

**THE CONSTRUCTION OF BEAUTY IMAGE IN  
BEAUTY PRODUCT ADVERTISEMENT SLOGANS: A  
CRITICAL DISCOURSE ANALYSIS STUDY**



**A THESIS**

**In Partial Fulfilment of the Requirements  
for Master Degree in Linguistics**

**Fransiska Marsela Hambur  
13020317410014**

**FACULTY OF HUMANITIES  
DIPONEGORO UNIVERSITY  
SEMARANG  
2019**

Match Overview

# 10%

1	<a href="http://ir.dut.ac.za">ir.dut.ac.za</a> Internet Source	3%
2	<a href="http://www.ccsenet.org">www.ccsenet.org</a> Internet Source	1%
3	<a href="http://www.revlon.co.uk">www.revlon.co.uk</a> Internet Source	1%
4	<a href="http://digitalcommons.liberty...">digitalcommons.liberty...</a> Internet Source	1%
5	Submitted to Higher Ed... Student Paper	1%
6	<a href="http://salamdahom.ir">salamdahom.ir</a> Internet Source	<1%
7	<a href="http://www.arcjournals.org">www.arcjournals.org</a> Internet Source	<1%
8	Submitted to Universiti ...	<1%

### ABSTRACT

*This research investigated some slogans of beauty product in social media based on Critical Discourse Analysis (CDA) framework. The research emphasized the beauty image found in advertising slogans and discourse strategies applied by text producers to manipulate woman as member resource of social order. The research's design was qualitative. The approach applied is CDA which is based on Fairclough's framework. This research found out how beauty image is created and manipulated through advertisements. The advertising-slogans were collected from two Instagram accounts which belong to Revlon and Loreal international cosmetic brands. The methods of analysis were referential method and content-analysis (inferential). The finding of this study showed that the commercial text producers promote their beauty products by creating a sense of "being something", "having something", and "becoming something". This implied that beauty product companies try to impose certain beliefs, that by possessing their products, the prospective customers may achieve ideal beauty image. There were implications that companies create certain beauty image by intensifying individualistic habits and promoting individual inadequacies through unrealistic self-representation.*

*Therefore, this study showed that there is a great deal awareness of individualism*

## A THESIS

### THE CONSTRUCTION OF BEAUTY IMAGE IN BEAUTY PRODUCT ADVERTISEMENT SLOGANS: A CRITICAL DISCOURSE ANALYSIS STUDY

Submitted by  
Fransiska Marsela Hambur  
13020317410014

Approved on June 27<sup>th</sup>, 2019 for plagiarism check and thesis examination to get  
master degree by

Advisor,



Dr. Nurhayati, M.Hum.  
NIP. 196610041990012001

Master Program in Linguistics

Head,



Dr. Deli Nirmala, M.Hum.  
NIP. 196111091987032

## A THESIS VALIDATION

THE CONSTRUCTION OF BEAUTY IMAGE IN BEAUTY PRODUCT  
ADVERTISEMENT SLOGANS: A CRITICAL DISCOURSE ANALYSIS  
STUDY

Submitted by:  
Fransiska Marsela Hambur  
13020317410014

Approved by  
Strata II Thesis Examination Committee Master Degree in Linguistics  
on ... July 1 st, 2019

Advisor  
Dr. Nurhayati, M. Hum  
NIP. 196610041990012001

..... (01-09-2019)

Chairman  
Dr. Agus Subiyanto  
NIP. 196408141990011001

..... (01-09-2019)

First Member  
Dr. Deli Nirmala, M. Hum  
NIP. 196111091987032001

..... (04-09-2019)

Second Member  
Dr. M. Suryadi, M. Hum  
NIP. 196407261989031001

..... (09-09-2019)

Accepted and declared in Semarang on  
Head of Master Program in Linguistics,

September 4, 2019

.....  
Dr. Deli Nirmala, M. Hum.  
NIP. 196111091987032001

### CERTIFICATION OF ORIGINALITY

I hereby declare that this study entitled "THE CONSTRUCTION OF BEAUTY IMAGE IN BEAUTY PRODUCT ADVERTISEMENT SLOGANS: A CRITICAL DISCOURSE ANALYSIS STUDY" is really my own work and that, to the best of my knowledge and belief, this study contains no material previously published or written by another or material which to a substantial extent has been accepted for the award of any other degree or diploma of a university or other institutes of higher learning, except where due acknowledgement is made in the text of the thesis.

September 4<sup>th</sup>  
Semarang, ... , 2019



Fransiska Marsela Hambur

**MOTTO**

**HEALTH, HAPPINESS, SUCCESS ARE THE BLESS FROM GOD THAT I  
PRESENT FOR MYSELF**

-Fransiska Marsela Hambur-

## **DEDICATION**

**This thesis is dedicated to my dear family: beloved parents, sibling, lectures, teachers, seniors, and friends.**

## ACKNOWLEDGEMENTS

All praises to God, the Almighty, the Entirely Merciful, for blessing me and for giving me faith, guidance, patience, and everything during working on the thesis. Peace and blessing of God, my family, and my companions. In addition, many people supported me to finish this thesis that I would like to express my wholehearted gratitude to:

- a) Dr. Deli Nirmala, M.Hum as the Head of Master Program in Linguistics of Diponegoro University and also my advisor. I am very grateful for all his valuable advices, patience, motivation, and immense knowledge. Her guidance helped me in all the time of research and writing this thesis.
- b) Dr. Nurhayati, M.Hum. as my advisor in writing this thesis. I am very grateful for all the kindness and patience in guiding me to complete this thesis on time.
- c) All the lecturers of Master Program in Linguistics of Diponegoro University who deeper my knowledge for these couple years.
- d) My own kindest mother ever: Ibu Indrawati Waluyo, and my own best protector: Bapak Yoseph Hambur for a lot of supports, love, patience, and guidance when I am down.
- e) My siblings and all of my family members for their supports and regards so that I could finish this thesis.
- f) All of my friends at Master Program in Linguistics of Diponegoro University.

Finally, I expect that this thesis contributes some knowledge to every reader.



## TABLE OF CONTENTS

TITLE .....	i
THESIS APPROVAL .....	ii
THESIS VALIDATION.....	iii
CERTIFICATION OF ORIGINALITY .....	iv
MOTTO .....	v
DEDICATION .....	vi
ACKNOWLEDGEMENTS .....	vii
TABLE OF CONTENTS .....	viii
LIST OF TABLES .....	xi
LIST OF APPENDICES .....	xii
ABSTRACT .....	xiii
INTISARI.....	xiv
 CHAPTER I INTRODUCTION	
1.1. Background of the Study .....	1
1.2. Research Problems.....	5
1.3. Objectives of the Study.....	6
1.4. Significance of the Study .....	6
1.5. Scope of the Study .....	7
1.6. Limitation of the Study .....	7
1.7. Organization of Writing.....	8
1.8. Definition of Terms .....	9

## CHAPTER II REVIEW OF THE LITERATURE

2.1 Previous Studies.....	12
2.2 Theoretical Framework.....	19
2.2.1. Advertising Discourse.....	19
2.2.2. Critical Discourse Analysis (CDA) Approach.....	22
2.2.3. Systemic Functional Linguistic.....	24

## CHAPTER III RESEARCH METHOD

3.1. Research Design.....	31
3.2. The Population and The Sample .....	32
3.3. Method of Data Collection.....	32
3.4. Data Analysis Procedures .....	33

## CHAPTER IV RESULT AND DISCUSSION

4.1. Characteristics of Constructed Beauty Image.....	
4.2. Manipulation of Language in Beauty Image .....	
4.3. Potential Social Wrongs in Manipulated Beauty Image.....	

## CHAPTER V CONCLUSION AND SUGGESTION

5.1. Conclusion .....	
5.2. Suggestion.....	

## REFERENCES .....

## APPENDIX .....

## LIST OF TABLES

Table 4.1 Process analysis of beauty slogan.....	42
Table 4.2 Mood type of beauty slogan .....	43
Table 4.3 Classification of adjectives.....	47
Table 4.4 Adjectives Analysis .....	48
Table 4.5 Discourse strategy of beauty slogan .....	55

## LIST OF APPENDICES

1. Screenshots of Advertisement Slogans ..... 77
2. Transitivity Analysis of Slogan Clauses ..... 86

## ABSTRACT

*This research investigated some slogans of beauty product in social media based on Critical Discourse Analysis (CDA) framework. The research emphasized the beauty image found in advertising slogans and discourse strategies applied by text producers to manipulate woman as member resource of social order. The research's design was qualitative. The approach applied is CDA which is based on Fairclough's framework. This research found out how beauty image is created and manipulated through advertisements. The advertising-slogans were collected from two Instagram accounts which belong to Revlon and Loreal international cosmetic brands. The methods of analysis were referential method and content-analysis (inferential). The finding of this study showed that the commercial text producers promote their beauty products by creating a sense of "being something", "having something", and "becoming something". This implied that beauty product companies try to impose certain beliefs, that by possessing their products, the prospective customers may achieve ideal beauty image. There were implications that companies create certain beauty image by intensifying individualistic habits and promoting individual inadequacies through unrealistic self-representation. Therefore, this study showed that there is a great deal of individualism and materialism in the beauty image created by commercial text producers as text producers. This may lead text producer to gain control over consumers through manipulated beauty image in advertisement. The manipulated beauty image may mislead women to be more individualistic in their beauties. The change of women as member resource of society may change society into believing that beauty is constructed by individualistic and materialistic behavior.*

**Key word:** CDA, Fairclough, beauty image, beauty product, advertisement

## INTISARI

*Studi ini meneliti slogan produk kecantikan di media sosial dari perspektif Analisis Wacana Kritis. Studi ini terutama berfokus pada penggunaan bahasa dalam slogan iklan dan strategi wacana yang digunakan oleh pengiklan untuk memanipulasi dan mempengaruhi pelanggan mereka. Analisis ini bersifat kualitatif berdasarkan kerangka tiga dimensi Fairclough. Ini menunjukkan bagaimana ideologi 'kecantikan' diproduksi dan direproduksi melalui iklan. Slogan iklan dikumpulkan dari dua akun Instagram milik Revlon dan merek kosmetik internasional L'Oréal. Metode analisis adalah metode referensial dan analisis isi (inferensial). Temuan penelitian ini menunjukkan bahwa pengiklan mempromosikan produk kecantikan mereka dengan menciptakan rasa "menjadi sesuatu", "memiliki sesuatu", dan "menjadi sesuatu". Ini menyiratkan bahwa perusahaan produk kecantikan mencoba untuk memaksakan kepercayaan tertentu, bahwa dengan memiliki produk mereka, calon pelanggan dapat mencapai citra kecantikan yang ideal. Ada implikasi bahwa perusahaan menciptakan citra kecantikan tertentu dengan mengintensifkan kebiasaan individualistik dan mempromosikan ketidakcukupan individu melalui representasi diri yang tidak realistis. Oleh karena itu, penelitian ini menunjukkan bahwa ada banyak penekanan individualisme dan materialisme dalam citra kecantikan yang diciptakan oleh pengiklan sebagai produsen teks. Hal ini dapat menyebabkan perusahaan mengontrol konsumen melalui manipulasi citra kecantikan dalam iklan. Citra kecantikan yang dimanipulasi dapat menyesatkan wanita menjadi lebih individualistik dalam kecantikan mereka. Perubahan perilaku wanita sebagai anggota masyarakat dapat mengubah masyarakat, sehingga masyarakat menjadi percaya bahwa citra kecantikan dibangun oleh perilaku individualistik dan materialistis.*

**Kata Kunci:** CDA, Fairclough, produk kecantikan, citra kecantikan, iklan



# **CHAPTER I**

## **INTRODUCTION**

The first chapter consists of eight subheadings. The chapter starts with background and ends up with definition of terms. The research problems, objectives, limitations, and scope are included in the first chapter.

### **1.1 Background of the Study**

Nowadays, there are many commercial companies and business which have produced advertisements in order to promote and introduce their products to people. The use of advertisements together with their agents are preferred due to their simplicity in broadcasting method. Advertisement itself is a form of communication which establish relationship between the text-producer (also known as copywriter) and the viewer (Lapanska, 2006:17). The characteristic of language in advertisement, then, becomes something important because there is relationship between the text-producer and the viewer. Supporting this point of view, Wells (1989:11) stated that “advertisement is a paid non-personal communication from an identified sponsor using mass media to persuade or influence an audience”. The language of adverts should be as persuasive as possible toward the viewer. Due to the importance of being persuasive enough, many commercial text producers have the same challenge, that is to produce a text which can get a lot of interest, or to



fascinate the viewers. Fresh thoughts and innovational text must be produced based on the creativity of commercial text producers.

Several hardships in attracting as many as people as possible has pressured text producers to use compelling technique and strategy in advertising certain products. This includes problem construction which can be solved only by buying certain products. In resemblance with other companies, companies of cosmetics do the same commercial advertisement strategy. Some advertisements provide much information concerning the products such as, product's historical and compositional background, celebrities' testimonies, recommendation, and efficacy of cosmetics. The mentioned advertisements have tendency to change people's mind into believing that the advertisements are indeed factual and the products are really indeed as good as the advertisements stated.

The major subjects in advertising are the company, buyers and text producer of advertisement. Advertisement is something which is easy to be broadcasted and transmitted. The broadcasting of adverts can be conducted via several social media (internet, radio, television, magazines and newspapers). For the purpose of assuring the text producers or companies, that advertisements can be transmitted and delivered effectively, the text must be delivered by effective social media. As social media, Instagram can reach both young and old generation in effective ways. This social media effectiveness pushes commercial text producers and manufacturers of products to take opportunity on promoting their product through these media. Visuals and language in the advertisements can be displayed effectively through social media in order to appeal toward the prospecting customer. Beauty products

often apply interesting and bold visual and language aspects in order to promote their products better.

Several studies related to how language can carry ideology in its structure and function have been conducted. Especially, it has been discussed and stated (Radzi and Musa, 2017) that certain stereotypes are imposed in woman's product, such as cosmetic names.

