

Chapter II

Literature Review

2.1 Beauty Myth

As time passes, beauty standards have changed dramatically. Kuchinsky (2007, p.1) states that in the Renaissance Era 1600's-1800's, women that had extra fat, wider hips and large breasts were considered beautiful. A wide and high forehead was an essential trait of beauty during that era. She adds that blonde were the epitome of beauty which forced women with darker hair to lighten the hair using saffron, onions, alum, sulfur, and soda. The process of lighten the hair required them to dry their hair in the hot sun to activate the bleach. The process was confusing because women at that era also wanted to keep their skin pale. Therefore, they had to sit outside for hours in heavy clothing to protect their faces. The bleaching process often damaged their hair, making it dry and brittle. They also decorated their hair with precious jewels, pearls and ribbons sometimes. Besides hair, skin was also become their main concern as the standard of beauty. Pale ivory skin was highly desired so women who did not have that naturally look used white powder to achieve it. Powders made from white lead, mercury, and vermilion (Kuchinsky, 2007, p.2). Eyebrows needed to remain light and airy, so they were often cut it to make sure that they were not overly prominent, eyelashes were short and thin. Vermilion was also used on the lips to make the red lips color look natural.

Meanwhile in Victorian Era 1800's until the rest of the century, women were competing to have slim waists. Corset was become something important for women to get an hourglass body shape with an extremely small waist. The idea of beautiful at this time was much more complicated than the Renaissance Era because fat hip still symbolized wealth and fertility which was also seen as beautiful, yet femininity and frailness were the characteristics that made women beautiful in the Victorian Era ("10 Eras of Beauty" n.d). In order to reach that impossible body shape, whale bone and tight lacing were used to tie in the waist which had harm effects on their health especially the abdominal organs.

The Roaring Twenties 1920's-1929's, came after the end of the First World War. The Roaring Twenties is a term in the Western World when the economy growth dramatically and people become very consumerist ("The Roaring Twenties" n.d). In this Era, women's curves were more common because women no longer had to have small waists like in the Victorian Era. The most familiar symbol in this Era was "The Flapper"- young women with bobbed hairs and short dresses or skirts ("10 Eras of Beauty" n.d). Bob hairstyle was became a trend which was combined with pale skin and thin eyebrows. According to instyle.com, Louise Brooks was the inspiration of most women of that era with her A-Line Bob cut ("Hairstyles That Defined an Era" n.d).

In 1930-1945, the golden age era was named for the fact that it was a period of economic prosperity in Hollywood ("10 Eras of Beauty," n.d). In this Era, bob haircut was disappeared and shifted to the loose long curly hair ("The concept of women beauty over centuries" n.d). The appearance of new celebrities

on the screen made women more self-conscious with a strong desire to look like the stars they saw on televisions (“10 Eras of Beauty” n.d). Then, the hourglass ideal body shape was back in style in 1950’s yet not as extreme as in the Victorian Era. Marilyn Monroe was the epitome of the hourglass figure which becomes the symbol of beauty in the era (“10 Eras of Beauty” n.d). Short curly hair was very popular and perfect skin made makeup a must-have in the 1950s.

In the Hippy Era 1950’s – 1960’s, modeling started to become a popular job. Many of models at the time were very thin in order to look good and fit in every clothes they wore. This was the first time that beauty is not defined as health but sexuality and fame (“The concept of women beauty over centuries” n.d). Thin body was still much desired. In 1970’s high waist jeans and wrap dresses were worn for a slimmer look. One of the most popular features was Farrah Fawcett (“Haistyles that defined an Era” n.d) who inspired women with her long, feathered wave and blonde hairstyle. In 1980’s, hairsprays were used to make the hair look bigger because big hair was become a trend. The development of cosmetics was seen at the time, women used more colors for their makeup. The use of different bright colors for lips and eyes that made weird contrast was ‘in’ at the time. Thicker eyebrows which were a big contrast to the previous era were popularized by models (“10 Eras of Beauty” n.d).

