THE IDEOLOGICAL CONCEPT OF BEAUTY REFLECTED IN BEAUTY PRODUCT ADVERTISEMENTS OF *ALLURE* MAGAZINE

THESIS

BY:

MIFTAKHUL KHOIRO

REG. NUMBER: A03216030

ENGLISH DEPARTMENT

FACULTY OF ARTS AND HUMANITIES

UIN SUNAN AMPEL SURABAYA

2022

DECLARATION

I am the undersigned below:

Name	: Miftakhul Khoiro
NIM	: A03216030
Department	: English Literature
Faculty	: Arts and Humanities
University	: UIN Sunan Ampel Surabaya

truly state that the thesis I wrote is really my original work, and not a plagiarism/fabrication in part or in whole.

If in the future it is proven that this thesis result from plagiarism/fabrication, either in part or in full, then I am willing to accept sanctions for such actions in accordance with applicable provisions.

Surabaya, 13 December 2002

Who make the statement

Miftakhul Khoiro

APPROVAL SHEET

THE IDEOLOGICAL CONCEPT OF BEAUTY REFLECTED IN ALLURE BEAUTY MAGAZINE

by

Miftakhul Khoiro

Reg. Number: A03216030

Approved to be examined by the Board of Examiners, English Literature Department, Faculty of Arts and Humanities, UIN Sunan Ampel Surabaya

Surabaya, December 13th, 2022
Thesis Advisor

Suhandoko, M.Pd.
NIP. 198905282018011002

Acknowledge by:
The Head of English Literature Department

Endratno Pilih Swasono, M.Pd
NIP.197106072003121001

EXAMINER SHEET

This thesis of Miftakhul Khoiro (Reg. Number: A03216030) has been approved and accepted by the Board of Examiners, English Department, Faculty of Arts and Humanities, UIN Sunan Ampel Surabaya on 28 December 2022

The Board of Examiners are:

Examiner 1

Suhandoko, M.Pd.
NIP. 198905282018011002

Examiner 2

Prof. Dr. A. Dzo'ul Milal, M.Pd.
NIP. 196005152000031002

Examiner 3

Tristy Kartika Fi'aunillah, M.A.
NIP. 199303182020122018

Examiner 4

Novia Adibatus Shofah, S.S., M.Hum.
NIP. 202111012

Acknowledged by:

The Dean of Faculty of Arts and Humanities
UIN Sunan Ampel Surabaya

KEMENTERIAN AGAMA REPUBLIK INDONESIA

Dr. H. Mohammad Kurjum, M.Ag.
NIP.196909251994031002

KEMENTERIAN AGAMA
UNIVERSITAS ISLAM NEGERI SUNAN AMPEL SURABAYA
PERPUSTAKAAN
Jl. Jend. A. Yani 117 Surabaya 60237 Telp. 031-8431972 Fax.031-8413300
E-Mail: perpus@uinsby.ac.id

LEMBAR PERNYATAAN PERSETUJUAN PUBLIKASI
KARYA ILMIAH UNTUK KEPENTINGAN AKADEMIS

Sebagai sivitas akademika UIN Sunan Ampel Surabaya, yang bertanda tangan di bawah ini, saya:

Nama : Miftakhul Khoiro
NIM : A03216030
Fakultas/Jurusan : Adab dan Humaniora / Sastra Inggris
E-mail address : Mfthakhroiig@gmail.com

Demi pengembangan ilmu pengetahuan, menyetujui untuk memberikan kepada Perpustakaan UIN Sunan Ampel Surabaya, Hak Bebas Royalti Non-Eksklusif atas karya ilmiah :
☑ Sekripsi ☐ Tesis ☐ Desertasi ☐ Lain-lain (.....)
yang berjudul :
THE IDEOLOGICAL CONCEPT OF BEAUTY REFLECTED IN BEAUTY PRODUCT ADVERTISEMENTS OF ALLURE MAGAZINE

beserta perangkat yang diperlukan (bila ada). Dengan Hak Bebas Royalti Non-Ekslusif ini Perpustakaan UIN Sunan Ampel Surabaya berhak menyimpan, mengalih-media/format-kan, mengelolanya dalam bentuk pangkalan data (database), mendistribusikannya, dan menampilkan/mempublikasikannya di Internet atau media lain secara *fulltext* untuk kepentingan akademis tanpa perlu meminta ijin dari saya selama tetap mencantumkan nama saya sebagai penulis/pencipta dan atau penerbit yang bersangkutan.

Saya bersedia untuk menanggung secara pribadi, tanpa melibatkan pihak Perpustakaan UIN Sunan Ampel Surabaya, segala bentuk tuntutan hukum yang timbul atas pelanggaran Hak Cipta dalam karya ilmiah saya ini.

Demikian pernyataan ini yang saya buat dengan sebenarnya.

Sidoarjo, 09 Januari 2023

Penulis

(Miftakhul Khoiro)

ABSTRACT

Khoiro, M. (2022). *The Ideological Concept of Beauty Reflected on Beauty Product Advertisements of Allure Magazine*. English Department, UIN Sunan Ampel Surabaya. Advisor: Suhandoko M.Pd.

Keywords: ideology, concept of beauty, magazine

This research focuses on analyzing the ideological concept of beauty reflected on beauty product advertisements of Allure magazine. This research aims to investigate how representation of women's exploitation, the meaning of a woman's body, gesture, and women's expression as a form of exploitation of women in beauty product advertisement by employing Fairclough's three-dimensional models and Barthes' semiotic theory. There are two problems to be solved in this study that are (1) How are the textual features and discursive features used in Allure magazine using Fairclough's three-dimensional models. (2) What are the possible meanings in the use of women's bodies, facial expressions, and gestures in describing the representation of women in Allure magazine according to Roland Barthes' denotative and connotative meaning.

In analyzing data, this study applied descriptive-qualitative analysis in which the data of this study was taken from Allure magazine. This study's data was words, phrases, clauses, sentences, and pictures on Allure magazines analyzed using Fairclough's critical discourse analysis theory. The data were also analyzed woman exploitation using Roland Barthes' semiotic theory. The sources of the data used in this research was beauty product advertisement in three digital Allure magazines. The research data was taken from components beauty product advertisement in the Allure magazines containing texts and pictures. The data were collected by the pictures of beauty product advertisements of Allure magazines containing three magazines in February, April, June 2019. The researcher described and interpreted the beauty product advertisements in Allure magazines using Fairclough's Three-Dimensional Models also using Roland Barthes' semiotics theory.

From the analysis, the writer found that in the beauty advertisement promoted in Allure magazine, there are some parts of speeches used in order to convey the persuasive messages. These aspects are adjectives, verbs, and adverbs. The researcher found six types of discursive techniques: the self-representation technique, unrealistic representation, using emotive words, exposing the contents of the product, using simple discourse, describing the benefits of the product eight times, and endorsement. Denotatively, the woman as a symbol of beauty is represented by graceful, beautiful models. The beauty of a woman's body is represented by bright skin, healthy skin, beautiful eyelashes, shiny black hair, a glowing face, healthy skin, younger-looking skin, and so forth. The connotative meaning in the beauty advertising from Allure, ladies must be present in order to achieve the desired persuasive effects. Connotatively, attractiveness serves as an attractive model, encouraging readers to purchase the advertised products.