Due to several aforementioned previous studies, it is notable that advertisement may capture many people attention as interesting area of study. Therefore, the way advertisement capture people's attention, can invoke the interest of some researchers (Shrum et al, 2009). Advertisement has become a common phenomenon in the modern age. In his seminar, Foucault (1972b:215-238) discusses language, power, and the application of language in daily life context. It is stated that language has the ability to create certain reality. How language is applied in certain text and context may cause people view certain things in certain ways. His discussion emphasizes the interwoven process between language and society and how both language and society may affect each other. The use of language in advertisement as advertising discourse is no exception. Advertising discourse may depict the process of thoughts and ideology construction in social system (Goddard, 1998).

It has been discussed that advertisements are applied as persuasive means of getting product to buy. There is an immediate assumption about advertisement, that it has promotional purpose to bring profit to sellers. Nevertheless, there is more than commercial process in adverts. Based on previous statements from Foucault (1972),

advertisement is part of discourse which means it is not about commercial process only. As text, adverts also contains ideas and thoughts, and advertising something means sending and transmitting certain thoughts and ideas to viewers (Goddard, 1998, p. 8). Thus, advertisement text and advertising discourse may influence people and social order to some extent. Advertisement involves several crucial social issues along with the how massive technology and communication affect social order. Thus, advertisement can relate to other issues, such as cultural values, the effect of capitalism, and the wealth of society in general (Cook, 2001, p. 2).

One idea which can be commonly found in adverts, is the idea about woman's beauty. The beauty image is also another idea which can be delivered through beauty product advertisements. Certain texts, slogans, and promotional headings may depict "ideal" figure of woman and assure the viewers that certain cosmetics or product may become the key to be a beautiful being. Sutton (2009) argues that commercial text producers intentionally place certain pictures, visual effects, and text together so that certain beauty image can be produced (p. 70). Because of the common and easy nature of adverts, we rarely notice that advertisement also has its nature as part of social orders, that is a discourse (Goddard, 1998, p. 5). This statement implies the meaningfulness of language in adverts. The main carrier of message in advertisement is language, thus advertising process itself is a Discourse.

Through advertising, some beauty images can be constructed. The constructed beauty image may express social wrongs, because there is a chance that the commercial text producer – as company's representative – tries to manipulate the constructed beauty image through advertising discourse. Therefore, this study

investigated the interwoven meaning. This meaning must be inferred from the way of advertisements conducted, such as indirect persuasion and manipulation which are not always visible toward viewers. Social manipulation will do a great harm if it is exposed to many people through social media, such as Instagram accounts. Due to the importance of Instagram in promoting several cosmetics brands, the writer had taken some international cosmetic brands' slogans, such as Revlon and Loreal. Several slogans from both companies must be examined and analyzed in order to uncover social-wrongs in beauty image constructed by the commercial text producers of both companies.

In order to uncover the social-wrongs which may harm society, there is a necessity to conduct this study by critical discourse analysis approach. Beauty product slogans are forms of advertisement which are intended mostly to build and later, impose, a certain beauty-image toward people's mind. This study focuses on uncovering the beauty image imposed by advertisement-slogans and how the text producer manipulated advertisement language to practice social-wrongs.

## **1.2 Research Problems**

Considering several previous background supportive statements, then this research seeks to answer the following questions:

- a. What kind of beauty image is constructed through advertisements slogans of Loreal and Revlon Instagram Accounts?
- b. Does the constructed beauty image convey social wrongs?

- c. How does the commercial text producer manipulate language in beauty product slogans to construct certain beauty image?

### **1.3 Objectives of the Study**

Considering several points at the previous problems of study, thus, the objectives of research are listed in following statements:

- a. To uncover the characteristics of beauty-image built through the language of advertisement slogans of Loreal and Revlon Instagram accounts,
- b. To find out what potential social wrongs conveyed by the advertisement slogans,
- c. To investigate how the text producer manipulates language of beauty product advertisement slogans to practice social wrongs.

### **1.4 Significance of the Study**

“Advertising is a form of communication applied in selling products and services. Advertisement texts are not only meant to entice, but also to catch attention, persuade, appeal and contribute towards satisfaction” (Robert 2013). This research investigates the characteristics of beauty image in selected woman advertisements slogans found in Instagram accounts of Loreal and Revlon international brand. Theoretically, this study can become an example of critical discourse analysis concerning social wrongs in constructed beauty image.

Furthermore, still in theoretical regard, this research shows the way advertising discourse can construct certain beauty image based and how advertising discourse can also manipulate that image. Therefore, theoretically this study can present novelty concerning investigation of beauty image based on CDA.

Practically, the findings of this research can bring enlightenment on how language of adverts can construct certain idealized image. Furthermore, this research can become references to commercial text producers in the beauty product sector, students of advertising, and future linguist researchers. This study may also function as previous study for several student who are interested in critical discourse analysis.

## **1.5 Limitation of the Study**

The analysis covered in the critical discourse analysis are “*description, interpretation, and explanation*” from Fairclough’s CDA framework. Thus, this research has its limitations, namely (a) The numbers of previous studies are only ten (b) advertisement slogans other than online adverts in Revlon’s and Loreal’s Instagram accounts were not included (c) only advertisements slogan will be included (d) the research did not consult all possible beauty product social media because the variations are too much (e) the research is qualitative by design so there is no quantitative and statistical data.

## **1.6 Organization of Writing**

There are five chapters included in my thesis. The first chapter consists of background, objectives, significance, scope and organization of writing. The first chapter shows the value of conducting the research.

The second chapter consists of literature and significant theories. There are four subheadings in this chapter. The second chapter includes previous studies concerning study of adverts, discourse, and functional grammar. Those theories become the base and tool of doing further analysis.

The Third chapter is research method. There are four subheadings in this chapter. The third chapter elaborates some aspects related to the process of research, such as design, population, sample, and procedures to gain data and analyzing them.

The fourth chapter shows the analysis and the discussion of analysis. The chapter has two subheadings (a) the result and (b) the discussion section. The result section contains three stages of CDA based on Fairclough's Framework. While the discussion section contains the summarized elaboration which are purposed to answer the research questions directly.

The fifth chapter concludes the all the discussion at chapter four. This chapter also holds the recommended case for future researchers. There are two subheadings in this chapter.

## **1.7 Definition of Key Terms**

For betterment in reading this thesis, it is crucial to define special terms in this research. In this section, the researcher provides definition of terms used in this research.

a. Critical Discourse Analysis (CDA)

Fairclough (1989) defines it as “analytical framework to analyze the relation between language, power and ideology”. In this research, this framework is applied to conduct the analysis toward construction of beauty image in beauty product advertising slogan of Revlon and Loreal found in their instagramm accounts.

b. Advertisement

According to Arens (2006) advertisement is the structured and composed impersonal communication of information. Advertisement is both commercial and persuasive in its natural characteristics. It is always about products (goods, services and ideas) and it is conducted by certain sponsors through various media.

c. Systemic Functional Linguistic (SFL)

SFL is one of language approach which is founded by M.A.K. Halliday. This approach was later developed (O'Donnell 2012, p. 1). This approach views a text having four aspects, namely: Context, Semantics, Lexico grammar, and Phonology. AS Fairclough (1989) states, the link between CDA and SFL is in the analysis of context. Context is one of important aspect, because it is always integrated in the process of meaning's production. The exact point in this theory is the happenings of language in context. The happenings of



language in context may relate a lot of contexts in various culture and situations (Matthiessen & Halliday, 1997).

d. Transitivity System

Transitivity system is part of the grammatical resources to convey the experiential meaning, that is the experience, as to what is happening, who is the participant of certain happenings, the time, the locations, and the way certain things happen (Matthiessen & Halliday, 1997).

e. Mood System

Mood system is main grammatical systems of interpersonal meaning which is about the interaction between text-producer and receiver. This system is applied to determine the role of text-producer along with its relationship with the receiver (Matthiessen & Halliday, 1997).

f. Register Analysis

The register is the unity of meanings and the formation of semantic patterns. Registers are arranged together in certain way based on certain context of culture and situations. Register holds the importance of association between linguistic unit, context, and values. Register includes the words and structures which are applied in the meaning's realization (Matthiessen & Halliday, 1976).

## **CHAPTER II**

### **REVIEW OF THE LITERATURE**

The second chapter includes literature and significant theories. There are four subheadings in this chapter. The second chapter includes previous studies concerning study of adverts, discourse, and functional grammar. Those theories become the base and tool of doing further analysis.

## **2.1 Previous studies**

The previous studies are arranged based on different approaches in advertising language study. The previous studies are started with the studies of general linguistic aspects in advertisement language. After elaborating the most general approach, then, the previous studies are arranged into narrower approach, such as cultural approach, stylistic approach, and critical approaches.

As mentioned in the definition of terms, language is always bound by linguistic unit, context, and values. Therefore, the crucial ties of linguistic aspects and language are prominent in any language study. There are some previous discussion which have been delivered by certain researchers. Mirabela and Ariana (2010) argued about language as the main message transmitter in any advertisement which may take place in any form. They stated that language of adverts differs to another style of language due to its quick effect in persuasion. Thus, there is a worth to examine how language of advertisement is used discursively in order to achieve the means of persuasion and whether this persuasion is achieved through any manipulative discourse.

Commercial text producers apply text and pictures to attract their viewers. There is an argument that “advertising is the most influential institution of socialization in modern society” (Jhally, 1995). The implication had opened up certain point of view on the controller of adverts, e.g. commercial text producers, company) may be able to impose their power and manipulate thoughts of the viewers.

In a study of language advertisement texts by Kannan and Tyagi (2013:3), they make conclusion that language greatly affect people and society’s behavior. They found that an advert which can affect customers efficiently must consist of text as linguistic units, design and pictures as visual units. The visual unit can hold the people’s interest by fascinating appearance. This shows that linguistic and visual units can function as identifiers of products and fascinate people with that identity.

Cultural values found in adverts are also emphasized by Ánh (2012) who states that cultural values affect language in great extent. Ánh (2012:3) argues that customers bring their attention through the existence of stylistic devices. The existence of stylistic devices push customer’s mind to create fantastic imagination and a lot of cognitive associations for viewers in order to rise their desire of buying products. The use of stylistic devices in advertisements aims at either direct or indirect persuasion which focuses on stimulating people’s desire and needs. The use of stylistic devices can cause an advertisement looks like something sweet, pleasant, and even ideal to the viewers. Therefore, through language, especially

through stylistic devices, commercial text producers can make ideal persuasion, whether it is direct or indirect.

Previous citation conveys that there are two kinds of advertising propose: the overt one and the covert one. In supporting this point, Kannan and Tyagi (2013) supports the arguments by stating “advertising personnel often considers the emotive power of the words they use; they make a decision about what to communicate and what to withhold”. Anh (2012) and Kannan and Tyagi (2013) both agree that adverts have the purpose to show the cause of certain product can be favored more by customers.

Based on the importance of advertising discourse proposed by Kannan and Tyagi (2013), another study is conducted based on critical stylistic approach. This study is conducted by Radzi and Musa (2017) who investigate cosmetic names using Feminist Stylistic. Both investigate the naming devices of cosmetics at lexical and clausal level, along with characteristic, style, and rhetorical devices to find the existence of gender inequality paradigm in adverts. This study investigates how some commercial text producers apply language to depict women and how language contributes to women’s image in advertisements. In result, they agree that the language style and certain rhetoric, which are used in cosmetic names, reveal certain stereotype concerning woman’s image. There are some implications found in which several cosmetic names are related significantly to gender inequality and how the “patriarchal concept of male” are found prominently the language of cosmetic advertisements.

Several researchers have studied the discourse of advertisement language, in both general and critical manner. Discourse Analysis (DA) itself is text analysis which regards the importance of meanings beyond clause, while Critical Discourse Analysis (CDA) is the branch of DA which emphasizes the link of power and language. Supporting CDA, Foucault (1972) argues “the agencies and individuals who control language can control people with impunity, and as a result, hegemonic structures are manifested via language. It is indeed worth noting that the power of adverts is manifested via its language use”.

In a research, Tahmasbi and Kalkhajeh (2013) applied CDA in analyzing banks adverts. Their study was foregrounded by problems of economy in Iran. They found that most banks commercially are seeking methods to manipulate minds of people through their adverts. In that study, they found that the bank rises the tension intentionally through adverts’ registers and discourse strategies so that people’s mind can be manipulated.

The aforementioned research is notably different one from this study because the previous researchers did not mention the existence of certain constructed image which can be found and investigated further. The previous researchers were interested in the possible power abuse which can be expressed in adverts. Due to this lack of attention toward constructed image in advertising discourse, this study conveys to seek the constructed image which can be found as result of manipulated advertising discourse.

This study is also in line with Vahid and Esmae’li (2012) findings. They found that “the power of an advert is in the act of persuasion employed by the

producer to change the beliefs and understanding of the consumers”. Vahid and Esmae’li were interested in the way text producer assert their power in certain specific implications. Their study shows the power is in viewers, whether they want to buy or not buy the product. Therefore, there is an implication that power is held by customers. The power which is held by text producer has been referred as “the manipulative factor” by Tahmasbi and Kalkhajeh (2013). They emphasize the power of customers by addressing text-producer’s effort as “manipulation”, that is, the power left in text producer is only in manipulating certain discourse in order to get certain expected results.

While in other research, Kaur, Arumugam and Yunus (2013) focus on CDA of beauty adverts. Although they state about manipulation, they did not find the manipulative part of language which can serve as persuasion. In their research, they make conclusion that commercial text producers apply a lot of devices of linguistic such as addressing directly, vocabulary with positive sense, attractive slogans, and interesting register for headlines. The aforementioned result shows how linguistic-stylistic devices are arranged in text of adverts. The aforementioned implication shows that language can function as powerful tool which can shape people’s mind. How language affect people powerfully in slogan text was the main point of the aforementioned research.