In 1990’s, large breasts were become a trend. As wolf (2002, p.4) states, in 1991 silicone breast implants were routinely inserted into women’s bodies. She asserts that breast implant surgery is become a market for women’s. It is happened

because most of advertisements use models with big breasts that are indicating a beautiful woman should have big breasts.

Beauty standards in 2000s must be influenced with the beauty standards in the previous eras. After The Hippie Era until now, a “thicker” figure is no longer seen as the standard of beautiful (“Western-What is Beauty?”, n.d), instead skinny is considered as desirable body shape. Women at this period are really obsessed with super skinny body. Therefore, to reach that skinny body shape women are trying loose weight by consuming diet pills or even doing liposuction. Hesse-Biber (cited in Chrisler, 2000, p. 66) found that 59 percent of college women in her survey were using extreme and unhealthy measures such as fasting, vomiting and even consuming laxative to control their weight. Wolf (2002, p.5), says that women’s obsession of being skinny caused an eating disorder such as anorexia and bulimia. Moreover, National Institutes of Health (cited in Wolf, 2002, p.5) shows that 1 to 2 percent (between 1,5 and 3 million) of American women are anorexic.

The perception of the universal ideal beauty standard that most people believed from era to era have created “Beauty Myth”. There are no fix beauty standards in Indonesia until popular media such as magazine and television use the same type model to portray woman beauty (Prianti, 2013, p.2). Goon and Craven (cited in Prabasmoro, 2003, p.16) says that a mixed-race face or indo is often used as a desirable model because that kind of face is easily accepted by society. Mixed-race face women are commonly used in the popular media, so that the beauty standard in Indonesia still influenced with the western beauty standard.

Arimbi (2011, p.225) notes that the influence of Western perceptions of beauty has appeared on entertainment industries and spread across the magazines. She asserts that not only skinny, white skin is still considered as the standard of beauty to Indonesians as a major effect of globalized beauty. The European beauty standard is the notion that the more closely associated a person is with European features that are related to whiteness, such as lighter skin, straight hair, a thin nose and lips, and light colored eyes, as beautiful (Taylor cited in Bryant, n.d). Prabasmoro (2003, p.16) states that the issue of white skin has appeared because “white” is related to cleanness that is assumed as a middle/higher class. This beauty standard influences most Indonesian women who believe that having a white skin is beautiful while most of them are having a medium skin tone. Unlike any other countries, Indonesia has many tribes which have different skin tone. For that reason, women are looking for ways to make their skin white. Then, to fulfill their obsession of being white, some women use whitening cream or serum.

The beauty myth generates low self-esteem for women and high profits for industries (Wolf, 2002, p.49). Chrisler et al (2000, p.74) notes that in a capitalist society, it is profitable to create beauty problem and then offer a product to solve that problem. She asserts that industries convince that a woman can control her body with products they offered. Wolf (2002, p.73) notes that women spend \$20 billion a year on products that uncertainly can solve their problems to control back aging. If black, tanned, or wrinkled skin were desirable, or at least nonproblematic, women may no need to buy anti-aging serum or whitening cream for their skin to make their skin look younger or lighter. If fat was considered as

beautiful, then women should not force themselves to consume diet pills or doing liposuction. Capitalism plays a role in convincing women of the fact that the current body ideal is desirable and attainable. The growth of the world beauty market was closely linked to the waves of globalization which began in the nineteenth century (Jones, 2011, p. 889). Consumerism introduced new desires, discontents, and disapprovals by promoting the idea that women's bodies must be perceived as an investment of commodified solutions that promised self-mastery and transformation. (Tice, 2006, p. 147). Winship (cited in Lury, 1996, p.134) asserts that consuming behavior constitute a creative skill to create a "look", whether with clothes, furnishings, food or make-up – which are both pleasurable to do and to look at. Unfortunately, nowadays beauty is defined as the ability of a girl or woman in wearing make-up, choosing clothes that fit and fashion conscious (Arimbi, 2011, p. 226) which is lost the natural beauty itself.