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

ABSTRAK

Khoiro, M. (2022). Konsep Ideologi Kecantikan Tercermin di Iklan Produk Kecantikan di Majalah Allure. Sastra Inggris, UIN Sunan Ampel Surabaya. Pembimbing : Suhandoko M.Pd.

Kata Kunci: ideologi, konsep kecantikan, majalah

Penelitian ini berfokus dalam menganalisa konsep ideologi kecantikan yang terdapat pada majalah kecantikan Allure. Penelitian ini bertujuan untuk meneliti representasi dari ekspolitasi wanita, arti dari tubuh, *gesture*, dan ekspresi wanita sebagai bentuk eksploitasi wanita dalam iklan produk kecantikan dengan menggunakan model tiga dimensi Fairclough dan teori semiotic Barthes. Terdapat dua masalah yang akan dipecahkan dalam penelitian ini, yaitu (1) Bagaimana fitur tekstual dan fitur diskursif yang digunakan dalam majalah Allure menggunakan model tiga dimensi Fairclough. (2) Bagaiman penggunaan tubuh, ekspresi wajah, dan *gesture* dalam mendeskripsikan representasi wanita dalam majalah Allure berdasarkan arti denotative dan konotatif Barthes.

Dalam menganalisa data, penelitian ini menggunakan analisis deskriptif kualitatif dimana data penelitian diambil dari majalah Allure. Data penelitian ini merupakan kata-kata, frasa, klausa, kalimat, dan gambar pada majaah Allure yang dianalisa menggunakan teori wacana kritik analisis. Sumber data yang digunakan dalam penelitian ini merupakan iklan produk kecantikan dalam tiga majalah *digital* Allure. Data penelitian diambil dari komponen-komponen iklan produk kecantikan dari majalah Allure yang mengandung teks dan gambar. Data dikumpulkan dari gambar iklan produk kecantikan dari majalah Allure yang terdiri dari tiga majalah pada bulan Februari, April, Juni tahun 2019. Peneliti mendeskripsikan dan menginterpretasikan iklan produk kecantikan dalam majalah Allure menggunakan model tiga dimensi Fairclough serta menggunakan teori semiotik Roland Barthes.

Dari analisis penelitian ini, peneliti mendapatkan bahwa dalam iklan kecantikan yang dipromosikan dalam majalah Allure terdapat beberapa bagian yang digunakan untuk menunjukkan pesan persuasive. Aspek tersebut adalah kata sifat, kata kerja, dan kata keterangan. Penelitia menemukan enam teknik diskursif, yaitu teknik representasi diri, representasi yang tidak realistis, menggunakan kata emosional, menunjukkan isi produk, menggunakan wacana sederhana, mendeskripsikan manfaat produk delapan kali, dan *endorsement*. Secara denotatif, wanita sebagai symbol kecantikan direpresentasikan dengan model yang anggun dan cantik. Kecantikan dari tubuh wanita direpresentasikan dengan kulit yang cerah dan sehat, bulu mata yang cantik, rambut yang hitam dan berkilau, wajah yang bercahaya, kulit yang sehat, kulit yang terlihat lebih muda, dan lainnya. Arti konotatif dalam iklan kecantikan dari majalah Allur adalah wanita harus hadir untuk mencapai efek persuasive yang diinginkan. Secara konotatif, daya tarik menunjukkan model yang menarik, mendorong pembaca untuk membeli produk yang diiklankan.

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

TABLE OF CONTENTS

Cover Page
Inside Cover Page i
Approval Sheet ii
Examiner Sheet iii
Declaration iv
Acknowledgement v
Abstract vi
Abstrak vii
Table of Contents viii
List of Tables x
List of Figures xi

CHAPTER I INTRODUCTION 1
1.1 Background of the Study 1
1.2 Problem of the Study 7
1.3 Significance of the Study 7
1.4 Scope and Limitation of the Study 7
1.5 Definition of Key Terms 8

CHAPTER II REVIEW OF RELATED LITERATURE 9
2.1 Discourse Advertisement 9
2.2 Critical Discourse Analysis 10
2.3 Norman Fairclough's Three-Dimensional Models 12
2.4 Concept of Physical Beauty 15
2.5 Representation of Women in Advertisements 18
2.6 Roland Barthes's Semiotics Theory 20

CHAPTER III RESEARCH METHODS 23
3.1 Research Design 23
3.2 Data Collection 24
3.2.1 Research Data 24
3.2.2 Instrument 24

UIN SUNAN AMPEL
S U R A B A Y A
http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

3.2.3 Data Collection Techniques 25
3.3 Data Analysis 26

CHAPTER IV FINDINGS AND DISCUSSIONS 31
4.1 Findings 31
4.1.1 Textual Features and Discursive Features of Beauty Advertisements Shown on Allure magazine 31
4.1.2 Connotative and Denotative Meaning of Beauty Advertisements Shown on Allure Magazine 54
4.2 Discussion 64

CHAPTER V CONCLUSSION 72
5.1 Conclusion 72
5.2 Suggestions 73

REFERENCES 75

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

LIST OF TABLES

Tables pages

3.1 Classification of textual Features in Allure magazine beauty product 26
3.2 Classification of discursive feature in Allure magazine beauty product 27
3.3 Classification the types of denotative and connotative meaning by Roland Barthes theory 28
3.4 Example of textual features analysis 29
3.5 Example of discursive features analysis 29
3.6 Example of denotative and connotative meanings 27
4.1 Percentages of the Textual Technique 32
4.2 Percentages of the Discursive Technique 32
4.3 Textual and Discursive feature in advertisement poster of Aveeno night cream 33
4.4 Textual and Discursive features in advertisement L'OREAL foundation..... 36
4.5 Textual and Discursive features in Advertisement Revitalift serum 38
4.6 Textual and Discursive features in advertisement poster of Garnier shampoo 40
4.7 Textual and Discursive advertisement poster of Aveeno lotion and body wash 42
4.8 Textual and Discursive features in advertisement poster of Aveeno moisturizer 45
4.9 Textual and Discursive features in advertisement poster of Neutrogena serum and cream..... 47
4.10 Textual and Discursive features in advertisement poster of Mary Key foundation 49
4.11 Textual and Discursive features in advertisement poster of GrandeDRAMA mascara 50
4.12 Textual and Discursive features in advertisement poster of LANCOME mascara 52
4.13 Textual and Discursive features in advertisement poster of LANCOME PARIS foundation..... 54

UIN SUNAN AMPEL
S U R A B A Y A
http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