In another study, Iqbal, Danish, and Tahir (2014) also conduct CDA framework in analyzing several adverts of beauty-products. The aforementioned research aims at investigating Fair & lovely advertisements along with several styles applied by product commercial text producers which can lead to woman’s

exploitation. In this study, it is emphasized that language is a Discourse, so advertisement as a media which uses language, also part of Discourse. The term of *Discourse* and *discourse* are based on Fairclough's CDA framework. CDA had tendency to adapt under several theories of sociology, especially in the process of finding the relation between power, ideology, and language of certain text.

Apart from some previous researchers which focused only on linguistic units and language's style, the researcher of this study focuses on the "Ideology" of beauty which can be found in text of adverts of many social media. The findings of the aforementioned research indicate various different approaches and texts produced by commercial text producers to change woman's mind concerning beauty. Through several adverts, woman's ideology concerning their beauty is shaped by the false guarantee of products which can give eternal beauty. Moreover, the aforementioned research shows the mechanism of certain social participants and processes which are arranged in certain construction of clause in order to control the mind and gain power over the customers.

From some aforementioned previous studies, it is evident that some aspects of advertisement, such as words, registers, stylistic devices, clausal constructions can be arranged in certain ways in order to gain power over viewers. The viewers have the potency to buy product. Therefore, the commercial text producers as text producers try to formulate and arrange certain registers, stylistic devices, clausal construction which can persuade them in both direct and indirect ways. The construction of persuasion always starts with the smallest unit of language, such as words and linguistic features. This is also in line with a research's

finding titled “Linguistic Features in Maybelline New York Advertisements” written by Triutami (2015). She recognizes several linguistic units applied in broadcastings of Maybelline along with their functions. She states, “the analysis showed that language features of Maybelline New York advertisements consist of lexical features, grammatical features and information structure”. The aforementioned features were applied to make people remember products’ names along with products’ significances and availabilities.

The aforementioned aspects of advertisement texts (registers, stylistic devices, and constructed clauses) can be arranged together to convey certain thought and ideology. The constructed ideology can relate to any concept, such as gender, etc. This is in line with another study of language in beauty advertisements conducted by Pravitasari (2015). In her study, she found out that there are some evidences that the construct of gender is expounded with the socio-cultural construction regarding how men and ladies ought to behave. She believes that expectation shapes the stereotypes on the approach with however cluster of individuals labeled others. moreover, the conventions of gender and stereotypes are formed by the discourse follow within the publicity. In her study of beauty publicity language, Pravitasari (2015) elaborates that there are 9 dictions connected with physical look. Those aforementioned dictions specify 2 conclusions (a) girls ought to have assurance and communicative temperament and (b) women should have smart physical look. In its interpretation level (discursive), this study states that the viewers construct the that means of publicity supported their interpretation, (a) girls



should have honest skin and skinny body, and (b) girls additionally ought to have smart temperament.

## **2.2 Theoretical Framework**

This research's part is concerning theoretical base which function as tool of research. Several major issues of this research are related to the critical analysis of beauty image found in advertisement slogan. Those conceptual issues are (1) Advertising Discourse and (2) Critical Discourse Analysis (3) Systemic Functional Linguistic.

### **2.2.1. Advertising Discourse**

Several different uses of the term "discourse" have existed and used by different researchers. Most of them make distinction about "text and discourse". Fairclough (1995) argues that "text is different from discourse regarding its position in language as social process" (p. 24). A text could be a product of the method of text production which might be in type of written language and spoken one. Meanwhile, discourse refers to the entire method of social's interaction wherever a text is simply a region. The entire system includes the method of production and process of interpretation. In further thought, discourse always relates to situation, is fixed into condition of social structure and the interpretation of conditions of society. Similarly, Cook (2001) argues that

discourse does not only concern with language alone, but also concerning communication context (p. 3). Further, Cook (2001) makes distinction between text, context and discourse (p. 4). Text mainly focuses on linguistic forms which are separated from context for the purpose of analysis. Context includes the substance, pictures, music, paralanguage (meaningful behavior accompanying language), situation, participants, co-text which refers to other texts in which the participants considered comes from same discourse, intertext which refers to texts come from different discourse, and function. Discourse is the interaction between text and context which is meaningful and unified by the participants.

Describing advertising as discourse is complex because it involves approaches to describe elements of advertising which are included in the context and how they affect each other (Cook, 2001, p. 5). Advertising itself is an act which can be associated by the creation of products and services so that they are best-known to the general public. Robert (2013) states that advertising is concerning with the creation of messages for a couples of product or service. Advertising is persuasive communication that uses the mass media to create a bound between commercial text producer with viewers as targets of advertising.

Richard and Curran in Karimova (2014:2) define “advertising as commercial, mediated form of communication, from specific source which is created for persuasion sake, so that the receiver may conduct certain actions, now or later”. They further state that text of adverts is delivered and conveyed to viewers through printed papers, electronics, or other methods. Karimova (2014:2) makes it clear that the “major problem in this definition is the assumption that advertising messages

cannot be conveyed to an audience through person-to-person contact”. Therefore, according to Karimova (2014), advertising is “a method of communication where individuals are able to pass marketing messages on to others”. The aforementioned definitions imply that advertising could be an endless method wherever a person sees an advertisement and relays the content of the advert to those who have not been privileged to envision the advert. In this regard, the statement implies that while conveying advertisement’s contents to others, advertising discourse happens at the same time.

On that note, Karimova (2012:5) offers an alternative definition which states that “advertising is text, a framing of text, and construction of the message by the ‘observer’ who scripts the message of promotion within the specific framing which is created by the observer”. The aforementioned definition ends the problem in some previous studies by including that “advertising is a form of text and also by bringing the word observers into the certain concept which would also refer to the viewers”. Even though this definition exalts the necessity of viewers, this definition provides no further study concerning the importance of commercial text producer, and only manage to emphasize the value of viewers and customers. Despite Karimova (2012:2) defends his definition which concerns equal importance of both sponsors (text producers) and readers, his definition does not emphasize the significance value of sponsors as text producers. Nevertheless, Karimova provides conceptual statements of adverts into his definition because advertisements have been adjusted towards the promotions as social phenomena.

Borden (2007) defines “advertising as persuasion by means of mass communication media”. This stated comprehension, unfortunately is somehow not actual because advertising could be conducted with the lack of public media as depicted in previous Karimova’s statements. Frank (2005) gives another simpler comprehension concerning advertising. He states “to advertise means to persuade people to buy”. Although this comprehension does not develop well, the aforementioned statement points at a pair of crucial words: “buy” and “persuade”. Frank’s definition regards the intention of advertising. The intention of advertising, according to Frank (2005), is to make people believe certain thoughts or things. By believing certain thoughts or things, the desired outcome is to buy certain service or thing. It is undeniable that the definition is somehow underdeveloped, nevertheless, it points to the equal significance of both commercial text producer and advert’s audience. Recognizing aforementioned statements, advertising in this study is viewed as “a communicative process purposed to promote certain product or service by persuading, convincing, advising and warning consumers to get certain outcome”.

### **2.2.2. Critical Discourse Analysis (CDA) Approach**

“CDA is a major discipline to investigate any phenomena within language variances in social context. CDA gives a framework to study the relationship of society and discourse, text and context, power and Language” (Fairclough, 2001). This is also in line with Habermas (1997) who claims that every language has the

potency to be used for dominating and forcing society. Language can validate relationships, control, and power experienced by the users of language.

For the last few decades, CDA has been founded and developed as both method and approach. This approach is noted as the crucial one. Fairclough, its founder, offered several theories about it. His earlier theories are known as critical study of Language (Fairclough, 1989).

Furthermore, Fairclough states some crucial things of CDA as an approach. CDA is mostly important in studying domination as a resource in struggles, social change, power struggle and cultural change. In CDA, Fairclough mostly aims at the study of institutional discourse and power. Fairclough (1995) proposed CDA's framework as a model of approach which consists of three dimensions. The aforementioned three dimensions are interrelated each other. The three aspects proposed by Fairclough (1995), namely:

- a. "Text analysis (description)": a stage that regards text formal properties.
- b. "Processing analysis (interpretation)": a stage which concerns relationship between text and interaction. It is a stage which put text as an output of production's process and a resource for interpretation process.
- c. "Social analysis (explanation)": a stage which tries to investigate the links between interaction and social context, including how social-determination happens respectively with the production process.

The aforementioned concept is capable as a research tool, not only in linguistics, but also in other fields and several branches of knowledge which concerns the importance of language and context. This framework can be applied

when there is a necessity to critically analyze certain text. Fairclough (1992) proposed three stages of analysis which relates to the conception of discourse and Discourse. It has been stated that every language is part of social practice. In Fairclough's understanding, language is operated as discourse and discourse is part of social practice.

In further research, Chouliaraki and Faiclough (1999) found that there is communicative link between the linguistics and semiotic features on spoken and written text. They also state that the linguistic and semiotic features are systematically connected each other. The linguistic and semiotic features connect with the happenings and events which are experienced in society.

### **2.2.3. Systemic Functional Linguistic (SFL)**

SFL is a language approach which has been developed well by M.A.K. Halliday. It had been found throughout the sixties in U.K. It was later developed in Australia (O'Donnell 2012, p. 1).

This approach views a text having four aspects, namely: Context, Semantics, Lexicogrammar and descriptive linguistics. Fairclough (1989) supports this approach by stating that the link between CDA and SFL is within the analysis of context. Context is one in every of vital facet, as a result of its continuously integrated within the method of meaning's production. In fact, once language happens in a very context, it'll relate to or is joined to variety of contexts

(Matthiessen & Halliday, 1997). They are cultural context along with situational one.

SFL could be a study of language. It views that language has a couples of characteristics, systemic and functional. There are four main theoretical claims regarding language SFL have within its conceptual framework. They are:

- a. Functional is one of language's characteristic;
- b. Functionality of languages make meanings;
- c. these meanings are influenced by the social and cultural context in which they are exchanged;
- d. and the process of using language is a semiotic process, a process of making meanings by choosing. (Eggins, 1994:2).

Language is functional because each element in a language can be explained by reference to its functioning in the total linguistics system. Its function is to make meanings. The choice of the word "meanings" rather "meaning" here is significant. It emphasizes that linguistic texts are typically making a number of meanings simultaneously, not just one meaning. These meanings are always influenced by the context in which meanings are being made. The contexts are the cultural and situational context. Meanings are made by semiotic process, where meanings are made by choosing.

Systemic Functional Linguistic has been described as a functional semantic approach to language in two main respects. Firstly, it functionally asks both how people use language in different social context and how language is structured for use. Secondly, it tries to develop a theory about language as a social process and an

analytical methodology that allows the more detailed and systematic description of language patterns. It is Systemic Functional Grammar dimension as an approach to language (Eggins, 1994,22-23). In the scope of Systemic Functional Grammar, there are fundamental components of meaning called Metafunction. According to Halliday, the functional components are ideational meaning, interpersonal meaning and textual meaning (1985:13).

Systemic Functional Linguistic is mainly about the options of grammar which is provided by speakers and writers. These options relate to speakers' and writers' intentions to the concrete forms of a language. These available options are traditionally viewed in terms of either the content or the structure of the language used. In Systemic Functional Grammar, language is analyzed in three different ways, or strata: semantics, phonology, and lexico grammar. Systemic Functional Grammar presents a view of language in terms of both structure (grammar) and words (lexis). The term "lexico grammar" describes this combined approach.

Gerrot and Wignell (1994:6) state that functional grammars view language as a resource for making meaning. These grammars attempt to describe language in actual use and so focus on texts and their contexts. They are concerned not only with the structures but also with how those structures construct meaning. Therefore, different purpose in using language and different contexts result indifferent language which is used in text. Language is used in a context of situation as well as a context of culture within three variables (Gerrot and Wignell, 1994:11):



- a) Field expresses the happenings, the characteristics of the social interaction taking place: what is it that the participants are engaged in, in which language figures as an essential component.
- b) Tenor expresses who is taking part; the social relationship of the participants, the status and roles of the participants.
- c) Mode expresses how language is being used; the channel of communication either it is spoken or written.

Those variables function together and are responsible for the configuration of language features found in any text. This configuration of language features constitutes the “register” of a text (Diyanto, 2009:14).

In addition, Halliday and Hasan (1985:25-26) identify the context of culture as three key aspects of the text. First, quickly we can identify the topic related to the field of the text. Second, identifying the role of language in its interaction, how it is being used whether spoken or written that refers to the mode of the text. Meanwhile, the third aspect is the interpersonal relationship between interactants that is connected with the tenor.

#### **a. Field**

Eggs (1994:67) states that field is the situational variable that has to do with the focus of the activity in which we are engaged. Sometimes field can be glossed as the topic of the situation. We need to recognize that situations may be either technical or every day in their construction of an activity focus

A situation which we would describe as technical would be characterized by a significant degree of assumed knowledge among the interactants about the

activity focus, whereas in an everyday (or commonsense) situation, the only assumed knowledge is “common knowledge”. The knowledge that constitutes a field can be represented in taxonomies, by asking “how do people who act in this field classify and sub-classify the areas of the field?”

In other words, the writer states that field deals with what is actually going on and the subject matter of the discourse.

**b. Tenor**

Our initial definition of tenor is that it refers to “the social role relationships played by interactants” (Eggins 1994:63), for example, roles such as student/lecturer, friend/friend, or children/parents. The kind of social role of the interactants will have effect on how they use language. The way we talk to a greengrocer is not the same as the way we talk to our lecturer. However, we need to get more precise about just what aspects of the tenor situations are important, and in what ways.

Using tenor, we can establish that language use will vary quite significantly from the informal to the formal situation (Eggins 1994:65). In informal situations we tend to use words that express our attitudes (fantastic, shitty, unbelievable). Attitudinal lexis can express either positive or a negative evaluation. In a formal situation, on the other hand, we tend to keep our attitudes to ourselves, or to express them in apparently objective’ language. Lexis will also differ in terms of its degree of standardization: in informal situations, we frequently use slang and abbreviated forms of word. In the formal situations we use the complete lexical items and avoid

slang. Other lexical differences will be that in formal language we find many politeness expressions such as please, thank you, etc. that are often absent from informal language.

As the conclusion, the writer sees the tenor as the social relations among participants or interactants in the discourse. It refers to who are actually involved in the situation and represents the interpersonal meaning of the discourse.

