

## CHAPTER 1

### INTRODUCTION

#### 1.1 Background of the Study

In the present society, advertisement expects a huge part in passing on messages. As Kannan and Tyagi (2013) demonstrated, as referred to in Najihah (2016), commercials are media to propel things or organizations by which the guideline instruments convey their language. Advertising is an ideal approach to get a message to the customers. Advertising assists with educating the customers about the brands accessible in the market and the assortment of items valuable to them. Moreover, advertising is for everyone, including children, young and older people. It is finished utilising different media types, with various strategies and techniques generally fit. Kannan and Tyagi (2013), as cited in Najihah (2016) too expressed that everything matters in an advertisement. The sort of shading, foundation, individuals who are showing up, the words utilised by individuals are on the whole matters in notices.

In this modern society, individuals can find advertising in any space or spot. (Cook, 2001, p. 1) as referred to in Resya (2016), people can discover advertisements under any conditions absent a lot of stretch in this contemporary society. Advertising is not limited to the traditional media overwhelming the last century. For instance, magazines, newspapers, TV, or radio (Path, King and Reichert, 2011, p. 31) referred to in Resya (2016). These days, individuals can

discover commercial messages on social media and sites; item arrangement show up in films, television programs, and smartphone applications; catalogues of numerous various types of items are effectively available through the internet. The words used in advertisements reflect the production language, meaning on the audience and social practice (Cook, 2001), as cited in Susanti (2019). Cook likewise asserts that advertisements can give data, convince, remind, impact individuals, and change their conclusions, feelings, and perspectives. It very well may be inferred that notices do not just give data on an item being promoted for selling items yet. Additionally, it can change individuals' point of view on society, or as such, these advertisements can convince individuals to buy things they do not need.

Advertisement is very well discovered wherever in a type of digital or printed advertisements. Advertisers can pass on their expectations through language and signs in advertisements. Advertising is part of a form of communication that is visualised through various concepts of sign or meaning. The signs are arranged within an ad text structure and have a specific meaning. Advertisement is not just about advancing marked items yet in addition conveying the possibility of writings that are expected to make the picture of an individual, gathering, or association (Goddard, 1998, p. 8), as referred to in Susanti (2019). Promotion consistently has a message to pass on. Messages showed in an advertisement give indications that have meaning. Picture, verbal or nonverbal, impacts the improvement of lifts for people who see them.

Advertisement always has a message to convey. Messages displayed in an advertisement show signs that have meaning. Advertising is part of a form of communication that is visualised through various concepts of sign or meaning. The signs are orchestrated inside a promotion text structure and have particular importance. Ad is tied in with advancing marked items and conveying the possibility of writings planned to make the picture of an individual, gathering, or association (Goddard, 1998, p. 8) as alluded to in Afriani S (2012). Picture, verbal or nonverbal, impacts the development of boosts for individuals who see it. Since people can effectively find advertising all over, individuals infrequently consider the idea of advertising as a type of talk and an arrangement of language use (Goddard, 1998, p. 5). This statement suggests the significant role of language in an advertisement. Language is utilised to convey the message of the commercials, portraying the item, for example. Besides, Arens (2006), as cited in Susanti (2019), states that most advertisements are intended to be persuasive (p. 7); Therefore, it tends to be seen that the primary purpose behind the language in advertising is to persuade the readers. Cook (2001), as cited in Renaldo (2017) expressed that advertisement advises, convince, remind, impact, change the perspective, emotions and feelings and attitudes. On the other hand, it implies that advertisements do not just expect to sell items, yet changing society's vision to accept what they are saying is consistent with being underestimated. When this thought is acknowledged, whatever they say will be considered as an ideology.

This research intends to analyze the linguistic feature utilised by the L'Oreal Paris "*True Match*" makeup. L'Oreal Paris shows its support for all

equally beautiful skin tones. In 2014 L'Oreal True Match Foundation added another colour to become 20 colours. In 2016 they returned to make all skin using foundation by adding three colours that made them 23 colours. In 2017 they increased the colour variants to 30 colours. Until now, the True Match Foundation has nearly 80 different colour variants. True Match Foundation also often conducts campaigns to love our skin more, such as in 2015 they made a campaign entitled *"Every Skin Tone is Different"* then in 2016 entitled *#YourTruly* and walking with it, L'oreal Paris also launched a campaign entitled *"Your Skin Your Story"* in 2017. The research will fundamentally focus on how beauty in diversity is reflected in L'Oreal Paris true match foundation makeup poster advertisements. There are a few theories that identify with Systemic Functional linguistics.

As Santoso (2003) indicated, language understands verbal behaviour as cited in Hajar (2018). Hence it represents text. As a text, language is surrounded by its specific circumstance that cannot be separated. The text has three viewpoints like 1) Field, 2) Tenor, and 3) Mood. As indicated by Halliday (2014), those field, tenor and mood are connected perspectives. Furthermore, the combination of these give different language utilises and meaning. Halliday (2014, p.33) expressed "the context of culture is what the individuals from a community can mean in social terms". Situational context, as indicated by Song (2010, p.877) as cited in Hajar (2018), "refers to the environment, time and place. In which the discourse happens and the connection between the members".