LIST OF FIGURES

Figures pages

2.3 Fairclough's Three-Dimensional Models 13
3.1 Allure Magazine's beauty product 26
4.1 Advertisement poster of Aveeno night cream 33
4.2 Advertisement poster of L'OREAL foundation 35
4.3 Advertisement poster of Revitalift serum 37
4.4 Advertisement poster of Garnier shampoo 40
4.5 Advertisement poster of Aveeno lotion and body wash 42
4.6 Advertisement poster of Aveeno moisturizer 44
4.7 Advertisement poster of Neutrogena serum and cream 46
4.8 Advertisement poster of Mary Key foundation 48
4.9 Advertisement poster of GrandeDRAMA mascara 49
4.10 Advertisement poster of LANCOM PARIS mascara 51
4.11 Advertisement poster of LANCOME PARIS foundation 53
4.12 Model of Aveeno night cream 54
4.13 Model of L'OREAL foundation 55
4.14 Model of Revitalift serum 56
4.15 Model of Garnier shampoo 57
4.16 Model of Aveeno lotion and body wash 58
4.17 Model of Aveeno moisturizer 59
4.18 Model of Neutrogena serum and cream 60
4.19 Model of Mary Key foundation 61
4.20 Model of GrandeDRAMA mascara 62
4.21 Model of LANCOM PARIS mascara 63
4.22 Model of LANCOME PARIS foundation 64

UIN SUNAN AMPEL
S U R A B A Y A
http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

CHAPTER I

INTRODUCTION

This chapter presents the ideological concept of beauty in beauty magazine advertisements. The researcher also provides some subchapters, including the study's background, problems, significance, the study, scope and limitation of study, and definition of the key terms.

1.1 Background of the Study

Magazines are advertising discourses intended to persuade consumers to buy certain products. Women's magazines are interpreted as one of the types of advertising discourse that most closely exposes women to various views. Magazines, for example, play an important role in influencing and attracting consumers. The magazine is done using the most attractive images and headlines. According to Winship (1987), the magazine business is a venture involved in two distinct but closely related sales operations: for women and for advertisers. As a result, the advertisements applied in women's magazines are arranged in such a way as to make the readers imagine. They play with the unfulfilled desires it generates. The advertisers apply advertising discourse in building perceptions of beauty, ranging from using attractive depictions such as highlighting beautiful models, celebrity endorsement, clinical proof, emotive words, and representations realist to applying catchy words to captivate customers' attention.

Without realizing it, the advertising discourse is very real used by advertisers in compiling people's perceptions of women's beauty. It is displayed in all beauty advertisements considered the criteria for beautiful and ideal women. This situation can

UIN SUNAN AMPEL
S U R A B A Y A
http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

be seen from the number of advertisements for beauty products, where beauty products are the most popular for women today. Some time ago, ZAP Clinic, a well-known beauty clinic in Indonesia, conducted an online survey of 17,889 Indonesian women as correspondents. The survey reviews Indonesian women's views, behaviors, and habits regarding beauty products. From the ZAP index survey (2020), 81.7% of Indonesian women use beauty products such as skincare and makeup. Moreover, brand ambassadors and celebrity figures often support beauty products to represent "ideal" women. Understanding the ideology of beauty is very important to understand how advertisers influence readers' views about several ideal criteria.

The study of the ideological concept of beauty has attracted the interest of several researchers, such as Phakdeephasook (2009), Iqbal (2014), Najihah (2016), Nugrawidhanti (2016), and Renaldo (2017). Phakdeephasook (2009) discusses the ideology of beauty concepts in Thai Health Magazine. This study applies the CDA theory of Fairclough's three-dimensional models. He concluded that the magazine's ideology of the concept of female beauty lies in several classifications of physical characteristics. The classification of these physical characteristics is that women must be thin or slim, look younger, and have white, clear, and bright skin. He also found that the model depicted by the advertisement is represented as a sexy woman meant to captivate the reader's hearts, supported by texts relating to reviews of models that play a role in the product. To become a desirable woman, only by using the advertised product can the reader find the magic in it.

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

Iqbal (2014) examined the ideology of beauty in Fair and Lovely advertisements. This study uses Fairclough's theory of three-dimensional models. This study focuses on the representation and dominance of the ideology of beauty in women, which is applied in advertisements. Employing descriptive methods, he investigated how the strategies of advertisers use to influence and exploit women. The result of this study shows how the approaches used by advertisers, from lifestyle and text to manipulating and exploiting women's ideology and beauty. This finding also shows that the Fair and Lovely advertisement has a certain message to control the public mind that this product provides eternal beauty. It can be concluded that only this product is perfect and desirable because women want to look more beautiful with wrinkle-free, younger, and flawless skin.

In another study employing critical discourse analysis in revealing the ideology, Najihah (2016) reviewed critical discourse analysis in body care advertisements. Employing descriptive qualitative and Fairclough's theory of three-dimensional models, the study concentrates on the use of discourse and advertising text that embodies the concept of beauty. The most important aspect of the ideology of the concept of beauty, in this case, is the use of vocabulary. The result of this study explains how advertisers tend to use adjectives or emotive words to represent the concept of beauty. She concluded that the ideology of beauty lies in several physical characteristics, such as white skin, beautiful eyes, and rosy lips.

Another study to shed light on Critical Discourse Analysis was conducted by Nugrawidhanti (2016), which examined beauty advertising products in the Oriflame

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

catalog by applying Critical Discourse Analysis. This study was reviewed using the three-dimensional framework of Fairclough's capital. The result of this study focuses on examining using linguistic features and discourse tactics by displaying pictures and writings that describe a type of beauty. In forming the ideal representation of beauty in terms of images and texts in this catalog, it contributes to proving the various constructions of the ideal image of beauty in the minds of Indonesian women, which mostly represent white skin and young women with smooth skin.

Furthermore, Renaldo (2017) explores linguistic features by applying Critical Discourse Analysis used by advertisers in beauty product advertisements in Cosmopolitan Magazine. This study concentrates on the use of language in beauty product advertisements, the strategies used by advertisers in shaping the ideal concept of women's beauty, and how advertisers persuade women to buy their products. In forming the ideal concept of women's beauty, advertisers apply features and strategies in their products so that women are interested in using them.

Although studies using critical discourse analysis have attempted to highlight the ideology behind advertisements, particularly those for beauty products, little attention has been given to examining the ideology in the texts and images used in beauty product advertisements using Fairclough's three-dimensional models and applying semiotic theory to understand how meaning is conveyed to the consumers or readers. This research investigates how representation of women's exploitation, the meaning of a woman's body, gesture, and women's expression as a form of exploitation of women in

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

beauty product advertisement by employing Fairclough's three-dimensional models and Barthes' semiotic theory.

In the current free market era, advertising producers develop product manufacturing and control mass awareness of the body through the image of the ideal body through various mass media. Women in advertisements are used as tools to market products; their bodies are exploited to spit out the definition of the beautiful, standardized version of the market by showing off straight hair in shampoo advertisements, smooth facial skin in beauty product advertisements, and white skin in whitening lotion advertisements. So many advertisements that people previously considered taboo have now become part of their daily lives. The media have supported the role of women's exploitation in advertising. There are so many advertisements containing the exploitation of women that it is difficult to distinguish whether it is a form of exploitation.

In presenting an advertisement, Hasanah (2019) outlines three important things that advertisers must pay attention to so that advertisements made to promote goods or services effectively persuade or influence consumers. At the textual level, advertisers optimize the application of textual features to describe the advertised product. Each element in the textual feature has its role, usually positioned to persuade consumer interest. Then the discursive practice level is the acquisition of the interpretation of the text that has been produced. The text that has been produced triggers consumers to guess the products offered. Continued to the stage of social practice, where at this stage, the discourse text succeeds in realizing representations that influence social views. At

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

this stage, it shows each level in interpreting the ideology of the needed ideal beauty concept. This study shows why we need to understand each feature and how it works to establish a social living standard.