### **c. Mode**

The general definition of mode offered above referred simply to the role language is playing in an interaction'. As Eggins (1994:53) quoted from Martin (1984) that this role can be seen as involving two simultaneous continua which describe two different types of distance in the relation between language and situation.

#### a) Spatial/interpersonal distance

This continuum ranges situations according to the possibilities of immediate feedback between the interactants. At one pole of the continuum, is the situation of sitting down to a casual chat with friends, where there is both visual and aural contact, and thus feedback is immediate. At one end of the continuum would be the situation of writing a book, where there is no visual or aural contact between writer and reader(s), and thus no possibility of immediate feedback.

#### b) Experiential distance

The experiential distance (Eggins, 1994:54) ranges situations according to the distance between language and the social process occurring. At one pole of this

continuum, we can put situations such as playing game, where language is being used to accompany the activity interactants are involved in. In such situations, language is just one of the means being used to achieve on-going action. Contrast this with the other polar extreme, for example writing a piece of fiction, where language is all that there is. There is no other social process going on: language is in fact creating, and therefore constituting, the social process. In these situations, language is being used to reflect on experience, rather than to enact it.

To sum up, the mode of the discourse refers to the channel of the communication, whether it is written or spoken. It influences the textual metafunction of the discourse.

## **CHAPTER III**

### **RESEARCH METHOD**

In the third chapter, four points are discussed in accordingly. The first subheading concerns the design of research. The second subheading concerns the data's population and sample. The third subheading is about how to collect the data. At last, the fourth subheading is about the steps of analysis.

#### **3.1. Research Design**

The analysis was presented based on Fairclough's (2001) CDA approach. It concerns three process, namely "description, interpretation, and explanation". These processes are mentioned as follows.

- a. "Text analysis (description), is the concerned about formal properties of the text."
- b. "Processing analysis (interpretation) is the stage concerned about relationship between text and interaction – with seeing the text as the product of a process production and as a resource in the process of interpretation."
- c. "Social analysis (explanation) is concerned with the relationship between interaction and social context – with the social determination of the processes of production and their social effects."

The aforementioned framework was applied to show the link between the nature of social practice and the properties of language "texts". A qualitative design

was employed for this study. This study is qualitative by design which is purposed to investigate how advertisement discourse influence meaning construction among people.

### **3.2. The Population and The Sample**

Purposive sampling was conducted because the research was limited in twenty beauty products of advertisement slogans which have been taken from Revlon and Loreal Instagram accounts for both of the brands are sold and promoted internationally. This study's unit analysis were clauses which were founded as beauty product slogans in both Revlon and Loreal Instagram accounts.

Data were collected from two international Instagram accounts which belong to Revlon and Loreal brand. There were twenty slogan-texts collected from Instagram account of Revlon and Loreal. The analysis focused on advertisements with beauty slogans only. This research applied nonprobability purposive sampling. Purposive sampling is as "a method of sampling where the researcher deliberately chooses who to include in the study based on their ability to provide necessary data" (Agbede, 2016).

### **3.3. Method of Data Collection**

Data collection was conducted based on non-participant observation technique. In this technique, researchers take a more distant role in non-participant

approaches and do not interact with the research objects. In this study, the research objects are the selected clauses which represent beauty images created by two companies. The selected clauses were gathered, closely read, and then analyzed based on Fairclough's CDA approach.

Data were gathered from two Instagram accounts because they include some international cosmetics advertisement-slogans which potentially contain social wrongs. There were sixty advertisement-slogans found in both account. However, based on purposive sampling, only twenty slogans were taken to be analyzed. The selection of the slogans was conducted based on the clause structure of the slogans, in way that only slogans in the form of clause, not word nor phrase, were taken as object of analysis. The selected clauses represent the beauty image which are created by both companies.

### **3.4. Data Analysis Procedures**

The method of this study were (a) referential method and (b) content analysis (inferential method). Referential method was applied in the first stage of analysis which is in Fairclough's CDA approach is called description. Referential method, according to Sudaryanto (2015) is subtype of matching method. It is the method where the determinant is the fact that is designated or referred to by language or language referent. The referent of this study is the selected clauses of beauty advertisements. This method was applied under the purpose of describing the texts based on SFL framework (description stage).

The second method is inferential method which is known in qualitative analysis as content analysis. According to Hsieh and Shannon (2005), “content analysis is a widely used qualitative research technique. Conventional content analysis, coding categories are derived directly from the text data”. Therefore, analysis starts with CDA stages, led by referential method in description subheading, and continued by inferential method in interpretation subheading.



## **CHAPTER IV**

### **RESULT AND DISCUSSION**

This chapter was purposed to discuss the result of the study, in order to fulfill the objectives of the study. There are three objectives of the study (a) to find out the characteristics of constructed beauty image, (b) to find out the social wrongs in constructed beauty image, and (c) to argue how the commercial text producers manipulate language in the constructed beauty image. Thus, this chapter would present arguments about the characteristics of constructed beauty image, the manipulation of language in constructed beauty image, and the social wrongs in the manipulated beauty image.

#### **4.1 The Characteristics of Constructed Beauty Image**

The characteristics of beauty image is shaped through certain registers, such as positive adjectives (beautiful, bold, authentic), certain participant pronouns, especially “I” and “You”, certain dominant processes (relational attributive, relational identifying process, and material process), and certain dominant mood type (declarative positive). There are several slogans which support these findings. The slogans are elaborated and described at the following page.

a) When your eyeliner is on point, so is your day.

When	Your eyeliner	is	on point	so	is	Your day
Conj.	Participant: Carrier	Process	attribute	Conj.	Process	Participant: Carrier

When	Your eyeliner	is		on point	so	is	Your day
Conj.	Subject	Finite	Predicator	Comp.	Conj.	Finite (predicator)	Comp.
	Mood			Residue		Mood	

The mentioned slogan is categorized as relational attributive process. The attribute is expressed through the use of phrase ‘on point’ as adjective. It is also a declarative positive clause. The notable pronouns in this slogan are possessive adjective ‘your’ in the word your ‘eyeliner’. Through this slogan, it is evident that the advertiser tries to make certain belief that eyeliner is very important in woman’s life. Therefore, eyeliner is put as the subject at the first clause. It is evident that the advertiser creates hyperbole as well, by placing eyeliner as something truly important which should be put as part of the day of woman. It is the sense of exaggeration which may lead to certain belief that makeup, e.g. eyeliner is an obligation for experiencing life as woman.

b) I have something to conceal

I	have	something	to conceal
Participant: carrier	Process	attribute	Circ. Cause: purpose

I	have	something	to conceal
Subject	Finite (Predicator)	Object	Circ. Cause: purpose
Mood		Residue	

This slogan is also a declarative positive clause. The theme of the slogan is subject pronoun 'I'. This supports the findings that pronoun 'I' and 'you' are applied in order to create sense of individualistic. Furthermore, this slogan is a relational attributive process with 'something' as attribute and 'to conceal' as its circumstance of purpose. This shows that the text advertiser try to create beauty image with materialism and individualism theme.

c) "Living boldly is to follow your dreams and don't hold back"

Living boldly	is	to follow your dreams and don't hold back
Identified: Token	Process	Identifier: Value

Living boldly	is	to follow your dream and don't hold back
Subject	Finite (Predicator)	Circ. Cause: purpose
Mood		Residue

The mentioned slogan is also categorized as relational identifying process. The identifier is expressed through the use of word 'living boldly' as subject. The slogan is a declarative positive clause. The theme of the slogan is a verb phrase 'Living boldly'. In this slogan, the pronoun 'you' is also found. Furthermore, the subject is 'living boldly' which shows that the text producer tries to show that beauty is always related to the bold use of makeup.

d) "To me being bold means being vulnerable, being strong, being authentic, being yourself"

To me	being bold	means	being vulnerable, being strong, being authentic, being yourself
Circ.	Identified: Token	Process	Identifier: Value

To me	being bold	means	being vulnerable, being strong, being authentic, being yourself
Circ.	Subject	Finite	Compl.
	Mood		Residue

The mentioned slogan is also categorized as relational identifying process. The identifier is expressed through the use of verb phrase ‘being bold’ as subject. The slogan is a declarative positive clause. The theme of the slogan is prepositional phrase and verb phrase ‘to me being bold’. The phrase contains four words: ‘to’ as preposition, ‘me’ as pronoun, ‘being’ as verb and ‘bold’ as adjective. Through four mentioned slogans, it is notable that the text producer tries to impose sense of materialism, such as using bold make up, along with individualism, by the use of pronoun ‘I’ and ‘you’.

e) “Focus on what you want to be and what you want to achieve.”

Focus on	what you want to be	and	what you want to achieve
Predicator	object	Conj.	object
Residue			

Focus on	What you want to be	and	What you want to achieve
Process: Mental: Cognition	phenomenon	Actor	phenomenon

This slogan has two objects: ‘what you want to be’ and ‘what you want to achieve’. The participant is implied, but since the clause conveys its main messages through

the objects and its imperative positive mood type, the viewers receive the meanings directly. In this sense, the viewers are addressed directly.

The aforementioned slogans construct certain beauty image with positive, individual and dynamic characteristics. The characteristics of beauty image is furthermore emphasized through the discourses strategies employed by the companies which emphasize the positive-self representation. The advertisements slogan pushes woman to live boldly and focus only to individual needs. This is very obvious in phrase and sentences such as, “To me being bold means being vulnerable, being strong, being authentic, being yourself”. Aside of intensifying the importance of individual needs, the commercial text producers also invoke some inadequacies related to the situations without their products, such as in sentence “I have something to conceal”.

All of the three questions were related by the existence of beauty image in the slogan texts. Thus, it is important to firstly discuss the characteristics of constructed beauty image. There are more slogans which supports the materialism and individualism which focuses on makeup. In these slogans, makeup is depicted as main need of woman.

a) “I have way more makeup at home.”

I	have	way	more make up at home
Participant: Carrier	Process: relational	attribute	Circ. Adjunct

I	have	way	More make up at home
Subject	Finite (Predicator)	Object	Circ. Adjunct
Mood		Residue	

This slogan shows that “I” as the prospective customer, and a woman, should have more makeup, even when she is at home. This slogan is relational attributive process, which shows that “having makeup” is the process that woman should experience. Other slogans also depict makeup as primary need, and that having makeup is primary process for the text viewer. The slogans can be found as follows.

a) “You are always my favorite adventure.”

You	are	always	my favorite adventure
Identified: Token	Process: relational	Circ. Time	Identified

You	are	always	my favorite adventure
Subject	Finite (Predicator)	Circ. Adj.	Compl.
Mood		Residue	

This slogan is also categorized as relational identifying process. The identifier is expressed through the use of subject pronoun ‘you’. It is also a declarative positive clause. The texts show that “you” is “the makeup” and “my favorite adventure” phrase refers to the favorite adventure of woman. This slogan shows that makeup is not only a primary need, but also a fun, a favorite adventure which can broaden woman’s life. Therefore, by creating this sense of fun and adventure, woman should enlist makeup as her primary need, that is what the text producer tries to imply in this slogan.

b) “It takes a lot to look this natural”

It	takes	a lot	to look this natural
Participant: Actor	Process: material	Circ. Manner	Circ. Purpose

It	takes	a lot	to look this natural
Subject	Finite (Predicator)	Compl.	Adjunct
Mood		Residue	

The mentioned slogan is material process. The subject pronoun ‘it’ refers to the process of wearing makeup. The goal is implied in the circumstantial manner ‘a lot’. The circumstantial manner ‘a lot’ actually refers to the statement ‘a lot of beauty products’. This also shows the importance of makeup in woman’s life. This slogan is also an irony, because this slogan shows that ‘natural beauty’ can be achieved only by wearing a lot of makeup. This is an irony because using a lot of makeup cannot make any woman achieve natural beauty, and natural beauty can only be achieved if woman does not wear any makeup. Therefore, through this slogan, the text producer tries to impose certain dangerous characteristic of beauty image, which is “makeup is natural need for woman”.

c) Wake up and makeup.

Wake up	and	Makeup
Predicator	Conj.	Predicator

Wake up	and	Makeup
Process: Material	Conj.	Process: Material

This slogan is categorized as material process. The participant of this clause is implied. The participant may refer to the viewer as the addressed of this imperative positive clause. Through this slogan, the text producer also asserts the necessity of makeup through imperative “wake up”. The register “wake up” represents the earliest activity in human’s life, nevertheless, the text producer creates the sense of

“makeup as primary need” by putting the two coined words together. The phrase “wake up” and “make up” even rhymed each other, so that it will be easy to be remembered.

d) I got this from someone who loves me.

I	got	this	from someone who loves me
Participant: Actor	Process: material	goal	Circ. Cause: reason

I	got	this	From someone who loves me
Subject	Finite (Predicator)	object	Circ. Adjunct
Mood		Residue	

The mentioned slogan is categorized as declarative positive and material process.

The participant is ‘I’ as actor and the goal is implied by the determiner ‘this’.

Nevertheless, due to the circumstantial of cause ‘from someone who loves me’, it is evident that the goal of this clause refers to the beauty product. Furthermore, there is circumstances ‘from someone who loves me’ which shows that the text producer tries to imply another characteristics of beauty image which relates to “love relationship”, but the relationship is only based on materialism because the clause is a material process which focuses on makeup, implied by determiner ‘this’.

e) Keep the world beautiful one face at a time.

Keep	the world	beautiful one face	at a time
Process: Material	Goal	Actor	Circ. Location: time
Keep	the world	beautiful one face	at a time
Predicator	object	Subject	Circ. Adjunct
Residue			

The mentioned slogan is categorized as material process and imperative positive mood. The actor is noun phrase ‘beautiful one face’ which refers to the beauty



image. While the goal is 'the world'. Through this clause, especially through the circumstances 'at a time', the commercial text producers may try to create characteristic of beauty image by imposing belief that makeup can make woman more prominent in the world.

