's desire for the outcomes promised in the advertising cannot be reduced to just vanity or self-objectifying. The social stigma around female aging is such a highly normalized attribute of Western society, that the decision to conform to commodified femininity is not necessarily an autonomous one. Rather, it is a way of reaching and maintaining appropriateness which is formed by the society and culture in which an individual exists in.

Four out of the nine rules of commodified feminism listed by Benwell and Stokoe (2006) were found present in the data analyzed in this thesis, the most prevalent one being the first one, “ageing is bad and must be striven against or disguised”. Considering the problem-solution pattern and the salience of femininity in the marketing, the message in between the lines of the Lumo marketing can be summarized into this statement. The seventh rule on bare face being bad and simultaneously a natural look being good can be found in the styling of the models in the marketing materials; the models are not bare faced, but the makeup they have on is very minimal and natural. Positive discourse on transformation, newness and change as well as discourse on consistent appearance and skin, which are the points of rules eight and nine, were found present in the marketing through the problem-solution pattern analysis. The marketing is thus in line with commodified femininity and upholds the idea of femininity being something that is performed through the act of purchasing and using the Lumo products.

This thesis is tied to the cultural context it is observed and located in, and consumption in a western capitalist culture is different from non-western and non-capitalist cultures. The existence of the types of products discussed here is tied to the time, place, and culture they exist in. The products act as both a cause and an effect of the discourse and the perception around aging; the existence and promotion of anti-aging products further emphasizes the existence of the stigma, but the already existing stigma causes the demand for anti-aging products.

Looking into similarities and differences between cultures in the discourse around beauty ideals and norms around (especially female) aging is something in need of further research, since there are cultural differences in how aging is perceived. In some cultures, visible aging results in a loss of value since a person is perceived as less desirable and having less potential as a partner. However, in other cultures one gains value with aging, since aging is seen as a gain of wisdom and experience, which results in an increase in respect.

Potential future research could include widening the scope of this thesis to include the larger implications the cosmetics industry has and how they affect and uphold women's beauty standards. This thesis has provided a very limited insight into a much more multi-faceted issue; for example, cultural differences and differences in marketing strategies and legislations around the world are among the variables which affect this phenomenon.

In conclusion, as one brand amongst the worldwide cosmetics industry, Lumene is not creating a social stigma around female aging, but rather maintaining it via its marketing strategies and methods. However, Lumene and the cosmetics industry as a whole are not the only ones to be blamed for the stigma, since it is also upheld by society itself. The industry is a cycle of selling and demand; a demand for the products exists due to various societal reasons, and the brands fuel this demand with their marketing.

References

- Benwell, B., & Stokoe, E. (2006). *Discourse and identity*. Edinburgh: Edinburgh University Press.
- Black, P. (2004). *The Beauty Industry: Gender, culture, pleasure*. London: Routledge.
- Commission Regulation (EU) 655/2013. (2013). *Laying down common criteria for the justification of claims used in relation to cosmetics products, L 190(31)*.
- Cook, G. (2001). *The Discourse of Advertising* (2nd ed.). New York: Routledge.
- Çoşkun , G. E. (2015, July). Use of Multimodal Critical Discourse Analysis in Media Studies. *The Online Journal of Communication and Media*, 1(3), 40-43. Retrieved October 24, 2023
- Council, F. S. (n.d.). *Certification*. Retrieved June 13, 2023, from fsc.org: <https://us.fsc.org/en-us/certification#:~:text=FSC%20certification%20ensures%20that%20products,environmental%2C%20social%20and%20economic%20benefits>.
- Coupland, J. (2003). Ageist Ideology and Discourses of Control in Skincare Product Marketing. In J. Coupland, & R. Gwyn (Eds.), *Discourse, the body, and identity* (pp. 127-150). Palgrave Macmillan.
- Coupland, J. (2007). Gendered discourses on the 'problem' of ageing: consumerized solutions. *Discourse & Communication*, 1(1), 37-61.
- Djonov, E., & Zhao, S. (2014). From Multimodal to Critical Multimodal Studies through Popular Discourse. In E. Djonov, & S. Zhao (Eds.), *Critical Multimodal Studies of Popular Discourse* (pp. 1-14). Routledge.
- Fairclough, N. (2010). *Critical Discourse Analysis: The Critical Study of Language* (2nd ed.). Pearson Education Limited.
- Hayflick, L. (2004). "Anti-Aging" Is an Oxymoron. *The Journals of Gerontology. Series A, Biological Sciences and Medical Sciences*, 59(6), 573-578.
- Jhally, S. (2003). Image-Based Culture: Advertising and Popular Culture. In G. Dines, & J. M. Humez (Eds.), *Gender, race, and class in media: a text-reader* (2nd ed., pp. 249-257). Sage Publications.
- Kaur, K., Arumugam, N., & Yunus, N. M. (2013). Beauty Product Advertisements: A Critical Discourse Analysis. *Asian Social Science*, 9(3), 61-71. doi:10.5539/ass.v9n3p61
- Kenalemang-Palm, L. M., & Eriksson, G. (2021). The scientification of "green" anti-ageing cosmetics in online marketing: a multimodal critical discourse analysis. *Social Semiotics*. doi:10.1080/10350330.2021.1981128
- Lazar, M. (2007). Feminist Critical Discourse Analysis: Articulating a Feminist Discourse Praxis. *Critical Discourse Studies*, 4(2), 141-164. doi:10.1080/17405900701464816