According to Halliday (1994), language can be isolated into three sorts of language meaning. It is called language metafunctions. They are ideational,

interpersonal and text meaning. Ideational meaning is a meaning about the thought or an idea of the statement, and Interpersonal meaning is a meaning about the connection of communicators. At the same time, textual meaning is a meaning about a significant organisational thought or idea and medium (oral and written) conveying a message. It manages a few terms, namely theme and rheme, thematic progression, and cohesion devices. It implies communicating, both spoken and written expressing, when the speaker or writer delivers a language or expression, then she/he creates the three metafunctions of language.

According to Lobby (1980), as cited by Sihombing (2010), culture is the cycle by which importance is created, circled, devoured, commodified, and interminably repeated and rethought in the public eye. Though, Cultural examinations allude to the significance and practices of regular day to day existence about how individuals do specific things (for example, eating out or purchasing kinds of stuff) in a specific culture. Subsequently, one might say that culture frames the premise of a society's common importance framework. This is intriguing because, in a simple word, it appears to be so hard to be isolated from culture. Culture can characterise one's personality toward one's specific circumstances.

Social semiotics is a branch of semiotics that describes meaning-making as a social practice. Social semiotics originates in Halliday's (1978) systemic functional linguistics. In this approach, Kress and van Leeuwen (2006) introduced the concept of visual grammar. This concept allows researchers to view visual images systematically and displays how the elements represented are joined

together in the image. Visual social semiotic is not the only theory to study how images convey meaning. For example, in visual social semiotic: a negotiation between the producer and the viewer, reflecting their individual social, culture, or political beliefs, values, and attitudes. According to Kress and Van Leeuwen that an image performs three kinds of meta-semiotic tasks to create meaning, which is representational metafunction, about the people, places, and objects within an image –the represented participants (RP)– and answers the question “What is the picture about?”, interpersonal metafunction, actions among all participants involved in production and viewing of an image, and compositional metafunction, focus on how the two previous metafunctions integrate signs into a meaningful whole.

Several research types regarding transitivity, social semiotics, or beauty product poster advertisements that several scholars have conducted. SAYYID AMIRA HALIMA completed the first research in 2019 with the title *"The Transitivity Process in the Short Story "He" by Katherine Anne Porter"*. In this study, the researcher uses systemic functional linguistic studies to see how the narrator develops the short story "He". The purpose of this study was to find out how the author created the themes and short stories. This type of research is descriptive qualitative by explaining the research results through the ideational meaning and transitivity of the process contained in the short story. The result of this research shows that there are six themes in short stories. These are the importance of appearance, denial, elusive love, hardship in life, child neglect, and guilt. This study also shows that six transitivity processes develop the short story's

theme: material, mental, verbal, existential, behavioural, and relational processes mentioned by Halliday. The difference with this previous study is in the data used, previous studies used novel to apply transitivity, and this study used advertising posters to analyze textual aspects.

Ottawa Utami Hajar completed the second research with transitivity theory in 2018 with the title *"Transitivity Analysis of 'The Little Frenchman and His Water Lots' by George Pope Morris"*. This study examines the transitivity analysis of the short story *The Little Frenchman and His Water Lots* which aims to identify the elements of transitivity and explain which features are dominantly found in the text to describe the characterization of Monsieur Poopoo. The researcher found 33 clauses related to characters in the text. In analyzing the data, the researcher uses the theory of Systemic Functional Linguistics to answer the first objective. To answer the second goal, the researcher mathematically uses the table percentage to indicate the dominant element found in the text. The result shows three elements of transitivity found in the text, Process, Participant, and State. Much more Proportion of Material Process large illustrates that the narrator is trying to sketch Monsieur Poopoo through the action. From a large number of Material Processes, Monsieur Poopoo has a dominant role as an Actor. Then, the dominant event from Circumstance of Location indicates that the author wants the readers to join the main character's community to understand better. The similarity with previous studies is that in theory used, both studies use the transitivity of M.A.K Halliday for textual analysis. The difference with this

previous study is in the data used. Previous studies used novel to apply transitivity and this study used advertising posters to analyze both textual and visual aspects.

Further research was conducted by Widayanti (2016), with the title "*A Case of Multimodal Analysis: The Representation of a Female Model in the 'Insight' Public of Male Magazine 147 Edition*". This study uses descriptive qualitative methods. This study aims to determine the image of Indonesian women displayed in men's magazines visually and verbally. The researcher used multimodality based on Halliday's (1994) Systemic Functional Linguistics to analyze the visual and verbal modes in the data. At the visual stage, the data were analyzed by the visual language of Kress and Van Leeuwen (2006), Wilfred's colour meaning (1962), and Barnard's theory of fashion and physical appearance (2007).

In comparison, the verbal data analyzed the transitivity of Halliday (1994). The findings show that fashion integrated visual and verbal complement each other to build female image models. The female model is visually represented as a physically and spiritually beautiful woman with aggressiveness. In addition, the model women are verbally represented as hard-working women, famous, and curious who tends to use their feelings in life. These representations can lead to sex objects for men but strong women.