This study uses magazines as the object of research. Magazines were chosen because they have different features from other types of advertising. Magazines have different publications, such as weekly, semi-monthly, and monthly. Magazines have several types, for example, women's magazines which contain special articles about the world of women, from fashion and beauty. Magazines have only a few sentences to define a product, and advertisements for beauty products are fewer than in newspapers. This study makes the researcher's background wanting to understand how advertisers optimize the application of limiting sentences in building beauty ideology and how to place women in advertisements in women's magazines that are actually for women, but advertisers exploit women in their advertisements. As well as to find out the meaning contained through symbols contained in an advertisement.

In this study, researchers chose Allure women's magazine as the data source because Allure is a modern women's magazine today published in 1991 in the United States. This magazine focuses on discovering new ideas, makeup looks, skin-care advice, the best beauty products, trends, tips, and women's health. From its debut period to date, Allure has received 29 awards from the American Academy of Dermatology, nine journalist awards from the Fragrance Foundation, and an Excellence in Media Award from the Skin Cancer Foundation. This research aims to analyze all aspects of this product and why this product is so popular in society.

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

1.2 Problem of the Study

1. How are the textual features and discursive features used in beauty product advertisements of Allure magazine using Fairclough's three-dimensional models?
2. What are the denotative and connotative meanings in the use of women's bodies, facial expressions, and gestures in describing the representation of women in beauty product advertisements of Allure magazine according to Barthes's framework?

1.3 Significance of the Study

The researcher hopes that this research can provide an understanding of the textual and discursive features in the allure magazine which investigates the ideological concept of beauty through the language applied and the understanding of the exploitation that occurs in women, especially in advertisements that have a big influence in advertising. This research will assist women in being more aware of beauty product advertisements around them. It will also assist women in not getting trapped by the idea of the ideology of beauty in beauty product advertisements.

UIN SUNAN AMPEL
S U R A B A Y A

1.4 Scope and Limitation of the Study

In this study, researcher investigated the language applied to beauty advertisements in Allure magazine using Fairclough's Three-Dimensional Models. This study also combines Ronald Barthes's semiotic theory, which focuses on the denotative and connotative meanings to determine the representation of women's exploitation.

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

The research is limited to the investigation of beauty products advertised in the 2019 edition of Allure magazine in February, April, and June, which are only text and images. Furthermore, this study explains how the textual, discursive, and social practice features contained in advertisements are realized to realize the concept of beauty in order to attract people to use these products and how the meaning of the body, the form of gestures, and the expression of women as a form of exploitation that often occurs in women in advertising media.

1.5 Definition of Key Terms

Ideology is the significations or constructions of reality (the physical world, social relations, and social identities) built into various dimensions of the forms or meanings that contribute to dominations.

The concept of beauty is the characteristics portrayed in beauty product advertisements, which show the natural white, brighter, flawless, slim body, and the young person portrayed in media.

A magazine is a collection of articles or stories regularly published regularly featuring various information, opinions, and entertainment for mass consumption with various supporting illustrations.

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter intends to describe the theories used in this study. This chapter also presents the result of reviewing some theories and research findings related to the study.

2.1 Discourse Advertisement

Discourse advertising investigates the language in an advertisement. Advertising lines cannot be observed in isolation but in complex correlation with the music, pictures, and other text surrounding them and the people who produce and consume them. In particular, advertising discourse concentrates on the study of language in advertising, which is related to communication and other perspectives (namely, context). In other words, studying advertising language is not only the language in isolation but also concerning the context around it: where the communication takes place, who is communicating with whom and why; in society and under what conditions; through what media; how various types and increased communication activities, and the connection with each other (Cook, 2001, p. 3). Furthermore, Cook (2001, p. 4) distinguishes between text, context, and discourse. The text, in particular, concentrates on linguistic forms separated from context for analytical purposes. Context includes substance, images, music, paralanguage (meaningful behavior that accompanies language), situations, participants, context (other texts that participants think belong to the same discourse), intertext (texts that are included in other

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

discourses), and functions. Discourse is an interaction between text and context that is valuable and united by the participants.

2.2 Critical Discourse Analysis

Critical discourse analytics (CDA) was born in the early 1990s by a network of intellectuals with shared concerns about social inequalities in the world and a wide variety of interests, such as literature, media studies, genre studies, and news technology (Baxter, 2010, p. 127). CDA often summarizes Critical Discourse Analysis. It provides theories and methods for empirical studies around the interests between language and sociocultural progress in various social domains (Jorgensen & Louise, 2002, p. 60). CDA is an explanation and explanation of discourse in context and suggests a description of the causes and how discourse operates (Rogers, 2004, p. 2).

Critical Discourse Analysis effectively leads to a discourse analysis framework addressed to solve social problems. Weiss and Wodak (2003, p. 12) state that CDA has never attempted to become or propose a particular theory, and studies in CDA do not only apply one specific methodology. Critical applied to specific meanings intends to highlight the closeness hidden from individuals, such as the closeness of language, ideology, and authority (Fairclough, 1989, p. 5). According to Van Dijk (2008, p. 85), CDA is a variety of discourse analysis studies that specifically examine methods of abuse, authority, and inequality of social resilience, rediscovered and refuted by discussions in social and political situations. Thus, CDA is a discourse analysis that is rediscovered and refuted by discussion in social and political situations. Studies in CDA

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

apply a certain methodology and intend to make closeness seem hidden from the individual.

From another perspective, Fairclough (2003) explains that CDA solves social problems where it is appropriate to say that CDA not only concentrates on the application of language and the linguistic uniqueness of social and traditional processes. Furthermore, CDA is very interested in language and authority relations (Baxter, 2010; Fairclough, 1995). Fairclough (1995) argues that the critical concept represents a relationship and is therefore invisible; it is also classified as a mistake, for example, chipping away at the origin of a source of strength for people who are likely to be harmed by the change.

The analytical application of discourse and critical systematic discourse is only possible without aspects of implementing the discourse framework represented by Fairclough (1995), which are included in production, consumption, and distribution. It is clearly understood that in communication, there should be production (employing a text or discourse that is expressed or recorded) and consumption (utilizing a text or discourse that is heard or pronounced). In addition, the distribution based on Fairclough (1995) is related to how the text revolves around a sequence of discourses; it can be traced with the 'chain' relation in the discourse sequence. Fairclough (1995) further illustrates how hegemony design contains a combination of discourse and power in the political sphere. Fairclough (1992) maintains that discourse is the application of language in social relations in the socio-cultural realization. Besides, he considers that

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

three factors result from the discourse. They are a "social identity," "social relation," and a "system of understanding and belief." (Fairclough, 1992)

Fairclough (1995) also reveals that power is intuitive in the randomly structured technique between participation in discourse events and the unequal capabilities to control how texts are produced, distributed, and consumed in the social conditions of certain traditions.

