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ANALYZING THE CRITICAL DISCOURSE OF BEAUTY PRODUCT ADVERTISEMENTS IN SHAPING SOCIETAL PERCEPTIONS

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Abstrak

Through television broadcasts, electronic and online platforms, as well as printed media, the public can readily access information about a variety of brands, presented through captivating images and compelling text. Undeniably, the most potent force in advertising lies in the utilization of language that can transform the perceptions and viewpoints of potential consumer groups. This study's primary objective is to deconstruct the advertising strategies employed by two competing beauty product brands, aiming to win over the favor of potential customers. While prior research has delved into the ideological aspects of beauty advertisements using Critical Discourse Analysis, there remains a scarcity of studies that undertake a comparative analysis of local and international beauty products. To accumulate data, this study closely examined the promotional materials of two rival beauty product brands, they are: Scarlett and Skintific which is prominently featured on the online platform YouTube. The analysis adopted the Critical Discourse Analysis framework developed by Norman Fairclough, encompassing three interconnected dimensions: the textual content itself, the underlying discourse practices, and the broader socio-cultural context. The outcomes unveiled that the textual components within the advertisements were meticulously constructed to evoke persuasion and resonate with the emotions of potential buyers. Additionally, these textual elements contributed to amplifying existing realities while also shaping specific narratives within society, ultimately guiding the advertisements toward the ultimate goal of invoking empathy from potential consumers

Keywords: *Beauty Product, Advertising, Critical Discourse Analysis, and Societal Perception*

INTRODUCTION

The analysis of discourse is commonly employed to examine texts in order to grasp the underlying messages they convey. The term "discourse analysis" serves as a broad phrase that holds various interpretations across different fields (Fairclough, 2003). Discourse analysis centers around the exploration of language use, often facilitated by media. Carvalho (2000) outlines three paradigms of discourse analysis with respect to language perception. These encompass the positivist-empirical perspective, the constructivist viewpoint, and finally, the critical stance. According to Renkema (2004), the study of discourse is a field dedicated to investigating the interplay between the structure and purpose within verbal communication, spanning both spoken and written forms. The primary objective of discourse study lies in elucidating the intricate correlation between elements of discourse and their functional role in communication. Referred to as Critical Discourse Analysis (CDA), discourse analysis is often characterized as critical due to its emphasis on the intricate interplay of forces during the generation and replication of meaning (Maier & Jäger, 2016). Gee's (2005) examination of discourse study unveiled two primary constituents that constitute discourse—these are internal and external components. The internal aspects pertain to the formal language attributes, whereas the external facets encompass factors beyond the realm of language, encompassing the cultural backdrop of language users. These two components seamlessly converge to create an integrated and comprehensive structure (Wahyuni & Nurwahyuni, 2017). The internal dimensions of discourse encompass linguistic units such as words or sentences. Word units are single-word expressions that, when amalgamated, give rise to larger discourse formations. These linkages are established to create a cohesive discourse arrangement (Jørgensen & Phillips, 2002; Meyer & Wodak, 2001). An external discourse element also constitutes discourse but operates beyond the explicit language units. This aspect extends beyond the discourse's linguistic realm. Fairclough (2003) views Critical Discourse Analysis (CDA) as a blend of textual analysis, examination of the text's creation, distribution, and consumption processes, as well as an exploration of cultural dynamics through discursive practices. Fairclough (2003) identifies three dimensions for textual examination: representation, relationships, and identity. The representation aspect delves into how individuals, groups, actions, and activities are portrayed within the text. This portrayal is scrutinized in terms of how persons, groups, and ideas are articulated in a clause, as well as how sentences are interlinked or summarized.

The relational dimension pertains to how participants within the media are depicted and interconnected in the text. Concurrently, the identity analysis explores the manner in which the identity of a journalist (the text's creator) is showcased and formulated within news texts. This identity is discerned by examining how the journalist's self-identification manifests in the news, whether they align with a specific participant or maintain a neutral stance. Within the discourse practice component, the analysis concentrates on the production aspect. The elucidation of this particular element within the text is drawn from the writings of Fairclough (1995; 2003) and the comprehension of text consumption. Fairclough posits the existence of two dimensions within the discourse practice: the generation of textual content within the media and the reception of these texts by the public. These dimensions are intricately linked

within intricate networks that encompass diverse discursive activities. Within the sphere of socio-cultural practices, the analysis operates on the premise that the broader societal context, beyond the realm of media, is molded by the manner in which discourse manifests within media platforms. As asserted by Fairclough (2003), this practice doesn't center solely on the production of texts, but rather shapes how texts are formulated and subsequently understood. This practice serves to illustrate how the influence of societal forces interprets and disseminates prevailing ideologies within the community itself.