2.2 Beauty Myth in Cyberspace

In recent year, the term "cyber" has been used to describe almost anything that has to do with networks and computers. The term "cyberspace" firstly appeared in 1984 since William Gibson used it to describe "a consensual hallucination" in his science fiction novels, *Neuromancer*. The US Department of Defense (cited in Ottis, 2012) considers cyberspace as "a global domain with the information environment consisting of the independent network of information technology infrastructures, including the internet, telecommunications network,

computer systems, and embedded processors and controllers.” Similarly, Walter Gary Sharp (cited in Kuehl, 2014) defines cyberspace as the environment created by the confluence of cooperative networks of computers, information systems, and telecommunication infrastructures commonly referred to as the Internet and the World Wide Web.” However, Ottis (2012) argues that there is no consensus on what “cyberspace” is. Mirzoeff (1998, p.181) claims that cyberspace provides people to interact with and change physical interaction into the illusory interaction, the kind of facility that previous media like television, newspaper, and letter cannot serve.

Cyberspace facilitates people to create the alternatives media such as online magazine, blog, and social media. As the consequence of the existence of cyberspace, a digital lifestyle as known as cyberculture has been created (Sterne in Jones, 2006, p. 17). In the middle 1990s, people started to be introduced with online magazine (Quinn, n.d.). Online magazine helps people to get information without using paper like newspaper or common magazine because they can read it online. Later on, the term ‘blog’ was coined in 1999 by Peter Mertholz, while, the previous term ‘weblog’ was named by John Barger in 1997 (The Rise of Blogging, n.d). Blog provides commentary or news on a particular subject; others function as more personal online diaries (Wu, 2009, p. 2). Most blogs are free to be accessed and also it has the ability for readers to leave comments in an interactive format, while online magazine takes charge to the reader and doesn’t provide comments column.

According to *The Rise of Blogging*, n.d, In October 1998 Bruce Ableson launches *Open Diary*, the first blogger community to allow comments. In 2001, the emergence of ‘How-to’ and tutorial articles helped to grow the blogging community and then people begin to use blogs to express their opinions. Blogger is ranked 16 in the top 50 domains for unique visitors in 2007. In 2012, 62% of businesses own and run a blog and there are more than 30 million accounts registered on Live Journal.

Globalization and technology have made the beauty industry both more dynamic and more innovative. Internet has given rise to a global fashion industry, and looks conceived of in one country can quickly become the desired style around the world. It had made it easier for tips, tricks, reviews, recommendations, and even warnings to circulate at light speed among the worlds connected consumers (McCann, 2012, p. 3). Almost 70% of women in Brazil and Mexico consult a beauty blog for tips and advice at least once a month and almost 60% of women in Brazil and China consult online reviews at least once a month (McCann, 2012, p. 6)

2.2.1 Lucedale

Claradevi Handriatmadja is the author of *LUCEDALE*, a personal blog about daily inspirations and indie-lifestyle. She is an entrepreneur currently focusing on building her vintage-inspired clothing brand, BONVIEUX that has been established since 2010 and also a full time creative director at *Sundaymagz*.

She graduated with a degree of Political and Social Science in 2013 and had experienced working in Creative Agency (Human Agency Japan - as Junior Creative Planner), National Television (Metro TV Jakarta - as News Production Staff) and National Radio Station (PRAMBORS Radio - as Junior Part-Time Announcer) previously. Now she works in her studio at Palmerah, Jakarta, running the family business and her full-time blogging job. She is a 1989 born Indonesian from half Chinese / Javanese descendants. Her days are mainly filled with making designs for her shop, writing her book debut, taking photographs and preparing her indie-magazine projects.

Clara has found her strong passions in writings, photography and design since a very young age. She expanded the creative path by embodied the interest around a specific skill on media cultures and journalism. Her main inspiration comes from real experiences in her life - the unique individuals, the small cafe corners, early morning sun rays, old windows, the invisible wind patterns, the human emotions. She claims herself as vintage-lovers and melancholic, she's a person who seeks to find beauty in every aspects of life. Having been inspired, helped and mentored by many respectful individuals in her life, Clara hopes to be someone who can return the favors by sharing creative inspiration and writings for more people through this blog and her other projects.