2.3 Norman Fairclough's Three-Dimensional Models

Fairclough promotes the three-dimensional model as one of his theories. Because it explores the link between texts and social conditions, this theory belongs to the discipline of critical discourse analysis, which deals with three stages of analysis. Several approaches are used in this theory. These approaches include textual, discursive, and social practice; to analyze how these practices, events, and texts emerge and emerge ideologies composed of relations of authority and sacrifice of power. He shows us a useful explanation that summarizes most of the other descriptions of CDA.

Fairclough (1989) suggests three dimensions for each discourse study, especially verbal texts or articles, discursive practices, and social practices. The three dimensions of such things consist of the description, explanation, and understanding explained in the previous explanation. Discursive texts and practice mediate between the two distinct dimensions of Fairclough's model and should be kept apart analytically. In advertising, the description is needed to observe textual features, such as vocabulary, grammar, syntax, and sentence harmony. After that, discursive practice reviewers concentrate on which kinds of text arrangement apply existing discourse and forms to form text and

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

about how text recipients also apply the discourse and structures presented in the use and definition of text (Jorgensen &Philips, 2002: 69). Then the last is the explanation. This stage is underlined to study the discourse maker and social ideology embedded in each correlation.

A common aim of three-dimensional models is to present an analytic framework for analyzing discourse. The model emphasizes that texts can never be understood or studied in a divided manner; they can only be inferred in their relevance to the relationship of other texts and their importance to social conditions (Jorgensen &Philips, 2002, p. 70). Also, Fairclough (1992) describes the concept in the following picture:

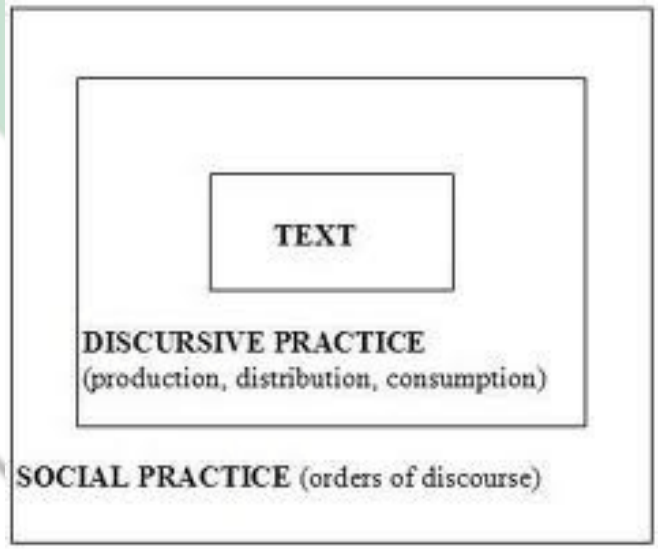

Figure 2.1 Fairclough's Three-Dimensional Models

Fairclough (1989, p. 109) states that the purpose of textual analysis is to find out the textual features of the text. Textual features are all text elements that build a text, such as words, phrases, clauses, and sentences. Those elements can be vocabulary, grammar, cohesion, and text structure. Vocabulary correlates to “lexicalization” and

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

"signification," in which, to word, it will bear different domains, institutions, practices, values, and perspectives. Cohesion, in the meantime, discusses how clauses are linked together and how to form larger units in texts from clauses. It is taken from substituting devices (pronouns, definite articles, ellipsis of repeated words) and conjunctive words. Furthermore, text structure concerning the "architecture" of the text can give much insight into the system of knowledge and belief, the assumption about social relationships, and social identities built into the form of text.

Fairclough (1992) describes the discursive feature that relates 'production,' 'distribution,' and 'consumption' text quality to pass through appropriate discourse with social situations. As stated above, this analytic dimension is appointed as discourse interpretation. Therefore, at its foundation, this analysis level relates to the text's creation and interpretation. Text is produced with a sophisticated method of rearranging the producer into the post office. Even the text of such a thing is used differently in proportion to the social situation. It is merely a matter of interpretation creations realized by people who can have individual personalities and socialize. In addition, text distribution is operated regardless of text formation.

UIN SUNAN AMPEL
S U R A B A Y A

In the discursive feature, the kinship between texts, social situations, and traditions that are mediated passes through different discourse structures. While examining discursive features, inter-discursive studies are taken primarily to concentrate on how the boundaries and circulation of discourse orders revolve in society. Discursive practice assessment should link with a combination of microanalysis and macroanalysis, where the reviewer interprets the text according to the resource. Macro analysis is an

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

area to uncover issues in the text and present evidence to continue the assessment of this chapter. It also provides space for selecting situations from the text (Fairclough, 1992). Therefore, the social situation character decides the macro-workings and discursive practices, and the micro-works make up the text.

In social practice, Fairclough (1992) elaborates that 'discourse is part of social practice' as two famous dominant lines, both of which are based on the participation of Maxims of Althusser and Gramsci. He interprets discourse in its correlation with ideology and power, placing it in the principle of power, such as hegemony.

Ideology is an understanding or interpretation of actuality (the world of fiction, social relations, and social identity). It is formed into various dimensions of explanations of discursive practices that participate in excellence (Fairclough, 1992). He stated that ideology is a language capital in multiple systems (Fairclough, 1992; 2003). In discourse, it is located in the construction (discourse series), which mediates past events and the current state of affairs and in the incident itself. Events ultimately create and change the construction of their atmosphere (Fairclough, 1992).

UIN SUNAN AMPEL
S U R A B A Y A

2.4 Concept of Physical Beauty

Generally, people face difficulty interpreting beauty these days, but they know when they will look at it, and people will seriously hunt it. This statement is proof of the existence of the beauty industry to date. Based on Prianti (2003), each beauty product advertisement magnifies the advertisement for their product, which is the origin of the substantial benchmarks for women's beauty. Beauty advertisements play a very significant role because they have a very dominant impact on consumers.

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

Prianti (2003) describes Indonesia as composed of many tribes with different physical appearances. Whereas Indonesia is an Asian country, Indonesian women are not supposed to have the same skin color, generally as Asian countries such as Korea, Japan, China, etc. It also contributes to other physical beauty features that women should have. Instead, conventional media, as well as beauty advertisements, use comparable figures to illustrate female beauty. Prianti (2003) describes the characteristics of beauty that women should have. Women will look beautiful when they have these characteristics:

a. Dark vs. Bright Skin Color

The most specific characteristic that analogizes beauty advertisements is the appearance of dark and bright skin tones. Indonesia is an Asian country composed of several tribes. Therefore, there are many variations in the physical appearance of Indonesian women, especially in skin tones. Indonesian women's skin tone ranges from olive to light brown to dark brown, or it can be called black. However, many studies have found that advertisements for beauty products use a lighter skin tone model than a darker skin tone. From the ZAP Beauty Index survey (2020), 82.1% percent of women think the definition of beauty has clean, white, and glowing skin. Based on the survey results, many women still believe that the stigma of beauty has bright skin; women generally feel insecure about their dark skin.