Based on the previous examples of slogan, it is evident that there are some implications that the constructed beauty-image shows that Makeup is primary need for every woman to achieve beauty. Considering several aforementioned slogan analyses, there is an implication that the focus is on the way certain formal text of adverts and the types of vocabulary applied in adverts. Through analysis of participant, process, mood, and registers, certain beauty image can be found in the adverts. The beauty image must be the focus of the research due to its importance in affecting woman's mind as member resource of social orders.

From the previous analyses of slogans, it is evident that the most dominant process is relational process, followed by material process. Each clause conveys its messages through such unique way. Most of the clauses, however, are known to be declarative positive, thus, the commercial text producer is trying hard to create positive presuppositions in slogans.

At the following Table 4.1, it is evident that there are seven relational attributives and four relational identifying process among twenty adverts. There are four material processes and three relational identifying processes found. This finding concludes that there are seven relational process clauses in total. This also makes relational process as the most dominant process among twenty advertisement

slogans. For further summarized description, the amount of processes has been summarized into Table 4.1 as follows.

Table 4.1 Process analysis of beauty slogans

<b>Process Type</b>	<b>Frequency</b>
Relational Process: attributive	8
Material Process	5
Relational Process: Identifying	3
Mental Process	2
Behavioral Process	2
Existential Process	1
<b>Total</b>	<b>21</b>

From Table 4.1, it is notable that the most dominant process is relational process, especially relational attributive process (7), followed by relational identifying process (4). Relational processes are concerned with being, possessing, or becoming something. Therefore, the commercial text producers try to promote their beauty products by creating a sense of “being something”, “having something”, and “becoming something”. The commercial text producers may try to impose certain beliefs that by possessing something, especially beauty products, the prospective customers can achieve the certain ideal beauty-image, which is also created by the company.

From transitivity analysis, it is notable that the commercial text producers impose certain attributes and identifiers in order to create certain beauty image. However, it is just not only through the participants and processes, but also through the mood type, certain beauty image is created. Based on previous mood analysis per clause, then the result can be seen at table 4.2

Table 4.2 Mood type of beauty slogan

<b>Mood Type</b>	<b>Frequency</b>
Declarative Positive	14
Imperative Positive Mood	3
Imperative Negative Mood	2
Interrogative Positive Mood	1
<b>Mood Type (Percentage)</b>	<b>20</b>

Based on table 4.2, most of the mood types were declarative positives (12) which may explain how companies try to impose certain positive beliefs toward the prospective customers. The dominant mood type is declarative positive which is created in order to create sense of positive thoughts concerning the clauses of slogans. The positive beliefs are created in order to construct company's beauty image, which later becomes the tool to attract customers and reshape customer's minds to believe that certain beauty products may become crucial in order to achieve ideal beauty. By imposing certain positive beliefs toward the prospective customer, company will be gradually seen as role-model in beauty field, and this may encourage people to buy their products more. The participants of this belief-transmission are the prospective customers which become the target of any promotions.

Based on the previous tables and analyses, certain implication can be drawn, that participants are very important thing which is discussed in transitivity system. If the advertisements are looked closely, most of the participants are "you" and "I". There are eight clauses with you as the participant process, then there are six clauses with I as the participant. Among twenty advertisements, the use of "you" as the second-person personal and possessive pronouns and possessive adjectives,

such as ‘your’ and ‘yours’ are purposed to address the readers directly and personally. While the purpose of using the first person “I” is to emphasize the importance of individual needs and wants, especially using first person pronoun such as ‘I’, ‘my’, and ‘me’. By using the first person participants, rather than as part of mass audience, the customer, as the target of promotion, will consider oneself as highly valued. This handling of people on an individual basis is referred as “synthetic personalization” (Fairclough, 1989:62).

The choice and application pronouns in advertisements are part of register analysis. Due to specific pronouns, a certain image or situation can be produced. Usually the use of first and second person pronoun will reduce the social distance between text producer and viewers. The situations created by pronoun “you” and “I” are closer (reducing social distance) and more intimate. It is as if the viewers are addressed personally. Due to this imaginary personal situation, products will gain more attention by viewers.

This research found that the most common pronoun used among twenty slogans are “you”, “your”, and “I”. The use of first and second person pronoun seems to indicate as if the commercial text producer has certain personal close relationship with viewers. The use of personal pronouns can create a sense of certain type of familiar relationship between the commercial text producers and the readers. For example, the pronoun “we” is implied supportiveness toward the viewers while “you” depicts a personal relationship as the viewer is addressed in direct manner.

Among the slogans, there is also interrogative imposed to the readers to create a personal relationship by stimulating informal conversation with the readers

to engage them rather than merely conveying information of the product. The interrogative form found among twenty advertisements is “Are you ready to shine?” which also involve the use of second pronoun in order to achieve ‘synthetic personalization’. This slogan contains hyperbole as figurative language because human’s skin cannot shine, it only can produce fair color. In this text, the commercial text producer tries to create unrealistic beauty image which is not realized by customers. By using synthetic personalization and unrealistic beauty image, the commercial text producer can create sense of closer relationship with supportiveness and personal addressee. The informality can also create sense of equality between commercial text producers and customers.

The sense of equality between commercial text producer and customer is important due to the existence of power-struggling between them. In economical process, customer acts a power-holder because customer can decide which things they will buy by money. Therefore, commercial text producers may try to create sense of equality so that the customer is enticed and assured that possessing certain product is important, and that certain product can create significant change, e.g. beauty-image in customer’s life.

Aside of the functional grammar analysis, it is notable that vocabulary choices are needed as part of register analysis. Vocabulary choices is one of the way for commercial text producers to create certain characters concerning beauty image. “Adjectives are pertinent in advertising as they convey a positive or negative affective meaning. Affective meaning will display reader’s positive or negative evaluation of an item shown” (Delin, 2000, p. 133). The advertisement slogans in

this study contained adjectives with both positive and negative connotations. The positive adjectives are related to the qualities of the products as the way to build an image of the product in customer's mind. Some slogans however do not have any adjectives to convey meanings. The adjectives in the slogans are shown in table 4.3 as follows.

Table 4.3 Classification of adjectives

<b>Advertisement Slogans</b>	<b>Positive Adjectives</b>	<b>Negative Adjectives</b>
When your eyeliner is on point, so is your day.	-	-
It takes a lot to look this natural.	Natural	-
Wake up and makeup.	-	-
I have something to conceal.	-	-
Focus on what you want to be and what you want to achieve.	-	-
“Living boldly is to follow your dreams and don't hold back”	-	-
“To me being bold means being vulnerable, being strong, being authentic, being yourself”	Bold, vulnerable, authentic	-
Beauty has no size.	-	-
Live without fear, be fun, be yourself.	Fun	Fear
“Life is too short to wear boring make up”	-	Short, boring
Are you ready to shine?	ready	-
Because we are worth it.	worth	-
I have way more makeup at home.	more	-
Do not disturb.	-	-
I got this from someone who loves me.	-	-
Keeping the world beautiful one face at a time.	beautiful	-
Don't go into 2018 with bad brows.	-	bad
You are always my favorite adventure.	favorite	-
Life is too short for a dull hair		Short, dull
I resolve to have more fun with color	fun	-
<b>Total of Adjectives</b>	<b>11</b>	<b>6</b>

The ways the positive adjectives are used, illustrate the positivity of the product. This will be inserted in the mind of readers which Cook refers as *fusion* that will imbue the characterless product with desirable qualities (2001:108). The positive adjectives are used to highlight certain qualities and values to the ideal woman. In short the use of emotive adjectives, such as beautiful, fun, or adjectival phrases can stimulate fantasy, dreams and desires.

For example, at one of Revlon's slogan, the data is the clause "To me being bold means being vulnerable, being strong, being authentic, being yourself". From this data, it is known that some adjectives are arranged to relate each other in order to make a certain belief that using bold make up reflects strength as woman. The words are constructed and put in such slogans to support Revlon which usually promotes boldness in using make up.

From Table 4.4, it is notable that positive adjective holds the highest amount and percentage among all adjectives in the slogans. The positive adjectives, as Cook (2001) states, function as certain desirable qualities which are purposed to be fused with viewer's mind. While the negative adjectives are arranged as some attributed characters toward customer's possessions, such as 'bad' in 'bad brows' and 'dull' in 'dull hair'. The negative adjectives are put there, not to refer to the products, but rather, they are put there to refer to the customer's possible inadequacies. The percentage and amount of both positive and negative adjectives are listed at the following table.

Table 4.4 Adjectives analysis

<b>Types of Adjective</b>	<b>Frequency</b>
Positive Adjective	11
Negative Adjective	6
<b>Total of Adjectives</b>	<b>17</b>

The aforementioned slogans rise desire and build certain beauty image. In several advertisements slogans, the slogans express specific image. The image is that women must become self-oriented individual which focuses only to oneself, such as in “To me being bold means being vulnerable, being strong, being authentic, being yourself” and “Living boldly is to follow your dreams and don’t hold back”.

These slogans may create misleading impression that if women were regarded as successful individual, they had to be self-oriented only without thinking of others’ needs. In this way the media misleads the women. Nowadays, the women become more and more individualistic, or worse than it, they are hedonistic because they value themselves only by how they can achieve their personal goals, leaving their social goals aside. This a proof that advertisements can really influence people and shape their behavior by creating a web of delusional yet fantastic image.

Based on previous analysis, it is evident that these slogans represent the characteristic of beauty image constructed by the commercial text producers as text producers. The beauty image constructed contains two main characteristics (a) makeup is primary need for women, (b) makeup should be applied more in any place and occasion, and (c) natural beauty can be achieved only by applying makeup.



#### 4.2.1 The Manipulation of Language in Beauty Image

In this study, it is evident that certain manipulated presupposition shapes certain beauty image which contains social wrongs, e.g. in slogan “Are you ready to shine?”. The manipulated presupposition can be found in the form of metaphorical expression. The slogan can be found in the following transitivity and mood tables.

Are	you	ready	to shine?
Process	Participant: Carrier	attribute	Circ. Cause: purpose

Are	you	ready	to shine?
Finite	Subject	Compl.	Circ. Adj.
Mood	Residue		

This slogan is categorized as relational attributive process. The participant is carrier which is expressed through the use of subject pronoun ‘you’. The slogan is an interrogative positive clause. The theme of the slogan is a verb phrase ‘are you’. The phrase contains two words: ‘are’ as verb and ‘you’ as pronoun.

This text holds manipulated presupposition through discourse strategy *unrealistic self-representation*. The circumstance “to shine” manipulates customer’s mind by assuring them that they have the ability to shine if they use certain product. In fact, no human being is capable to shine only by the use of makeup. Thus, the presupposition is manipulated in order to construct certain beauty image which holds social-wrong.

This mentioned slogan is also a metaphor. According to Fairclough (1995), metaphor is means of representing one aspect of experience in terms of another experience. The metaphor in this slogan conveys *unrealistic self-representation* as

its discourse strategy. The phrases “ready to shine” and participant “you” are arranged together, so that they become metaphor, which is purposed to show that makeup can make woman shine when she applies it. Nevertheless, the word “shine” here is a metaphorical representation of attractive and beautiful appearance. The participant “you” is a human being, and no human being is capable to shine.

From the slogan “are you ready to shine?”, it is notable that there is a concept of *blending* which creates the metaphor. The blending happens between participant “you” as human being and the verb “to shine” as the ability of luminaries. Therefore, the blending happens between human being and the luminaries. In the slogan, the blending makes metaphor which represents human being as luminaries, such as sun, moon, star, etc. Therefore, that conception, at the same time creates discourse strategy called *unrealistic self-representation*.

Viewers and women as member resource of social orders, are subconsciously persuaded to go to great lengths to be more attractive and achieve their individual goals (self-oriented). The commercial text producer tries to persuade women to be more materialistic and individualistic in their beauty as found in the slogan-text, such as: “Do not disturb”, “Because we are worth it”, and “Life is too short to wear boring makeup”. The slogans can be found in the following tables.

a) Do not disturb.

Do not	disturb
Finite (-)	Process: behavioral

Do not	disturb
Finite (-)	predicator

Residue
---------

The mentioned slogan is the example of slogan which can manipulate woman into believing that makeup is something which cannot be set aside. This also puts makeup as something really personal to woman, and therefore, by asserting makeup as primary personal need for woman, both individualistic and materialistic thoughts are promoted through this clause. This clause is also behavioral process which has potency to persuade woman into doing certain behavior concerning makeup, which again, has been manipulated presupposedly as woman's primary needs.

b) Because we are worth it.

Because	we	are	worth it
Conj.	Subject	Finite	Compl.
	Mood		
Residue			

Because	we	are	worth	it
Conj.	Participant: Carrier	Process: relational	attribute	Circ.

The mentioned slogan is also the example of slogan which can manipulate woman into believing that all women deserve and have to wear makeup. The conjunction "because" is presupposedly put at the beginning in order to invoke sense of worthiness in woman's mind. When readers read this, especially women, they will remember their own individual achievements together as resource member, and therefore, as resource member, women may think that they are all worth of having makeup. By invoking sense of worthiness and confidence, the advertiser tries to indirectly persuade women into believing that they are worth of "it". The

word “it” in this clause is a circumstance, nevertheless, it becomes the focus of the clause because the word “it” refers to the makeup. Therefore, this slogan can be positively affect women as resource member by boosting her sense of worthiness, but it can also negatively affect women by misleading them into thinking that their self-worth must be based on their makeup.

c) “Life is too short to wear boring makeup”

Life	is	too short	too wear boring makeup
Participant: Carrier	Process: relational	attribute	Circ. Cause: purpose

Life	is	too short to wear boring makeup
Subject	Finite (Predicator)	Compl.
Mood		Residue

The mentioned slogan is also the example of slogan which can manipulate woman into believing that all women should spend their life with makeup. The participant of the clause is “life”. The clause is relational attributive process which aims to persuade woman by attribute “too short”. In this slogan, the advertisers try to create sense that woman’s life is short, and because this shortness of life, all women should choose the best makeup, not the boring one. This slogan can lead women into thinking that life is definitely short, and it will be worse if they do not apply best makeup, and therefore, the worst will happen if they do not wear makeup at all. This slogan persuades women, not only to wear makeup, but also to wear the qualified makeup, which can lead women into materialism behavior.

d) Life is too short for a dull hair

Life	is	too short	for a dull hair
Participant: Carrier	Process: relational	attribute	Circ. Cause: purpose

Life	is	for a dull hair
Subject	Finite (Predicator)	Compl.
Mood		Residue

This slogan is almost the same with the previous one. It persuades woman by believing that life is short, and life will be worse when women have dull hair. Therefore, it is obvious that the advertisers promote hair products and tries to focus on how miserable life can be without hair products. This slogan can lead women into thinking that life is definitely short, and it will be worse if they do not apply hair products, and therefore, the worst will happen if they do not have beautiful hair. This slogan persuades women, not only to wear makeup, but also to wear the qualified makeup, which can lead women into materialism behavior.