Regarding gender, the study concluded that the magazine reflected how stereotypes of women change over time depend on the culture of the people. The similarities with previous studies use the same theory to analyze both visual and textual; the only difference is in the issues brought up by previous studies with



this study. Whereas the previous study raised how female models are represented in men's magazines, this study focuses more on how the L'Oreal Paris True Match foundation advertisement can represent a diversity of beauty.

Another research conducted by social semiotics is *Hidden Meanings of Visual and Verbal Layers of American English File Textbook Series: A Semiotic Approach* by Bashir Jam, Ali Roohani, Zahra Jamshidzadeh (2016). The researcher analysed the ELT textbook. The researcher uses social semiotics theory to discover the purpose of revealing the meaning behind selecting different resources (verbal and visual). Using four images from the American English File (2014), showing both verbal and visual is one source of social semiotics that can help teachers and L2 students understand the hidden meaning beneath this layer. According to the results, visual grammar utilises different processes (axial, reactional, and symbolic) in representational metafunction; multiple designs (contact, social distance, attitude, and modality) in interactional metafunction; and various compositions (information value, framing, and salience) in the compositional metafunction to represent and interpret concepts and visual meaning and related verbal texts. The similarities with previous studies use the same theory to analyse both visual and textual. The only difference is the corpus. The previous study used American-English books to apply those theories. In contrast, this study used advertising posters to analyse both textual and visual aspects.

The last previous study is from Ramy Zahra Syahdini (2019) entitled "*Semiotic Analysis On L'Oreal Paris Advertisement.*". This research analyzes the

connotative meaning in the L'Oreal Paris advertising video. This analysis contains three videos from 2013, 2014, and 2018. The author categorizes signs into three types, namely images, speech, and body language. From this analysis, the writer finds that the French concept of beauty influences the connotation in this advertisement. This thesis uses descriptive qualitative research by describing the collected signs. This study has several results that beauty is shaped by society, aspects of beauty inherent in French women, and the choice of cosmetics and products they like. Women in France do not spend money to buy many cosmetic products but a few cosmetics with high prices and high quality. In the videos, the featured products advertise natural makeup and colourful, luxurious, and sharp-looking makeup. This shows that L'Oreal Paris has not only French culture but also different beauty choices in different countries. This previous research with this research has different and concurrent.

The difference lies in the issues and theories used. In previous research, the issues raised or discussed were connotative meanings in the L'Oreal Paris advertising video, and the theory used was the semiotic theory of Roland Barthes. For the similarity in previous research and this research is the data or corpus used, both previous and current research use beauty advertisements from L'Oreal Paris. The only difference is that previous research uses video as a data source. Current research uses posters as a data source.

Researchers have widely used beauty advertisements for analysis, but none examined beauty in diversity in L'Oreal Paris true match foundation advertising posters. Unlike the research mentioned above, which focuses on data

in books or magazines, this study focuses more on data in the form of advertising posters from L'Oreal Paris. It focuses on how L'Oreal Paris represents beauty in diversity in true match foundation advertising posters. Since 2012, the True Match Foundation has been trying to provide an overview of beauty in diversity by producing various tones and colours to be marketed in their branch, True Match. L'Oreal continues to make champagnes about how beauty in diversity comes from oneself and how beauty standards can be made by oneself. L'Oreal embodies that message through different models and shades in each of its campaigns. Such as some artists who represent brown skin like Jennifer Lopez, black skin like Liya Kebede, and light brown skin like Blake Lively. L'Oreal tries to build a picture of beauty in diversity by making some colours darker and using models from various races, ethnicities, genders, and religions. With this in mind, the author tries to reveal the gaps in previous research related to beauty advertising posters and how the producer conveys beauty in diversity.

This study will examine the textual and visual aspects using transitivity to analyse every word in the poster advertisement. This study also examines how diversity is represented in the L'Oreal Paris *True Match Foundation* makeup poster advertisement using Kress and van Leeuwen's basic metafunctions.

## 1.2 Research Questions

Based on the background of the study and the reason for choosing the topic, this study tries to answer the following question:

1. How is the representation of beauty in diversity reflected in the L'Oreal Paris *True Match Foundation* makeup poster advertisement?

### **1.3 Purpose of the study**

The researcher wants to show the language features, and how diversity represented in the L'oreal Paris, *True Match Foundation* make up poster advertisement by conducting this research.

### **1.4 Scope of the study**

The study focuses on how language features in L'oreal Paris *True Match Foundation* makeup poster advertisement is being portrayed and how L'Oreal Paris *True Match Foundation* makeup poster advertisement represent diversity in their product.

### **1.5 Significance of the study**

By conducting this study, the writer hopes that this study will be helpful for the reader as the reference related to social semiotics and diversity represented in some advertisements. This study aims to give an academic input in the cultural studies field through how social semiotics are posted in beauty product advertisements and how diversity is represented. This study is also expected to be helpful for the readers that are interested in discussing the semiotics in beauty product advertisement.