Dark skin tends to be the same as dull or worn skin. What makes an impression that looks worse is that those with skin tones that tend to be dark or dark are considered less attractive and have other detrimental specifics. Having dark skin makes people less

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

confident about their appearance, causes poor social relationships, and causes feelings of shame caused by their skin being darker than their peers. Having dark skin prevents a woman from accepting the success depicted in the advertisement. That is why beauty ads prove that having fair skin is to share better benefits and opportunities. Some reviewers have confirmed the white hegemonic aesthetic of women (Chung: 2002, Dove: 2005). Therefore, women with fair skin are the expected skin color and are considered the "guide" of prestige in Indonesia's racial diversity.

b. Slim vs. 'Not-to slim' Body Shape

The most prominent characteristic described in profitable beauty products is the shape of the woman's body. It was found that many beauty advertisements consistently depict women with slender bodies as beautiful. Over time, these standards are unrealistic and unhealthy. Only women with eating disorders can live up to these media standards. Many reviewers show the harmful effects of using a slim model in beauty products to influence women's perceptions of their physical attractiveness (Awake, 2006). The word thin is deliberately applied to prove how beauty product advertisements are by indicating the ideal body. Sedar (2006) explains that the image of women in commercial media carries a strong message that a woman should be tall and slim to be described as attractive by society's standards.

c. Young vs. Old Age

Another characteristic found in Prianti's (2013) study is the age definition. Most of the advertisements for beauty products use young models. With digital changes, the

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

model will look more leisurely, and the skin will be smoother and firmer than the original. The advert also proves that adolescence is the age that all women expect.

This youthful view excludes a woman who looks old. Being old makes a woman look less attractive and less charming. Being old is the same as having an unhappy and dark life, but being young is the same as having a happy and colorful life. The symptoms of aging and wrinkles are a disgrace that should be covered up. Messages like these continue to influence how women deal with their age.

2.5 Representation of Women in Beauty Advertisements

In print and electronic media, the world of advertising is always enlivened by women. Women come into this world with beautiful body stature, charming face, and smooth and soft nature. The appearance of women has a high attractiveness. Therefore, from a business point of view, it also has a high selling price. The advertising industry is of the view that the use of female figures in advertising illustrations is an aesthetic requirement to win the attention of consumers. Women are considered effective in trying to grab the attention of the public.

By observing that the main purpose of advertising is to persuade consumers to use a product or service, the application of strategies and forms of advertising is more varied. Each product competes so as not to be rivaled by other products. Various ways are carried out, one of which is by applying the element of sensuality to female sexuality.

The representation of women in advertisements is identified through sexual discourse, which is exposed in a vulgar manner; women's bodies are considered

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

erotically and exotically. This statement means that women's bodies are not displayed as they are or in a reasonable sense. They do not exceed limits but are rearranged or reconstructed according to market tastes. Women's bodies have the potential to be exploited because women's bodies have high economic value in the media industry. Most of the advertisements use women's bodies to attract consumers' attention.

Representation of women's bodies in advertisements means excessive or vulgar use of women's bodies, for example, by maintaining some parts of a woman's body such as lips, chest, or hips. The following is the discourse of exploitation in Allure magazine:

a. Discourse on physical exploitation of women

1. Shows female body parts

The appearance of features of female body parts for male pleasure can be referred to as the exploitation of women in a patriarchal framework. In this case, the discourse of physical exploitation of women's bodies shows body parts such as lips, arms, shoulders, chest, and hips.

b. Showing women's desires

1. Facial expressions

Facial expression is one of the symbols of non-verbal communication that states a certain meaning the communicator presents. This type includes smiling, frowning, eyebrows, and eye gaze.

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

2. Gestures

Women's appearance in the mass media can be observed from the intrinsically embedded meaning in the degrading information content, which is to make women the objects of those in power, especially in the economy. Some discourses demean women's position, which is overt and manifest, so that they are easily identified, such as the exploitation of body parts in sexual contexts and the purpose of sensuality. At the same time, some are hidden (latent), such as the exploitation of the quality of the female body in terms of beauty, slimness, and whiter skin in a commercial context (Siregar, 2004). Thus the exploitation of women can be identified from the tendency of the media to highlight women, whether it focuses on parts or conditions of body features, not on personal figures and women's social roles.

The hypothesis emerges that more than half of women are shown as sex objects in advertisements. The objectivity in which women are described as objects of exploitation can also be determined by the type of magazine in which such advertisements are placed. Lindner (2004) found that 59.2% of advertisements for women's fashion depict women as objects of exploitation of their sexuality and sensuality, and 48.8% occur in magazines for women.

UIN SUNAN AMPEL
S U R A B A Y A

2.6 Roland Barthes's Connotative and Denotative Meanings

Theory Roland has been significantly influenced throughout his life by Ferdinand de Saussure's semiology. He began constructing his complex theoretical concepts, fundamental to many French and European schools of thought. Denotative,

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

connotative, and myth are the three main points, according to Barthes (1964). Words have various connotations and denotations. In this context, the magazine elements' advertisements of beauty products were denotative. According to Roland Barthes' theory, the denotative sign is the primary sign, and the connotative sign is the second. According to this theory, Barthes argues that the relationship between the signifier (expression) and signified (content) in the sign of external reality is the first sign (denotative).

a. Denotative

In opposition to its connotative or related meaning, a word's denotative meaning is typically described as its dictionary meaning. The visual image's denotative connotation relates to what everyone sees regardless of culture, ideology, or society. Denotative refers to a word's actual meaning, which may be found in the dictionary (or, occasionally, is referred to as the term in the dictionary) (or sometimes called the dictionary meaning). In other words, denotation is the primary sense of visual signs. This statement is the primary level of meaning. In a common language, denotative has a distinct or instantaneous meaning.

UIN SUNAN AMPEL
S U R A B A Y A

Denotative refers to the meaning that is seen to exist, whether it is implicit or verbal. The lowest level of significance is denotative. Denotative is frequently interpreted as "actual." Denotative language is generally described as a language that conveys meaning. However, Roland Barthes's denotative is a first-level system of importance in semiology. Denotative is even more connected to censorship or political

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

repression since it closes off meaning. The denotative meanings in this study are derived from everything we observe on a movie poster.

b. Connotative

The second level of the semiotics system is where the connotative is located. Culture and myth can have an impact on connotative meaning. In Barthes' perspective, the connotative is the same as how the ideology he referred to as "myth" functions. It aims to communicate and justify the prevailing values of the time clearly and concisely. The denotative component marks that underlie the connotative signs in Barthes' writing give them additional meaning. A secondary meaning termed the connotative can be derived from the text implicitly. Whenever the context is ambiguous, vague, or confusing, the connotative is the aspect of the sign that establishes the relationship between the sign and the symbol.

According to Roland Barthes, the connotative is only sometimes imaginable at the level of the communication itself (1964). (it is invisible and engaged, explicit and implicit). However, it can be inferred from specific phenomena during the message's generation and reception. On the one hand, the press's perception of an issue is that it is an item that has been concentrated on, chosen, written about, created, or viewed by technical, aesthetic, or moral standards. Too many connotative factors are at play.

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

CHAPTER III

RESEARCH METHODS

This chapter clearly explains the procedures for performing this research. This chapter consists of research design, data collection, instruments, techniques of data collection, and data analysis.