2.3 Social Semiotic Theory

As a branch of semiotics, social semiotics expands some aspects from the conventional semiotics. Jewitt and Oyama (cited in Harrison, 2003, p. 48), defines visual social semiotic as involving “the description of semiotic resources, what can be said and done with images (and other visual means of communication) and how the things people say and do with images can be interpreted”. Lemke (cited in Harrison, 2003, p.48) states that social semiotics is a synthesis of several approaches to the study of social meaning and social action. One of the approaches is semiotics itself. Since the social semiotics is a synthesis of several approaches with the semiotics, the scope of the study of social semiotics have become deeper from the conventional semiotics. Lemke (cited in Harrison, 2003, p.48) argues that the conventional semiotics is mainly interested in the systematic study of systems of signs, while the social semiotics added the conventional semiotics with how people use signs to construct the life of a community.

Social Semiotics expands on Saussure’s founding insights by exploring the implications of the fact that the “codes” of language and communication are formed by social processes. Thus, meanings and semiotic systems are viewed as being shaped by relations of power, and that as power shifts in society, our languages and other systems of socially accepted meanings can change (Hodge and Kress in Catalano, 2012, p.161). Kress and van Leeuwen (in Catalano, 2012, p. 161), argues that a caption identifies what is found in the photograph or image. It means that the verbal text extends the meaning of the image or vice versa. There is also an image--text relation where the written text elaborates the image or vice-

-versa. There are two possibilities of an elaboration. The first is the written text illustrates the visual text or image. The second is the visual text comes first, and the written text gives a fixed restatement of the visual text or an image. According to Barthes (cited in Catalano, 2012, p.161), elaboration is more dominant and found more frequently whereas interpretation is rarer. On the other hand, Kress and van Leeuwen (in Catalano, 2012, p. 161), argues that what Barthes misses is that the “visual component of a text is an independently organized and structured message, connected with the verbal text, but in no way dependent on it.

Social Semiotics explores many possibilities for semiotic analysis that are created by the assumption that signs and messages must always be situated within the context of social relations and processes. Approaching semiotics as an evolving theory, Hodge and Kress first review the work of theoretical founders, including Saussure, C. S. Peirce, I. Voloshinov, and Freud. They build on the legacy of Voloshinov, who linked semiotics with the study of ideology, and develop the implications of his assertion that the form of signs is determined not only by the social organization of the participants but also by the immediate conditions of their interaction.

According to Kress and Leeuwen (1996 cited in Harrison, 2003) in their work “*Reading images : The grammar of visual design*”, there are three meta-semiotic task to create meaning. They are extended from Halliday’s metafunctions called **the representational metafunction, the interpersonal metafunction and the compositional metafunction.**

2.3.1 Representational Metafunction

The representational metafunction is about the people, places, and objects within an image—the represented participants (RPs). The basic structures and processes of the representational metafunction as follow:

Table. 2.1 The representational metafunction

Structures	Processes
<p>Narrative : Narrative image is allowing the viewer to create story of the RPs because it includes vectors of motion</p>	<ul style="list-style-type: none"> • Action : It is created by vectors that can be bodies, limbs, tools, weapons, roads, and so forth. • Reactional : It is created by eyelines (acting as vectors) between RPs
<p>Conceptual : Conceptual image only present the viewer that the RPs grouped together with the “concept” of who or what they represent because it does not include vectors</p>	<ul style="list-style-type: none"> • Classificatory: RPs as “kind of” something or some group (that is, they are members of the same class). • Analytical: RPs are displayed in terms of a “part-whole” structure. The “whole” is a Carrier who possesses “parts” called Attributes. • Symbolic: RPs are important for what they “mean.” A motorbike in an advertisement can, for example, be analytical (that is, asking the viewer to check out its attributes), but it is also symbolic of virility. Abstract shapes such as triangles, squares, and circles also fall in this category.