- Lumene [@lumene]. (2023, January 14). *Although our skin changes with age, there is a secret to maintaining its radiant beauty* 🌸 Nordic Bloom [Lumo] skin [Photograph]. Instagram. Retrieved October 27, 2023, from https://www.instagram.com/p/CnY-_v5NGGU/
- Lumene. (2022, October 6). Restoring Skin's Bounce and Suppleness With Nordic BLOOM | LUMENE. YouTube. Retrieved from <https://www.youtube.com/watch?v=1igsszhwbT4&t=2s>
- Lumene. (n.d.). *Ingredients*. Retrieved June 11, 2023, from lumene.com: <https://www.lumene.com/ingredients-page.html>
- Lumene Oy. (2022). *Sustainability Report: Lumene Group 2021*. Retrieved March 27, 2023, from https://www.lumene.com/on/demandware.static/-/Library-Sites-LumeneEUSharedLibrary/default/LUMENE_GRI_REPORT_2021_Final.pdf
- Lumene Oy. (n.d.). *Our History*. Retrieved March 27, 2023, from lumene.com: <https://www.lumene.com/our-history.html>
- Lumene Oy. (n.d.). *NORDIC BLOOM [LUMO]*. Retrieved March 27, 2023, from lumene.com: <https://www.lumene.com/skincare/collection/nordic-bloom-lumo>
- Machin, D., & Mayr, A. (2012). *How To Do Critical Discourse Analysis: A Multimodal Introduction*. SAGE Publications.
- Merriam-Webster. (n.d.). Advertisement. *Merriam-Webster.com dictionary*. Retrieved March 28, 2023, from <https://www.merriam-webster.com/dictionary/advertisement>
- Meyers-Levy, J., & Zhu, R. J. (2008). Perhaps the Store Made You Purchase It: Toward an Understanding of Structural Aspects of Indoor Shopping Environments. In M. Wedel, & R. Pieters (Eds.), *Visual Marketing: From Attention to Action* (pp. 193-223). New York: Taylor & Francis Group.
- Ringrow, H. (2016). *The Language of Cosmetics Advertising*. Palgrave Macmillan.
- Susanti, S. (2019). A Critical Discourse Analysis on Beauty Product Advertisements. *Journal of Language Learning and Research (JOLLAR)*, 2(1), 41-57. doi:10.22236/jollar.v2i1.3493
- The Editors of Encyclopaedia Britannica. (2023). Advertisement. *Encyclopedia Britannica*. Retrieved March 28, 2023, from <https://www.britannica.com/topic/advertisement>
- Thwaites, R. (2016). Making a choice or taking a stand? Choice feminism, political engagement and the contemporary feminist movement. *Feminist Theory*, 18(1), 55-68. doi:10.1177/1464700116683657
- van Leeuwen, T. (2007). Legitimation in discourse and communication. *Discourse & Communication*, 1(1), 91-112. doi:10.1177/1750481307071986
- Wedel, M., & Pieters, R. (2008). Introduction to Visual Marketing. In M. Wedel, & R. Pieters (Eds.), *Visual Marketing: From Attention to Action* (pp. 1-8). Taylor & Francis Group.