The aforementioned slogans try to make the readers only focus on oneself and especially certain beauty-image as achievement that must be achieved. The slogans do not mention any implication that being beautiful is something which can be done collectively or in group, but rather the commercial text producer implies that being beautiful can be achieved only if women, as member resources of social-orders, only focus on themselves and their personal need, especially makeup.

As discussed at the previous page, individualism is highly noted in the slogan, but there is also utilitarianism and materialistic behavior which is implied in the slogan-text, such as “Wake up and makeup”, “I got this from someone who

love me”, and “You are always my favorite adventure”. In these aforementioned slogans, beauty product is presented presupposedly as obligation, need, and adventure of woman’s life. The manipulated presupposition creates certain beauty image which present beauty cannot be achieved without makeup at all. This shows how the commercial text producer manipulates the text to produce manipulated presupposition.

Based on previous slogan examples, it is evident that through some advertisements, women and the prospective customers, as member resource of social orders, are subconsciously persuaded to go to great lengths to be more attractive and achieve their individual goals (self-oriented). Nevertheless, the achievement which is offered by the text producer is based on manipulated presupposition. This manipulated presupposition is shaped by certain registers, process, and participants as its construction base. Then, several discourse strategies also strengthen the constructed beauty image as elaborated in previous interpretation section. Those discourse strategies namely (a) positive self-representation, (b) invoking inadequacies, (c) unrealistic self-representation, (d) negative self-representation, and (d) puffery. The joins of registers, clausal construction, along with discourse strategies create the manipulated beauty image. The classification of discourse strategy can be found at Table 4.5.

Table 4.5 Discourse strategy of beauty slogans

No	Discourse Strategy	Beauty Slogans
1	Invoking Inadequacies	a) I have something to conceal b) Do not disturb c) Don’t go into 2018 with bad brows. d) It takes a lot to look this natural.

2	Unrealistic Self-Representation	<ul style="list-style-type: none"> <li>a) Are you ready to shine?</li> <li>b) “Keep the world beautiful one face at a time”.</li> </ul>
3	Positive Self-representation	<ul style="list-style-type: none"> <li>a) When your eyeliner is on point, so is your day.</li> <li>b) Focus on what you want to be and what you want to achieve.</li> <li>c) “Living boldly is to follow your dreams and don’t hold back”.</li> <li>d) “To me being bold means being vulnerable, being strong, being authentic, being yourself”</li> <li>e) Live without fear, be fun, be yourself.</li> <li>f) Because we’re worth it.</li> <li>g) I have way more makeup at home.</li> <li>h) I got this from someone who loves me.</li> <li>i) You are always my favorite adventure.</li> <li>j) I resolve to have more fun with colors.</li> </ul>
4	Negative Self-Representation	<ul style="list-style-type: none"> <li>a) Life is too short to wear boring make up.</li> <li>b) Life is too short for a dull hair.</li> </ul>
5	Puffery	<ul style="list-style-type: none"> <li>a) Wake up and makeup.</li> <li>b) Beauty has no size.</li> </ul>

Based on table 4.5, there are five types of discourse strategies presented in the slogan-text, namely (a) invoking inadequacies, (b) unrealistic self-representation, (c) positive self-representation, (d) negative self-representation, and (d) puffery. By relating to the discourse strategies and clause analyses, some strings to recognize the discourse strategy can be drawn, such as *invoking inadequacies* is notable by the use of imperative negative and certain circumstance of purpose, such as “to conceal” and “to look this natural”. *Unrealistic self-representation* as discourse strategy is noted by the use of speech act and manipulated presupposition in slogan “Are you ready to shine?” and “Keep the world beautiful one face at a time”. The texts are interrogative and declarative in accordingly, yet both are enveloped in speech act which focuses on creating manipulated presupposition based on unrealistic beauty image. Then, *positive self-representation* is formed based on the application of positive adjectives and declarative positive mood in

slogan text. *Negative self-representation* is formed based on application of negative adjectives, such as short and dull. The last is *puffery* which applies boastful and subjective statements about beauty-image and beauty product, such as in slogan “wake up and makeup” and “beauty has no size”.

From table 4.5, it is evident that the discourse strategies employed by the companies emphasize the positive-self representation. The slogans create impression that if woman wants to be beautiful, she should live boldly and focus only to individual needs. This is very obvious in phrase and sentences such as, “To me being bold means being vulnerable, being strong, being authentic, being yourself”. Aside of intensifying the importance of individual needs, the commercial text producers also invoke some inadequacies related to the situations without their products, such as in sentence “I have something to conceal”.

Positive self-representation takes place in 10 clauses. This proves that commercial text producers try to impose certain positive belief about their product in order to assure woman to have it. It is evident from description stage that relational attributive process is dominant and that process is created to impose certain positive attributes related to the product. Along with discourse strategy, relational attributive process supports the clause to create indirect persuasion as the main function of the advertisement slogans.

The second dominant discourse strategy is *invoking-inadequacies*. The clauses with unrealistic self-representation put some negative mood types, especially in clause “Do not go into 2018 with bad brows” and “Do not disturb”. Both clauses emphasize the inadequacy of viewers, and at the same time, they offer



the solutions of those inadequacies with their products. Furthermore, in clause “I have something to conceal”, the circumstance reason “to conceal” may emphasize makeup and beauty product as the most important stuffs in order to achieve certain beauty image.

Furthermore, some clauses also express unrealistic self-representation as their discourse strategies. These are also used to create false unrealistic self-image, such as “Are you ready to shine?”, which is also a hyperbole expression to redirect customer’s focus on how oneself can give the best individual impression by using makeup. The phrase “to shine” as circumstance of purpose holds the main function to impose belief, that in order to be beautiful, she must be able to “shine”, in other words, the text producer tries to entice woman that their product can shape woman into more prominent individual.

Observing some previous examples above, then another conclusion can be drawn that attention must be paid, not only to the agent, but also to the circumstances and complement. For example, in a slogan “I have something to conceal”, the participant is “I”, as the representation of customer who needs to use concealer. By this slogan, customer is asked to emphasize the important of focusing on individual need. Then, the circumstance of this slogan is “to conceal” which is put there to assure customers that, in order to achieve beauty, woman must hide something with beauty products.

The analysis of previous slogan text shows that through some slogans, woman as a customer, is indoctrinated with a belief that ‘beauty means hide something’. According to this belief, beauty can be achieved through hidden

manner, thus woman is forced to think that beauty cannot be achieved by revealing themselves genuinely. Furthermore, the process finite is 'have' which emphasizes to materialistic possession. This may indicate that the text producer tried to assure women that the only way of concealing their genuine self is by using beauty product, so that ideal beauty can be achieved afterward.

Therefore, it is not only participant and process which must be observed in advertisement-slogans. Although SFG framework emphasized the importance of participant and process, there are evident that advertisement slogans also put the importance in circumstances and complements. Another example is slogan "I have way more make up at home". Here the participant is 'I', the process finite is 'have', while the complement is 'way' and the circumstance is 'more makeup at home'. Here the pressure is put in circumstance 'more makeup at home' and participant 'I'. Since beauty products are more commonly used by women, the participant 'I' has great potential to change woman's thought about makeup. The circumstance uncovers of how the text producer tried to manipulate woman's thought of using makeup. The phrase 'more makeup at home' shows that the text producer wants to assure woman to use makeup more, even if the woman does not have any professional jobs at the office. The phrase 'more makeup at home' persuades woman to live their life using makeup in every place, not only in the office, but also at home. This also shows that the text producer tries to make makeup as the most inevitable needs for woman in general. If makeup becomes primary needs, then this finding is in line with how utilitarianism works in materialistic and individualistic habits.

By examining some beauty slogans earlier, there are many hints that companies try to persuade their prospective customers by (a) intensifying individualistic habits, (b) promoting individual inadequacies, (c) promoting makeup utilitarianism, and (d) entice the customers with positive self-representation. Therefore, there are four types of manipulation which can be found in slogan text. The advertisement-slogans emphasize the importance of being an independent individual. This may lead to a creation of some individualistic women which only focus on themselves. The creation of such self-oriented beauty image is supported by discourse “positive-self representation”. The purpose to create this beauty image is to create sense of betterment of certain products. If viewers see product with such positive point of view, then the advertiser has already achieved their success in creating beauty image.

#### **4.2.2 The Potential Social Wrongs in Manipulated Beauty Image**

This subheading concerns the currents of social orders and advertising discourse which influence each other. It also relates to intertextual comprehension which is purposed to give better understanding of how currents of social-order, member resource, and discourse practice can bring influence toward texts. This includes how the whole word conceptualize the image of beauty. The contexts which determine discourse are situational and intertextual context. Situational context relates to the aspects which constitute text itself, such as points, meaning, presupposition, and coherence. The case related to situational contexts had been discussed in interpretation, while explanation may relate the text which its

intertextual context, the historic information which leads to the existence of text itself.

In this study, the intertextual context can be shown by the international status which had been known in both Revlon and Loreal brands. Both of the brands had been known by the women as international qualified brands among beauty products. They also employ famous public figures and celebrities to promote and advertise their products which can be found in some of their slogan texts. Therefore, there is a presupposition that Revlon and Loreal products are commonly used among famous women. This presupposition, later, may develop into contexts which support slogan texts to create certain beauty image which holds social-wrongs.

How presupposition shapes certain beauty image which may contain social wrongs are also evident, e.g. in slogan "Are you ready to shine?" This text holds manipulated presupposition. The circumstance "to shine" manipulates customer's mind by assuring them that they have the ability to shine if they use certain product. In fact, no human being is capable to shine only by the use of makeup. Thus, the presupposition is manipulated in order to construct certain hyperbolic beauty image.

Other social wrongs are also evident in this research. Considering Fairclough's framework, there are notable findings about how slogan texts influence women to be more self-oriented and utilitarian since the slogans predominantly show two types of processes: relational attributive and relational identifying process (52,38 %) which imply that the text producer tries to promote

their products by assuring woman that they can possess ideal beauty image (relational attributive) or become beautiful (relational identifying) through having their beauty products (utilitarianism). This statement is proved by how material process was found as second dominant process (23,81%). The commercial text producer may creatively lead the customer, especially woman as member resource, to believe that being beautiful always needs beauty-products. This kind of belief may lead woman into materialistic behavior in order to achieve constructed beauty image.

Through some advertisements presented by Revlon and Loreal, women and the prospective customers, as member resource of social orders, are subconsciously persuaded to go to great lengths to be more attractive and achieve their individual goals (self-oriented). The commercial text producer tries to persuade women to be more individualistic in their beauty as found in the slogan-text, such as: “Do not disturb”, “Keep the world beautiful one face at a time”, “Focus on what you want to be and what you want to achieve”. The aforementioned slogans try to make the readers only focus on oneself and especially certain beauty-image as achievement that must be achieved. The slogans do not mention any implication that being beautiful is something which can be done collectively or in group, but rather the commercial text producer implies that being beautiful can be achieved only if women, as member resources of social-orders, only focus on themselves and their personal need, especially makeup.

Individualism is highly noted in the slogan, but there is also utilitarianism and materialistic behavior which is implied in the slogan-text, such as “Wake up

and makeup”, “I got this from someone who love me”, and “You are always my favorite adventure”. In these aforementioned slogans, beauty product is presented presupposedly as obligation, need, and adventure of woman’s life. The manipulated presupposition creates certain beauty image which present beauty cannot be achieved without makeup at all. This shows how the commercial text producer manipulates the text to produce manipulated presupposition.

As member resources in advertising discourse, woman can be misled into certain belief that the beauty image in adverts is the real truth. Thus, woman believes that society values a self-oriented woman which focuses only on physical looks and individual goals. This is the beauty image which is constructed through the beauty slogans which were analyzed earlier.

Through those slogans, women are subconsciously educated by cultural values to be more individualistic, rather than collectivistic. Both individualism and collectivism are a pair of binary opposition among cultural values. Individualism highlights the value and need of an individual, while collectivism highlights the importance of group.

Thus, there is another implication that in order to construct beauty image, the commercial text producers have to relate to some cultural values. This happens because the desire to be seen as beautiful is actually a desire to be accepted by a community (Sutton, 2009, p. 94). It is evident that beauty image is different from one culture to another. However, when a dominant culture propagates certain beauty images and texts to portray an ideal beauty in advertising beauty products,

the perception of beauty becomes a desire of ideal beauty defined by another culture which holds its own values.

“Slogan texts also reflect cultural values, but advertisement do not only reflect cultural values, they also influence cultural values. Advertising discourse determines value’s consumption (Chan, 2005; Tse, Belk, & Zhou, 1989). Pollay (1983) points out that the design of an advertisement is meant to stimulate the habits which relates in certain unique way with the product. Sometimes, advertisements not only get the viewer’s attention to the products, but also emphasize certain values so that the viewers are interested and attached on the products”.

“Concerning cultural values in text, Hofstede (1984), one of the most well-known scholars who has studied cultural values, stated there are four cultural dimensions. His study seeks to aim the individualism and collectivism reflected in manipulated beauty image and beauty slogans. Hofstede (1984) describes the relationship between the individual and the collectivity which prevails in a given society”

“In Hofstede’s (1984) model, individualism and collectivism are distinguished the following ways: (1) People in individualistic cultures make decisions based on their own thinking, while people in collectivistic cultures make decisions based on their own in-group; (2) “I” is the center of people in individualistic cultures and “we” is the center of people in collectivistic cultures”

Slogans of beauty products are indirect persuasion which may purposely lead customers buying their products by creating certain glamorous beauty image to attract customers. This beauty image can be manipulated by the company to gain

interest and attention of customers. When woman, as customer, is interested on beauty products, she will buy the product only if she considers her need as the most important thing (individualistic value). Thus, individualism and materialism are applied to form beauty image through slogan-text.