Adopted from : Harrison, Claire. "Visual Social Semiotics : Understanding How Still Image Makes Meaning." 50.1 (2003): 46-60.

2.3.2 Interpersonal Metafunction

The interpersonal metafunction is about the actions among all the participants involved in the production and viewing of an image (that is, the creator, the RPs, and the viewer). The basic features and feature processes of the interpersonal metafunction as follow:

Table. 2.2 The interpersonal metafunction

Features	Feature Processes
<p>Image Act and Gaze: The image act involves the eyeline of the RP(s) in relation to the viewer.</p>	<ul style="list-style-type: none"> • Demand: The RP is looking directly at the viewer. A demand generally causes the viewer to feel a strong engagement with the RP. • Offer: The RP is looking outside the picture or at someone or something within the image. In this case, the RP becomes an object of contemplation for the viewer, creating less engagement than that of the <i>demand</i>.
<p>Social Distance and Intimacy: Social distance is determined by how close RPs in an image appear to the viewer, thereby resulting in feelings of intimacy or distance.</p>	<p>The viewer can see an RP in six different ways.</p> <ul style="list-style-type: none"> • Intimate distance: The head and face only • Close personal distance: The head and shoulders • Far personal distance: From the waist up • Close social distance: The whole figure • Far social distance: The whole figure with space around it • Public distance: Torsos of several people
<p>Perspective—The Horizontal Angle and Involvement: This angle refers to the relationship</p>	<ul style="list-style-type: none"> • The frontal angle: When an RP is presented frontally to the viewer. This

<p>between the position of the RP(s) and the viewer.</p>	<p>angle creates stronger involvement on the part of the viewer as it implies that the RP is “one of us.”</p> <ul style="list-style-type: none"> • The oblique angle: When an RP is presented obliquely to the viewer. This angle creates greater detachment since it implies that the RP is “one of them.”
<p>Perspective—The Vertical Angle and Power: There are two possible vertical angle relationships: 1) that of the RP(s) and the viewer, and 2) that between RPs within an image</p>	<p>High angle: The RP “looking up” has less power. Medium angle: The RP “looking horizontally” has equal power. Low angle: The RP “looking up” has more power.</p>

Adopted from : Harrison, Claire. "Visual Social Semiotics : Understanding How Still Image Makes Meaning." 50.1 (2003): 46-60.

2.3.3 Compositional Metafunction

The compositional metafunction is focused on how the representational metafunction and the interpersonal metafunctions relate each other and integrate into a whole meaning. Composition in imagery is the equivalent of syntax in language—a set of rules that enable the signs of language (that is, words) to be arranged grammatically so that they make sense to the reader. The basic systems and elements of the compositional metafunction as follow:

Table. 2.3 The compositional metafunction

Systems	Elements
<p>Information Value: The placement of RPs allows them to take on different information roles.</p>	<ul style="list-style-type: none"> • Left/Right: RPs on the left side of an image have the value of being “given” knowledge while RPs on the right are “new.” --Given : familiar, commonsense --New : an issue, a problem, a solution • Top/Bottom: RPs at the top of an image have the value of being “ideal” while RPs below represent the “real.” --Ideal : emotive, imaginary, what might be, often the pictorial elements of an image --Real : factual, informative, down to earth, practical, often textual elements in an image • Center/Margin: RPs in the center provide the nucleus of information to which surrounding elements are subservient.
<p>Saliency: Saliency refers to the ability of an RP to capture the viewer’s attention.</p>	<ul style="list-style-type: none"> • Size: The larger the RP, the greater the saliency. • Sharpness of focus: Out-of-focus RPs have less saliency. • Tonal contrast: Areas of high tonal contrast have greater saliency. • Color contrast: Strongly saturated colors have greater saliency than “soft” colors. • Foreground/Background: An RP in the foreground has greater saliency than an RP in the background.
<p>Framing: How RPs are framed affects whether they are seen connected or separated</p>	<ul style="list-style-type: none"> • Framelines: The lines within the image that divide RPs or hold them together. • Pictorial framing devices: The stronger the lines around the image, the greater the connection.