3.1 Research Design

This study applied descriptive-qualitative analysis in which the data of this study was taken from an Allure magazine. The qualitative method was chosen because the researcher made an in-depth interpretation of the textual features, discursive practice on women magazine constructed beauty concept, and how women are exploited in women's magazines by using a semiotics perspective. Qualitative research consisted of a set of interpretive. This is the reason why the study's data collection method was qualitative. In addition, according to Creswell (2014), qualitative research is an approach to exploring and understanding the meaning individuals or groups ascribe to a social or human problem. Thus, the writer wants to explore further information about her topic from soft data to be observed by applying qualitative.

Qualitative descriptive data provide a verbal description of human activities and concerns more on the representative sample as the primary data (Mattias, 2013). It was suitable for this research because this study described the analysis of woman magazines. Besides, the researcher applied the Critical Discourse Analysis strategy to study the discourse on the phenomenon of language found in woman's magazines by using

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

Fairclough's Three-Dimensional Model Analysis; the researcher tried to explore and describe the textual and discursive characters of the woman magazines. This study also used the Semiotic theory by Roland Barthes to analyze women's exploitation in woman magazines.

3.2 Data Collection

This part explains the research data, instruments, data collection techniques, and data analysis.

3.2.1 Research Data

This study's data was words, phrases, clauses, sentences, and pictures on Allure magazines analyzed using Fairclough's critical discourse analysis theory. The data were also analyzed on woman exploitation using Roland Barthes's semiotic theory. The data source used in this research was beauty product advertisements in three digital Allure magazines bought online. The first magazines were issued in February 2019, and the others were issued in April 2019 and June 2019. The researcher used magazines from three different months to see whether there would be any difference in the magazines from month to month.

UIN SUNAN AMPEL
S U R A B A Y A

3.2.2 Instrument

The instrument of this research was the researcher herself because the researcher collected and analyzed the data in the beauty product advertisements of Allure magazine. Moreover, laptops and internet connections also became important for accessing the Allure magazine website to find the online magazine.

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

3.2.3 Data Collection Techniques

According to Creswell (2013), research data collection involves overlapping activities that gather information to respond to the emerging research problem. The research data was taken from components of beauty product advertisements in the Allure magazines containing texts and pictures. There are some steps that the researcher applied to collect the data:

1. The researcher collected pictures of beauty product advertisements of Allure magazines containing three magazines published in February, April, and June 2019. The February, April, and June 2019 editions include four (4), four (4), and three (3) advertisements, respectively.
2. The researcher identified the linguistic features of the words, phrases, clauses, and sentences. The researcher also identified women's exploitation by using the denotative meaning and connotative meaning in terms of sensuality and sexuality, which can be seen through the women's bodies, facial expressions displayed, gestures formed, and photo angles taken in beauty product advertisements.

   Example: the beauty product advertisement in Allure magazines consists of words, phrases, clauses, and sentences. It also consists of the denotative and connotative meanings in the picture below:

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

Textual and Discursive Features

Denotative and connotative meanings consist of amount of body, facial expression, and gesture

Figure 3.1 Allure Magazine's beauty product

3.3 Data Analysis

After collecting the data, there were several steps taken.

1. Classifying textual features, discursive features, denotative and connotative meanings

   After identifying the data, the researcher classified the words and sentences coded based on their category. The researcher needs to make three tables (for textual features, discursive features, and denotative and connotative meanings) as below. Then, the researcher put the data into the table:

Table 3.1 Classification of textual Features in Allure magazine beauty product

Features	Category	Sub Category	Codes	Data	Function
Textual feature	Lexico-grammatical device	Adjective	Lg.j		
		Adverb	Lg.a		
		Verb	Lg.v		
		Noun	Lg.n		
	Rhetorical device	Repetition	Rd.r		
			Rd.al		
			Rd.sn		

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

			Rd.hp
	Syntactic features	Simple sentence	Sf.ss
		Parallelism	Sf.pr
	Register analysis	Comparison	Ra.cm
		Imperative	Ra.im
		Pronouns usage	Ra.pu

Table 3.2 Classification of discursive feature in Allure magazine beauty product

Feature	Category	Codes	Data
Discursive feature	Self-representation	Sr	
	Scientific evidence	Se	
	Emotive words	Ew	

Table 3.3 Classification the types of denotative meaning by Roland Barthes's theory

Signs	Category	Codes	Data	Meaning
Denotative	Amount of Body	Dn.aob		
	Facial Expression	Dn.fex		
	Gesture	Dn.gst		
Connotative		Cm		

2. Describing the data

The researcher described and further interpreted the beauty product advertisements in Allure magazines to include words, phrases, clauses, and sentences. Furthermore, the researcher also described and interpreted Allure magazines' denotative and connotative meanings to answer the research question.

Data : (code of magazine, month)

Example : (A, Feb,)

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

WAKE UP TO YOUTHFUL, HYDRATED SKIN.
Enriched with unique AVEENO
Blackberry Complex, our formula works overnight to visibly reduce fine lines and wrinkles for younger-looking skin in just 1 week.
AVEENO GET SKIN HAPPY

Table 3.4 Example of textual feature analysis

Features	Category	Codes	Data	Function
Textual feature	Lexico-grammatical device	Lg.v	***-Enriched*** ***-Reduce***	***-Enriched***: means that this product is equipped with Blackberry complex to minimize wrinkles. ***-Reduce***: to explain the work of the product which can alleviate fine lines and wrinkles on face.
	Rhetorical device			
	Syntactic features			
	Register analysis			

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

Table 3.5 Example of discursive feature analysis

Feature	Category	Codes	Data
Discursive feature	Self-representation	Sr	
	Scientific evidence	Se	- ***Blackberry Complex*** ***-for younger-looking skin in just 1 week***
	Emotive words	Ew	- ***younger-looking skin***

Table 3.6 Example of denotative meaning and connotative meaning

Signs	Category	Codes	Data	Meaning
Denotative	Amount of Body	Dn.aob		
	Facial Expression	Dn.fex	***-a glance of the eye***	
	Gesture	Dn.gst		
Connotative		Cm		Sexy and confident impression is shown through facial expressions and eyes. In the concept of advertising photography, the eyes of the model's photo object that do not look directly at the camera, it means an openness to bond with the viewer. Let the viewers imagine what the beauty product advertisement model is thinking or seeing in this issue of Allure magazine.

3. Discussing the Result

At this stage, the researcher discusses the results of research findings by presenting important findings and discussing them with previous research.

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

4. Drawing the Conclusion

For the last, the researcher presents the findings types of features and the types of representation of women in Allure Magazines as described in Chapter IV. The researcher concluded the results of the analysis in accordance with the analysis obtained.

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

CHAPTER IV

FINDINGS AND DISCUSSIONS

In this chapter, the researcher presents and discusses the findings obtained by collecting and analyzing the data. This chapter included the presentation of results and the data description focusing on two research questions. These research questions were about the textual aspect, discursive technique, connotative meaning, and denotative meaning used in Allure magazine.