Considering the intertextual context which relates to the history and product markets of both Loreal and Revlon, the social wrongs here are in the form of potencies. This means that social-wrongs here can happen as described, or do not happen at all. This is because both Loreal and Revlon aim to women with high status, such as professional women with high income, famous people, and public figure. If the text is accepted by those aforementioned groups, then the social wrongs will not likely happen, since the groups indeed need makeup as primary needs for their appearance, jobs, etc. However, the opposite will likely happen when the text is accepted by other groups, such as women with low income, teenagers, etc. When women with low income and teenager, for example, accept this text, then they will be indoctrinated to be more individualistic and materialistic which may harm the needs of people in their closest environment, such as family, siblings, etc.

In beauty product slogans, the targeted member resource is woman. If a woman is educated subconsciously to be more individualistic, then she will only focus only on what she wants, not what their family and their group may need from her. If commercial text producers still exploit individualistic and veil it as a beauty-image, then it will harm the needs of human's community, even the smallest community, such as family. By influencing women as member resource of social



orders, the slogan-text can transform the whole social order due to the transformation of women's behavior toward their community.

Based on two previous discussion points, then there are some evidences that the commercial text producer tries to persuade women to be more individualistic in achieving beauty image. Therefore, the social-wrongs conveyed by the slogans were the manipulation conducted in beauty image which indirectly persuade women to be more individualistic and materialistic. By making makeup as primary need for women, and by assuring women that they have to focus on themselves as in the slogan "focus on what you want to be and what you want to achieve", then the materialistic and individualistic behavior of women are encouraged greatly.

The beginning of social-wrongs in Revlon and Loreal may begin with the intertextual context which is shown by the international status which had been known in both Revlon and Loreal brands. There is a shared knowledge among woman, as member resource of society about both cosmetic brands that both brands had been known by the women as international qualified brands among beauty products. They also employ famous public figures and celebrities to promote and advertise their products which can be found in some of their slogan texts. Therefore, there is a presupposition that Revlon and Loreal products are commonly used among famous women. This presupposition, later, may develops into contexts which supports slogan texts to create certain beauty image which holds social-wrongs.

How presupposition shapes certain beauty image which may contains social wrongs are also evident, e.g. in slogan “Are you ready to shine?” This text holds manipulated presupposition. The circumstance “to shine” manipulates customer’s mind by assuring them that they have the ability to shine if they use certain product. In fact, no human being is capable to shine only by the use of makeup. Thus, the presupposition is manipulated in order to construct certain hyperbolic beauty image.

Other social wrongs are also evident in this research. Considering Fairclough’s framework, there are notable findings about how slogan texts influence women to be more self-oriented and utilitarian since the slogans predominantly show two type of processes: relational attributive and relational identifying process (52,38 %) which imply that the text producer tries to promote their products by assuring woman that they can possess ideal beauty image (relational attributive) or become beautiful (relational identifying) through having their beauty products (utilitarianism). This statement is proved by how material process was found as second dominant process (23,81%). The commercial text producer may creatively lead the customer, especially woman as member resource, to believe that being beautiful always needs beauty-products. This kind of belief may lead woman into materialistic behavior in order to achieve constructed beauty image.

Through some advertisements presented by Revlon and Loreal, women and the prospective customers, as member resource of social orders, are subconsciously persuaded to go to great lengths to be more attractive and achieve

their individual goals (self-oriented). The commercial text producer tries to persuade women to be more individualistic in their beauty as found in the slogan-text, such as: “Do not disturb”, “Keep the world beautiful one face at a time”, “Focus on what you want to be and what you want to achieve”. The aforementioned slogans try to make the readers only focus on oneself and especially certain beauty-image as achievement that must be achieved. The slogans do not mention any implication that being beautiful is something which can be done collectively or in group, but rather the commercial text producer implies that being beautiful can be achieved only if women, as member resources of social-orders, only focus on themselves and their personal need, especially makeup.

Individualism is highly noted in the slogan, but there is also utilitarianism and materialistic behavior which is implied in the slogan-text, such as “Wake up and makeup”, “I got this from someone who love me”, and “You are always my favorite adventure”. In these aforementioned slogans, beauty product is presented presupposedly as obligation, need, and adventure of woman’s life. The manipulated presupposition creates certain beauty image which present beauty cannot be achieved without makeup at all. This shows how the commercial text producer manipulates the text to produce manipulated presupposition.

As member resources in advertising discourse, some women are sometimes misled in believing that the advertisements are indeed as true as they seem. Thus, woman believes that society values a self-oriented woman which focuses only on physical looks and individual goals. This is the beauty image which is constructed through the beauty slogans which were analyzed earlier.

Through those slogans, women are subconsciously imposed through knowledge by hegemonic values to be more individualistic, rather than collectivistic. Both individualism and collectivism are a pair of binary opposition among cultural values. Individualism highlights the value and need of an individual, while collectivism highlights the importance of group.

In summary, there are some potential social wrongs which can be found in the slogan text, such as (a) intensifying individualism and self-oriented thoughts, (b) promoting materialism and utilitarianism thoughts about makeup, and (c) promoting makeup as the primary needs of every woman. It is also evident that the commercial text producers manipulate language and create the manipulated beauty image through manipulated presuppositions which are uncovered and categorized based on several discourse strategies at interpretation stage. The commercial text producers as text producers create manipulated presuppositions by presenting positive self-representation and unrealistic beauty image toward women as member resource. This beauty image had been manipulated and may cause transformation in women's ideology and behavior. Women's transformation as member of social orders will cause change in society too.

## **CHAPTER V**

### **CONCLUSION AND SUGGESTION**

The fifth chapter concludes the result and discussion at chapter four. This chapter also holds the recommended case for future researchers. There are two subheadings in this chapter.

#### **5.1. Conclusion**

Referring to the result, it can be concluded that commercial text producers create certain beauty image in order to indirectly persuade woman as member resource of society. The creation of beauty image is conducted based on specific registers (positive adjectives and first-second person pronouns), specific participant and processes in clauses, along with positive self-representation as the most dominant discourse strategy.

It is evident that advertisement slogans represent the characteristic of beauty image constructed by the commercial text producers as text producers. The beauty image constructed contains two main characteristics (a) makeup is primary need for women, (b) makeup should be applied more in any place and occasion, and (c) natural beauty can be achieved only by applying makeup.

There are many evidences that companies try to persuade their prospective customers by (a) intensifying individualistic habits, (b) promoting individual inadequacies, (c) promoting makeup utilitarianism, and (d) entice the customers

with positive self-representation. Therefore, there are four types of manipulation which can be found in slogan text.

There are some potential social wrongs which can be found in the slogan text, such as (a) intensifying individualism and self-oriented thoughts, (b) promoting materialism and utilitarianism thoughts about makeup, and (c) promoting makeup as the primary needs of every woman. It is also evident that the commercial text producers manipulate language and create the manipulated beauty image through manipulated presuppositions which are uncovered and categorized based on several discourse strategies at interpretation stage. The commercial text producers as text producers create manipulated presuppositions by presenting positive self-representation and unrealistic beauty image toward women as member resource. This beauty image had been manipulated and may cause transformation in women's ideology and behavior. Women's transformation as member of social orders will cause change in society too.

Through advertisement as social practice, woman is subconsciously persuaded to go to great lengths to be more attractive and achieve their individual goals. As member resource of society, woman can be misunderstood by trusting adverts as the real fact. If woman trusts the image of beauty as real fact, then woman may think that society seems to value a self-oriented woman which focuses only on oneself physical looks and individual goals. Through those kind of advertisements, the women are subconsciously educated by cultural values of society to be more individualistic, rather than collectivistic.

The commercial text producers also promote their beauty products by creating a sense of “being something”, “having something”, and “becoming something”. The commercial text producers may try to impose certain beliefs that by possessing their products the prospective customers may become something ideal. Another notable conclusion is that there are many hints that companies try to persuade their prospective customers by intensifying individualistic habits and promoting individual inadequacies, thus it is a great deal emphasize of individualism.

Through social practice, beauty image may control woman by false impression concerning beauty. Some women are sometimes misled in believing that the advertisements are indeed as true as they seem. Society seems to value a self-oriented woman which focuses only on oneself physical looks and individual goals. Nevertheless, imposing some linguistic devices with too much individualistic values are a very manipulative way to promote products, especially beauty products for women. If is a woman educated subconsciously to be more individualistic, then they will surely focus only on what they want, not what their family and their group may need from her. If commercial text producers still exploit individualistic values too much and veil it as woman ideal model, then it will harm the needs of human community, even the smallest community, such as family.

## **5.2. Suggestions**

This present thesis did not emphasize in finding linguistic features, stylistic devices, and rhetorical devices of beauty slogans. Due to the importance of stylistic and rhetorical devices, then there will be necessities to conduct some beauty product advertisement studies based on its stylistic and rhetorical devices. This thesis also did not emphasize the importance of other units, such as semiotic units, e.g. color, lines, and shapes. The limitations of this study, however, notes that the study focused only in text and was is conducted based on CDA's approach. Therefore, considering some missing aspects in this study, the future researchers may continue by studying semiotic, stylistic, and rhetorical aspects of beauty product advertisements.



## REFERENCES

- Agbede, T.G. (2016). *Stylistics in Advertising: A Comparative Analysis of Selected Bank Advertisements in Newspapers and Magazines from South Africa and Nigeria*. Durban University. M.A. *Thesis*
- Ánh, N.T. (2012). *An investigation into linguistic features of some stylistic devices in English and Vietnamese advertising language*. University of Danang. M.A. *Thesis*.
- Arens. W. F. (2006). *Contemporary advertising* (10<sup>th</sup> ed.). New York: Mc Graw-Hill /Irwin.
- Bernstein, D. (1974). *Creative Advertising*. London: Longman.
- Borden, A. (2007). *Advertising management text and cases*. Australia: Woodend Bookshop.
- Chan, K., & Chan, F. (2005). Information content of television advertising in China: an update. *Asian Journal of Communication*, 15(1), 1-15. doi: 10.1080/0129298042000329766
- Chouliaraki, L. & Fairclough, N. (1999). *Rethinking Critical Discourse Analysis*. Edinburgh: Edinburgh University Press
- Cook, G. (2001). *Discourse of advertising*. New York: Routledge.
- Delin, A. (2000). *The Language of Everyday Life*. London: Sage.
- Iqbal, A., Danish, H.M., and Tahir R.M. (2014). Exploitation of Women in Beauty Products of “Fair and Lovely”: A Critical Discourse Analysis Study. *International Journal on Studies in English Language and Literature*, 2(9), 122-131
- Fairclough, N. (1989). *Language and Power*. London: Longman.
- Fairclough, N. (1995). *Critical Discourse Analysis*. New York: Longman.
- Fairclough, N. L. (1995a). *Critical Discourse Analysis: The Critical Study of Language*. Harlow, UK: Longman.
- Fairclough, N. L. (1995b). *Media Discourse*. London: Edward Arnold.
- Fairclough, N. (2001). *Language and Power*. London: Longman.

- Foucault, M. (1972). *The archaeology of knowledge and discourse on Language*. London: Tavistock
- Frank, J. (2005). *Advertising*. United Kingdom: Pearson Education Limited.
- Goddard, A. (1998). *The language of advertising*. New York: Routledge.
- Habermas, J. (1997). *Between Facts and Norms: Contributions to a Discourse Theory of Law and Democracy*. Cambridge: Polity Press.
- Halliday, M. A. K. and R. Hasan (1976). *Cohesion in English*. London: Longman.
- Hofstede, G. H. (1984). *Culture's consequences: International differences in work-related values*. Beverly Hills: Sage Publications
- Jhally, S. (1995). *Image-based culture: Advertising and popular culture*. In G. Dines, & J. M. Humez (Eds.), *Gender, race and class in media. A text-reader* (pp. 77-88). Thousands Oaks: Sage Publications.
- Kannan, R. and Tyagi, S. (2013). Use of language in advertisements. *English for Specific Purposes World*, 13 (37):1-10.
- Karimova, G.Z. 2012. *Bakhtin and interactivity: A conceptual investigation of advertising communication*. USA: Academica Press.
- Karimova, G.Z. 2014. Defining advertising: a carnivalesque perspective. *International Journal of Journalism and Mass Communication*, 1(1):2-10.
- Kaur, K., Arumugam, N., & Yunus, N.M. (2013). Beauty product advertisements: A critical discourse analysis. *Asian Social Science*, 9(3), 61-71
- Lapsanska, J. (2006). *The Language of Advertising with the Concentration on The Linguistic Means and the Analysis of Advertising Slogans*. (Online) (<http://diplomovka.sme.sk/zdroj/3091.pdf>), retrieved on 11 November 2017.
- Matthiessen, C., & Halliday, M. (1997). *Systemic functional grammar* (1st ed.).
- Meiyun Yue. (1997). *Context and the Teaching of EFL Reading*. Beijing: Qinghua University Press.
- Mirabela, A. and Ariana, M. (2010). The Stylistics of Advertising. *Annals of The Oradea University*. 9. p.183-188.
- O'Donnell, M. (2012). *Introduction to Systemic Functional Linguistics for Discourse Analysis*. *Language, Function and Cognition*, pp. 1-8.