<p>*Modality: Modality refers to how we feel about the visual message's validity and reliability. Images with higher modality appear more real than those with a lesser modality. However, the "realness" of imagery can be problematic.</p>	<ul style="list-style-type: none"> • Modality markers: The visual cues that indicate "realness" generally run along a spectrum of possibilities. • Color saturation, differentiation, and modulation: <ul style="list-style-type: none"> --Full color : high modality --Black-and-white : low modality • Contextualization: <ul style="list-style-type: none"> --Fully conceived background : high modality
<p>*System</p>	<p>Elements</p> <ul style="list-style-type: none"> • Background completely absent : low modality • Depth: <ul style="list-style-type: none"> --Deep perspective : high modality --No perspective : low modality • Illumination: <ul style="list-style-type: none"> --Fullest representation of light and shade : high modality --Absence of light and shade : low modality

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2.4 Systemic Functional Linguistics

Beside the visual text, the blog posts are also analyzed in written text using Transitivity system by Halliday. However, the three metafunctions social semiotic theory by Kress and Leuween still takes the major role in the whole analysis. According to Halliday (2000), all languages have three broad metafunctions: the function for construing human experience which reflects the nature of the social process in which (*field*) the language is implicated (the *ideational* function), the function for enacting humans' diverse and complex social relations which relates

to a text's aspects of *tenor* or interactivity (the *interpersonal* component), and the function for cohering the internal organisation and communicative nature which reflects the *mode* of a text (the *textual* function). **The textual** function is to signify discourse and deals with cohesive and coherent text production by organizing and structuring the linguistic information in the clause. The textual can be classified into thematic structure (theme and rheme). **The Interpersonal** function deals with the social and power relations among language users, it relates participant's situational roles to the discourse produced. **The ideational** function is the use of language to express the experiential and the logical content of the text and to communicate the information. The ideational function involves transitivity system (Halliday, 1981, p.328).

Halliday (in Bustam, 2011, p.24) states that there are three kinds of Grammar: theme (the grammar discourse) and mood (the grammar of speech function), then transitivity as the grammar of the clause as a structural unit for expressing a particular range of ideational meanings. The transitivity can make a clause more understandable because the reader will know the specific process in the clause. A clause is the product of three simultaneous semantic processes. It is at one and the same time a representation of experience (ideational), an interactive exchange (interpersonal), and a message (textual) (Halliday, 1985, p.53).

2.4.1 Ideational Metafunction

Ideational metafunction provides grammatical resources at clause rank to construe the inner and outer experience or 'goings-on' of the world, as the domain

of functions and meanings of the world through the systems of transitivity (Haratyan, 2011, p. 261). The ideational function of language is concerned with the communication and interlinking of ideas and may itself be broken down into the experiential and logical functions (Morley, 2000, p.11).

There are three components of what Halliday calls a “transitivity process”: the process itself, participants in the process, and circumstances associated with the process. He asserts that transitivity is a major component in experiential function of the clause deals with the “transmission of ideas “representing ‘processes’ or ‘experiences’: actions, events, processes of consciousness and relations”. The system of transitivity or process types are divided into six processes, they are: material, mental, relational, behavioral, verbal, and existential process.

2.4.1.1 Material Process

Material processes are processes of ‘doing’ (Bustam, 2011, p.25). They express the notion that some entity ‘does’ something – which may be done ‘to’ some other entity. In the material processes, there are two participants role, namely: actor and goal. Material processes indicate activities or events, which happen in the world of human beings (Saragih, 2010, p.7). This process refers to physical experience of human beings. Clauses with a material process obligatorily have a doing (process), a doer (participant I) and an entity to which the process is extended or directed (participant II).