Numerous research studies have delved into the realm of beauty product advertisements. For instance, Xu and Tan (2020) conducted an analysis of the advertising campaign for the beauty product SK-II, employing a critical discourse analysis approach. To dissect both textual and visual elements within the ads, they utilized Kress and Leeuwen's (2006) framework for interpreting images and Butt et al.'s (2012) systematic functional grammar. Another relevant research effort comes from Kaur et al. (2013), who examined beauty advertisements present in local English magazines from a critical discourse analysis perspective. Employing Fairclough's three-dimensional framework, they aimed to uncover how the concept of beauty is not only constructed but also reconstructed through magazines. Their analysis highlighted the tendency to stereotype beauty products as synonymous with an improved way of life. Further contributing to this discourse, Iqbal et al. (2014) conducted a study focusing on beauty advertisements for Fair & Lovely products, utilizing the critical discourse analysis approach. Drawing from Fairclough's three-dimensional model, their analysis emphasized the representation and dominance ideologies related to beauty concerning women, as portrayed within the advertisements.

Numerous scholars have endeavored to uncover the underlying ideology embedded within beauty advertisements, employing the lens of critical discourse analysis. However, only a limited number of these studies have engaged in a comparative exploration, specifically examining the dynamics between two distinct beauty products—local and international varieties. Consequently, this article seeks to undertake a meticulous critical analysis of beauty product advertisements presented on the online platform YouTube, focusing on Scarlett and Skintific. It is well recognized that beauty product advertisements primarily aim to convince the public, particularly women, to acquire the featured products. These advertisements serve as a platform for companies to exhibit the perceived excellence of their offerings, utilizing specific discourse strategies combined with selected media elements. Ultimately, whether we are aware of it or not, the narratives woven through these advertisements contribute to shaping certain societal realities. This prompts the question of what implications these representations hold for potential consumers of beauty products.

In light of these considerations, the researchers turn to Fairclough's theoretical framework to dissect the textual components of beauty product advertisements, with the intention of comprehending how creators of these advertisements strategically employ language to sway and captivate their audience, thus influencing their purchasing decisions by molding specific perceptions of reality. Hence, this study applies the Critical Discourse Analysis

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approach to examine the complexities raised within the realm of advertising and to provide insights into the questions posed in this investigation.

METHOD

In order to comprehend the dynamics of competition for public favor between these two beauty products, this study employed the method of Critical Discourse Analysis (CDA) pioneered by Fairclough, both for data collection and the analysis of beauty product advertising text (Titscher et al., 2000). The rationale behind this choice lies in Fairclough's endeavor to devise a discourse analysis model that not only contributes to social and cultural understanding but also integrates the tradition of textual analysis, which traditionally confines language to a closed system, with the wider societal context. The primary concern centers around perceiving language as an exercise of power. Consequently, the analysis is directed towards deciphering how language takes form and is molded by specific social dynamics and contexts.

Moreover, Fairclough (2003) categorizes discourse analysis into three distinct dimensions: textual analysis, discourse practices, and socio-cultural practices. For the purposes of this research, a dataset comprising three advertisements promoting "Scarlett & Skintific" beauty products was selected, obtained from the website www.youtube.com. The selection of this particular dataset was motivated by the presence of text that serves as the embodiment of the product's identity. Notably, these advertisements possess a distinctive feature where the arrangement of sentences is meticulously designed to captivate individuals, particularly women, thereby influencing the societal reality that perpetually places emphasis on achieving a beautiful and alluring appearance.

RESULT AND DISCUSSION

In this segment, this article will unveil the outcomes of scrutinizing the two rivaling beauty product advertisements, Scarlett and Skintific, through an exploration of the text featured on their product packaging, strategically designed to elicit empathy from prospective purchasers. The textual content of the advertising materials for these two beauty products will undergo analysis employing Fairclough's CDA framework across three dimensions: the textual dimension, the dimension of impactful practices, and the dimension of socio-cultural practices.

The aim of representation is to examine how individuals, groups, actions, and activities are portrayed in the text, ensuring clear understanding for readers. These depictions are manifested within clauses and are aggregated or summarized across sentences and paragraphs. The subsequent discussion entails an analysis of the text found within the three beauty product advertisements:

a. Representation Analysis in Clause Sentence

Blooming....Like Flowers

In the bolded clause above, there is a use of metaphor. The metaphorical phrases. It depicts a young woman, black-haired and white-skinned, who uses Scarlett's moisturizer product on her hand while her other hand is applying Scarlett's

moisturizer product to her face. By carrying out the blooming theme and supported by an outfit that matches the blooming theme, it indicates that a beautiful impression like a flower will be obtained by using this product.