- Pollay, R. (1983). Measuring the cultural values manifest in Advertising. *Current Issues & Research in Advertising*, 6(1), 71. Retrieved from Business Source Complete database.
- Pravitasari, A. (2015). Female Stereotype in Beauty Product Advertisements in 'go-girl' Magazine. Brawijaya University. *Thesis*
- Radzi and Musa. (2017). Beauty Ideals, Myths and Sexisms: A Feminist Stylistic Analysis of Female Representations in Cosmetic Names. *Journal of Language Studies*, 17(1):21-38
- Robert, E. (2013). Language of advertising: a study of Nigeria's Nation Newspaper and Newswatch Magazine. *Journal of Education and Learning*, 2(3):61-70.
- Shrum, L. J., Lowrey, T. M., and Liu, Y. (2009). *Emerging issues in advertising research*. In: Nabi, R. ed. *The SAGE Handbook of Media Processes and Effects*. Thousand Oaks, CA: Sage Publications.
- Tahmasbi, S. and Kalkhajeh, S.G. (2013). Critical discourse analysis: Iranian Banks advertisements. *Asian Economic and Financial Review*, 3(1):124-145.
- Triutami, T. D. (2015). *Linguistic features in Maybelline New York advertisements*. Retrieved December 2015 from <http://library.usd.ac.id/>.
- Tse, D.K., Belk, R. W., & Zhou, N. (1989). Becoming a consumer society: A longitudinal and cross-cultural content analysis of print ads from Hong Kong, the People's Republic of China, and Taiwan. *Journal of Consumer Research*, 15(4), 457. Retrieved from EJournals Database.
- Vahid, H. and Esmae'li, S. (2012). The power behind images: advertisement discourse in focus. *International Journal of Linguistics*, 4(4):36-51.
- Wells, W. (1989). *Advertising: Principles and Practice*. New York: Englewood Cliffs

## **APPENDIX**

1. The Screenshots of Advertisement Slogans



I have  
something  
to conceal.



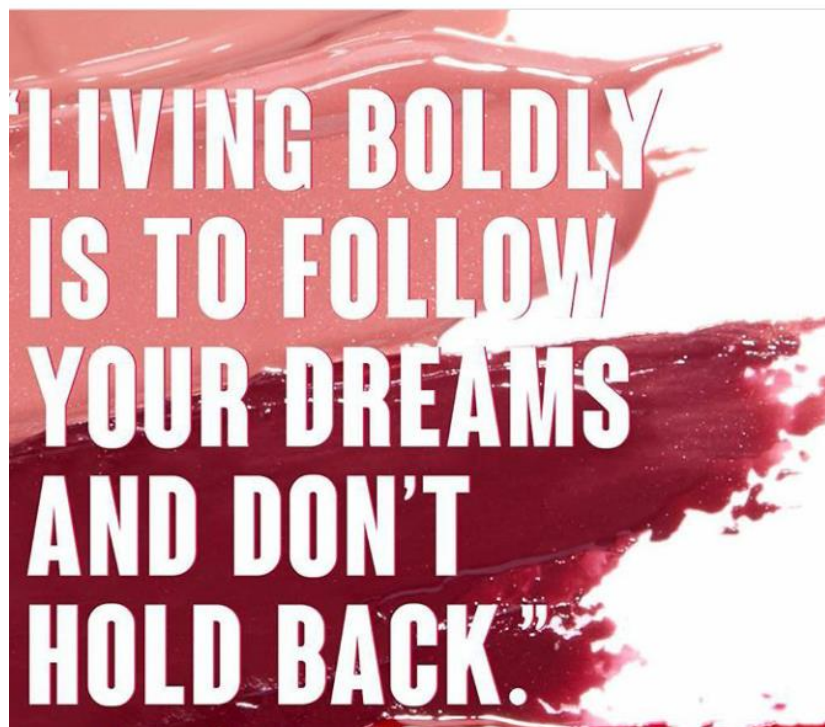
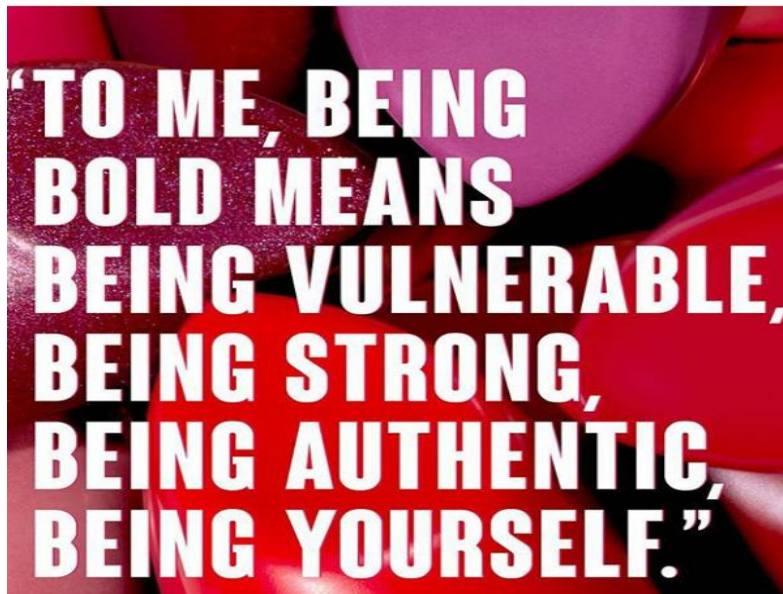


lorealmakeup



lorealmakeup







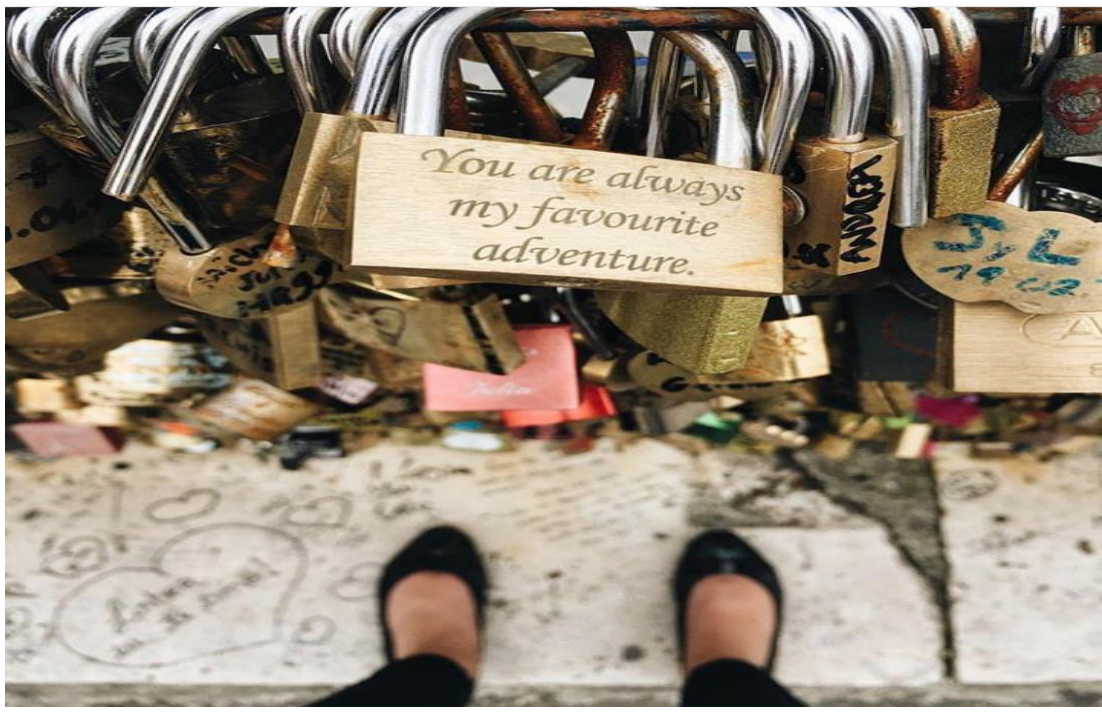
**WHEN YOUR**  
*eyeliner*  
**IS ON POINT,**  
**SO IS**  
**YOUR DAY**



I RESOLVE TO...  
**HAVE MORE FUN**  
{WITH **COLOR**}





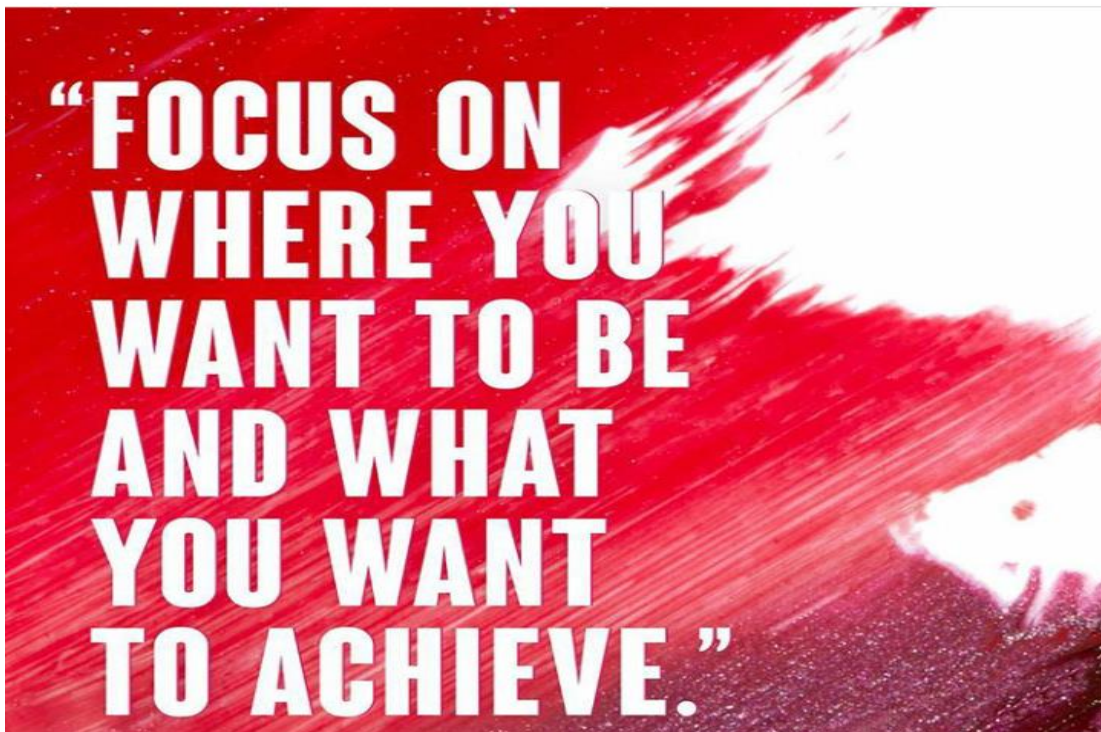




revlon



revlon





**Life is  
too short to  
wear boring  
make up**



**“BEAUTY  
HAS NO  
SIZE.”**



← Foto

 revlon



 **lorealmakeup**  
The Williamsburg Hotel



## 2. Transitivity Analysis of Slogan Clauses

<b>Advertisement Slogans</b>	<b>Active Participant</b>	<b>Passive Participant</b>	<b>Process Type</b>	<b>Circumstances</b>
When your eyeliner is on point, so is your day.	Beauty product (implied in “your eyeliner”), Customer (implied in “your day”)	-	Relational attributive	-
I have something to conceal.	Customer referred by “I”	Customer’s appearance	Relational attributive	Circ. Cause: purpose
Beauty has no size.	Beauty (refers to beauty image proposed by slogans)	no size (refers to characteristic of beauty image)	Relational attributive	-
Life is too short to wear boring make up.	Life (refers to customer’s life)	-	Relational attributive	Circ. Cause: purpose
Are you ready to shine?	Customer (addressed as “you”)	-	Relational attributive	Circ. Cause: purpose
Because we are worth it.	We (refers to all women)	-	Relational attributive	-
Life is too short for a dull hair.	Life (refers to customer’s life)	-	Relational attributive	Circ. Cause: purpose
I have way more makeup at home.	Customer referred by “I”	Makeup (refers to beauty products)	Relational attributive	Circ. Location: place
Total of relational attributive process (percentage)			8 (38,09%)	

“Living boldly is to follow your dreams and don’t hold back”	Living (refers to customer’s life)	-	Relational identifying	-
To me being bold means being vulnerable, being strong, being authentic, being yourself	Being bold (refers to lifestyle of constructed beauty-image)	Being vulnerable, strong, authentic, being yourself. (refers to beauty image proposed to customers)	Relational identifying	Circ. Angle
You are always my favorite adventure.	You (refers to beauty product)	-	Relational identifying	-
<b>Total of Relational Identifying Process (Percentage)</b>			<b>3 (14,29%)</b>	
<b>Total of Relational Process (Percentage)</b>			<b>11 (52, 38%)</b>	
It takes a lot to look this natural.	Customer (implied through impersonal subject)	Beauty product (implied through nominalization)	Material	Circ. Manner: purpose
Wake up and makeup.	Customer (implied in imperative)	-	Material	-
I got this from someone who loves me.	Customer	This (refers to beauty products)	Material	Circ. Cause: reason
Keep the world beautiful one face at a time.	Customers (implied in imperative)	-	Material	Circ. Location: time
Don’t go into 2018 with bad brows.	Customer (implied in imperative)	-	Material	Circ. Location: time, Circ. Cause: accompaniment
<b>Total of Material Process (Percentage)</b>			<b>5 (23, 81%)</b>	

Focus on what you want to be and what you want to achieve.	Customer (implied in imperative)	-	Mental	Circ. Cause: purpose
I resolve to have more fun with color	Customer, addressed as "I"	-	Mental	Circ. Cause: purpose
<b>Total of Mental Process (Percentage)</b>			<b>2 (9,52%)</b>	
Do not disturb.	Others (implied)	Customer (implied in imperative)	Behavioral	-
Live without fear, be fun, be yourself.	Customer (implied in imperative)	-	Behavioral , existential	Circ. Cause: accompaniment
<b>Total of Behavioral Process (Percentage)</b>			<b>2 (9,52%)</b>	
Live without fear, be fun, be yourself.	Customer (implied in imperative)	-	Behavioral , existential	Circ. Cause: accompaniment
<b>Total of Existential Process (Percentage)</b>			<b>1 (4,76%)</b>	
<b>Total of Process (Percentage)</b>			<b>21 (100%)</b>	