2.4.1.2 Mental Process

Mental processes refer to verbs indicating perception, cognition, affection, and desire (Saragih, 2010, p.7). It enables language users to express opinion, thoughts and tastes that help to identify their definitions of reality. This process type tends to be realized through the use of verbs like think, know, feel, smell, hear, see, want, like, hate, please, repel, admire, enjoy, and fear (Mental processes differ from Material ones in as much as the latter are physical, moving, overt doings. Semantically, a mental process involves sense, which is inside the human or conscious being. Mental process is related to psychological matters. The participant that is related to the sense must be a conscious or human being. The person in whose mind the mental process occurs is not really ‘acting’.

2.4.1.3 Relational Process

Relational process construes being and relation among entities through identification, attribution, and possession (Saragih, 2010, p.8). The process occurs outside and inside human being. Relational processes are typically realized by the verb ‘be’ or some verbs of the same class (known as copular verbs); for examples, seem, become, appear, etc, or sometime by verbs such as have, own, possess. Halliday (1994, p.119) states that relational process is divided into two modes: identifying relational process and attributive relational process.

Identifying Relational Process

In the identifying mode, something has an identity assigned to it. It means that one entity is being used to identify another: ‘*x* is identified by *y*’, or ‘*y* serves to define the identity of *x*’ (Halliday, 1994, p.122). Structurally, the *x*-element is labeled as

identified, which is to be identified, and the *y*-element is labeled as identifier, which serves an identity. This mode is realized by the verbs: ‘be’ (is, am, are, was, were...), become, etc.

Attributive Relational Process

Attributive relational processes are the processes which assign a quality. ‘*y* is an attribute of *x*’. Other words, in this mode an entity has some quality ascribed or attributed to it (Halliday, 1994, p.120). This type is realized by the verbs: sound, look, play, cost, have, get, seem, etc.

2.4.1.4 Behavioral Process

Behavioral Process is a process of physiological and psychological behavior, like breathing, dreaming, snoring, smiling, hiccupping, looking, watching, listening, and pondering (Gerot and Wignel, 1994, p.60). This process is the least distinct of all the six process types because it has no clearly defined characteristics of their own; rather, it is partly like the material and partly like the mental. Other words this type is the grey area between material and mental processes. Typically, behavioral process has only one participant who is ‘behaving’: that is the human who is typically conscious being.

2.4.1.5 Verbal Process

Saragih (2010, p.8) states that verbal processes show activities related to information. The process includes that of saying, commanding, asking, and offering. Speaking is certainly a kind of action, and to some extent it would not be

unreasonable to treat it as material process. The participants of the processes are: sayer (participant who speaks), receiver (the one to whom the verbalization is addressed), verbiage (a name for the verbalization itself). This other participant will be referred to as the target (Bustam, 2011, p. 28).

2.4.1.6 Existential Process

Existential processes are processes of existence. These represent that something exists or expressing *existence*, such as *exist*, *arise*, followed by a nominal group functioning as Existent (a thing which exists in the process) (Bustam, 2011, p. 29). The existent may be a phenomenon of any kind, and is often, in fact, an event. Moreover, Saragih (2010:9) states that existential processes share features of relational process in the sense that the common verb is *be* (*is, am, are, was, were, has, have been, etc.*) and other verbs such as *go, come, toil, exist, remain, arise, occur, happen, take place*. The existential processes are normally recognizable because it is signaled by 'there'. The word 'there' is needed as subject, but it has no experiential meaning in a sense, its function is to avoid the need for, or the possibility of, a second participant in the clause, because there is only one participant inside.

2.5 Theoretical Framework

This research will analyze the beauty myth in Clara Devi's blog named *Lucedale*. The writer will separate the visual text and the written text in the *Lucadele* posts. The visual text will be analyzed using three elements of social

semiotic theory by Gunther Kress and Theo Van Leeuwen: Representational metafunction, Interpersonal metafunction, and Compositional metafunction. The written text will be analyzed by using transitivity system of Systemic Functional Linguistics (SFL) theory by Halliday. By integrating Social Semiotic and SFL theory the beauty myth in Lucedale can be revealed.