Another example from advertisement 2 Skintific in Canada
“Mirror-Mirror on the wall. This is the best for Brighten up the skin.”

The advertisement displays a mirror that is identical to women in general, side by side with a series of skincare products. The advertisement only displays the product as an object, and only reinforces the verbal text which directs the reader to a fairy tale which is quite famous for the beauty of the princess which is described as a princess with white skin like snow.

b. Relationship and Identity

The analysis of relationships pertains to the examination of the connections among participants within a text. As outlined by Fairclough (2003), there exist three primary categories of participants within the text: journalists (text makers), media hearings, and public participants.



Figure 1. Figure of Laudya Cynthia Bella in Scarlett Advertisement

In this advertisement, it can be seen that the participants are text makers, media audiences, and public participants (artist who become the natural models of this advertisement is Laudya Cynthia Bella in Scarlett Advertisement). In this advertisement, it can be seen that the participants are text makers, media audiences, and public participants (artists who become the natural models of this advertisement is Laudya Cynthia Bella). As stated by Kasiyan (2008), the notion of advertising forms a component of both the promotion mix and marketing mix. Therefore, it can be deduced that advertising encompasses the communication of messages to the public via media channels, with the intent of presenting products. In this case, the ad text creator is a representative of ScarleTT's team because he got the task to create an ad, then distribute it to the public through electronic media, in this case, online (YouTube). Kasiyan (2008) states that advertisements must attract public sympathy by using audiovisual and text aspects.

In the visual aspect, text markers use the services of artist/model Laudya Cynthia Bella Killick to deliver message. In the Picture of a young woman (Laudya Cynthia Bella) wearing a hijab and having glowing white skin, smiling while applying scarlett gel on her left cheek. Advertisements give the impression that using the product provides a pleasant experience. Wearing a pink dress with a pattern of small flowers

) and a pink background. That advertisement above starring by laudya Cynthia bella which is very famous for their protagonist roles in both TV series and movies, especially those with religious themes. So it's not surprising that she has many fans. Especially young and adult women. The physical features that exist in the image in the advertisement really follow the nature of the real object. The creator of this advertisement text is Scarlett's team, who understands the concept to be conveyed according to Indonesia Muslim women's real conditions as the main target of this advertisement.

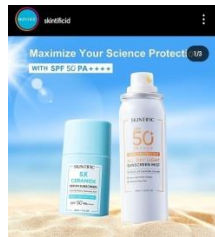


Figure 2. The figure of Skintific Skincare Product.

These participants' advertisements can be seen, namely; text makers, media audiences, and public transportation parties. Participants or the main model is the Product of Skintific. In the figure above, You can see two sunscreen products from Skintific. One is blue and the other is white. With a background of a beach atmosphere with very hot sun. So by looking at the illustration on the data. We can conclude that this product is very suitable as sun protection with SPF 50 PA content. The image of two sunscreen products from Skintific. One is Blue and the other is white. So by looking at the illustration on the data. We can conclude that this product is very suitable as sun protection with SPF 50 PA content. The task is to create a theme-based advertisement, "Choose Science, not Trend" the use of the word science refers to the manufacture of Skintific Product. While the word "trend" refers to the latest trend or fashion in the world of body care. So that the advertisement doesn't display skincare product from Skintific but only displays one of the activities in the laboratory. Supported by text, these advertisement provide education regarding good product selection, where the products they market are products that have gone through the laboratory testing stage. Subsequently, the advertisement is disseminated to audiences via electronic platforms, particularly online mediums such as YouTube. In the context of identity analysis, the originator of the advertising text is attributed to the Skintific Canada team.

CONCLUSION

The results of the three-dimensional analysis of Fairclough's theory can be concluded that on the text dimension, the analysis of the representation in the clause and the two ad text of beauty products gives two descriptions. The first description of certain words, vocabularies, phrases, or slogans emphasized in the ad text is dominated to persuade and invite people, especially women. Skintific's product advertisements leverage a collection of Skintific-specific vocabulary, employing phrases such as "scientified product's ingredients," "Scientified product's length," and "product testing." Conversely, Scarlett utilizes

a range of terminologies linked to environmentally friendly beauty, aiming to convey the notion that their products have a natural essence. Notably, Scarlett incorporates a term with Korean associations into their skincare line, a distinction not found in any of Skintific's offerings. Both brands share a common starting point: they posit certain skin attributes, environmental factors, or related elements as the root cause of concerns, subsequently crafting their respective products as remedies to address these issues.

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