4.1 Findings

In this chapter, the author presented a descriptive analysis of the study results. According to Fairclough's theory, which studies the textual aspects and discursive technique, and Roland Barthes' theory, which examines the denotative and connotative meanings in Allure magazines, the author focused on critical discourse analysis and semiotics. The author divided the study's findings into phases corresponding to the data analysis. The researcher analyzed 11 pieces of data from beauty advertisements in Allure magazine. Below is a discussion about them.

4.1.1 Textual Features and Discursive Features of Beauty Advertisements Shown on Allure Magazine

In this sub-chapter, the researcher presents data that has been analyzed, including classification, description, and interpretation processes. The researcher presents the data in the form of a complete description. The data is equipped with pictures as illustration data. In order to present the discussion about the most discursive technique used in this research, the researcher presents the data below:

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

Table 4.1 Percentages of Textual Feature in Allure Magazine Advertisements

No.	Textual features	Frequency	Percentage
1.	Adjective	48	52%
2.	Verb	27	29,3%
3.	Adverb	12	13,3%
4.	Register	5	5,4%
	Total	92	100%

Viewed from the data presented in Table 4.1, the adjective usage is used 48 times (52%), verb usage 27 times (29,3%), adverb 12 times (13,3%), and register analysis five times (5,4%). It means that the most textual feature used in the beauty advertisement on Allure magazine is "adjective."

Table 4.2 Percentages of Discursive Technique in Allure Magazine Advertisement

No.	Discursive Technique	Frequency	Percentage
1.	Self-Representation	4	11.8%
2.	Unrealistic Representation	5	14.8%
3.	Using emotive words	7	20.5%
4.	Exposing Contents of Product	7	20.5%
5.	Using Simple Discourse	2	5.9%
6.	Describing Benefits of Product	8	23.6%
7.	Endorsement	1	2.9%
	Total	34	100%

Viewed from the data presented in Table 4.2, the self-representation technique is used four times (11.8%), unrealistic representation five times (14.8%), emotive words seven times (20.5%), exposing the contents of the product 7 times (20.5%), using simple discourse twice (5.9%), describing the benefits of the product 8 times (23.6%), and endorsement once (2.9%). It means that the most discursive technique used in the beauty advertisement in Allure magazine is "describing the benefits of the product."

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

Advertisement 1 (February, 2019)

Figure 4.1 Advertisement Poster of Aveeno night cream

"WAKE UP TO YOUTHFUL, HYDRATED SKIN. Enriched with unique AVEENO Blackberry Complex, our formula works overnight to visibly reduce fine lines and wrinkles for younger-looking skin in just 1 week. Absolutely Ageless Restorative Night Cream"

Table 4.3 Textual and discursive feature in advertisement poster of Aveeno night cream

No.	Features	Category	Data
1.	Textual Features	Adjective	Youthful, hydrated, enriched, unique, complex, ageless
		Adverb	Overnight, visibly, absolutely
		Verb	Reduce
2.	Discursive Features	Emotive word	WAKE UP TO YOUTHFUL, HYDRATED SKIN, younger-looking skin, and ageless

There were several lexico-grammatical devices utilized, as seen in advertisement 1. Adjective usage was the first one. Certain adjectives modified some nouns. The adjectives were changed to describe the advantages of utilizing the product. They included the following descriptors: fresh, hydrated, distinct, youthful, ageless, enhanced, and restorative. Adjectives like "youthful" and "younger" were used to describe the benefits of skincare treatments that can make skin appear younger. To indicate that the product is unusual in some way, the adjective "unique" was employed.

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

In order to describe how the substance causes the skin to absorb water and liquids, the word "hydrated" is added to the word "skin." The word "enriched" suggests that a wonderful recipe was used to enhance the product. The term "ageless" describes a substance that makes skin appear younger. The term "restorative" suggests that the product can strongly improve customers' feelings. As a result, a few verbs were also used to develop this advertisement's meaning. These verbs worked, diminished, and woke up. These verbs were employed to illustrate how this product operated when it was in use. The phrase "wake up" suggests that this product works overnight and that the consumer experiences the effects in the morning. The product's operation is described by the word "work." The word "reduce" denotes that the product's action is to lessen wrinkles and fine lines.

Additionally, a verb was modified with an adverb. "Visibly" was the adverb here. This word conveys a stronger sense than "decrease." However, this advertising also used a register to disclose the product's formula. The "AVEENO Blackberry Complex" register was in question.

In order to answer the research question focusing on discursive technique, the researcher analyzed date 1 of the investigating language in context. After analyzing this data contextually, the researcher found some discursive techniques used by the advertiser to reach the objectives of this advertisement. These discursive techniques include 1) unrealistic representation, 2) exposing the contents of a product, and 3) using emotive words. Firstly, this advertisement used an unrealistic representation technique when using excessive language. The utterance "WAKE UP TO YOUTHFUL,

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

HYDRATED SKIN" used excessive language by using the double adjectives "youthful" and "hydrated." In addition, the use of some adverbs, such as "visibly," "overnight," and "absolutely," showed that the advertisement used excessive language. Excessive language in this advertisement was intended to present how the product works. Secondly the second discursive technique was " revealing the product's content." The subtitle "Enriched with unique AVEENO Blackberry Complex" mentioned the contents or formulas of the product. Thirdly, in promoting this product, the advertiser used a technique called using emotive words, namely "youthful," "hydrated," "younger," "restorative," and "ageless." These emotive words were used to give more meaning and information about the advertised product.

Advertisement 2 (February, 2019)

Figure 4.2 Advertisement Poster of L'OREAL Foundation

"BEYOND LONGWEAR, FRESH WEAR. BECAUSE YOU ARE WORTH IT. BUILDABLE BREATHABLE TEXTURE NEW INFALLIBLE UPTO 24HR FRESH WEAR OUR MOST LIGHTWEIGHT, BREATHABLE LONG WEAR. FOUNDATION STAYS FRESH HOUR AFTER HOUR"

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

Table 4.4 Textual and Discursive features in advertisement L'OREAL foundation

No.	Features	Category	Data
1.	Textual features	Adjective	Fresh, worth, buildable, breathable, and new
		Verb	Wear, stay
		Repetition	Fresh and breathable
		Pronoun usage	You and our
2.	Discursive features	Emotive word	New, fresh, breathable, and lightweight

The second data point was an advertisement for a beauty product by LOREAL. This advertisement used some lexico-grammatical devices. The most lexico-grammatical device used in this advertisement was an adjective. "Fresh," "new," "worth," "buildable," and "breathable" were the adjectives that the advertiser used to describe the positive impact of the use of the product. The first adjective was "fresh," which was used to describe the word "wear." This adjective was also used to complete the meaning of the subject "foundation." The second adjective was "new." It was used to describe that the product was recently created. The third adjective was "worth." This word was used to communicate that consumers deserve to be beautiful, so they should use this beauty product. The next adjective used in this product was "buildable," which was used to communicate that this product is flexible. The last adjective used in this product was "breathable." The advertiser used this word to convey that the product makes the skin breathe.

In the usage of verbs, there were two verbs used. The first was "are," and the second was "stay." Those verbs were used in order to create the sentences in this advertisement. The word "are" was a be verb used as the verb of the word "your." The word "stay" was used to present the period of the product's effects.

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

Answering the first research question related to the discursive technique, researchers found some techniques used by advertisers to make their products more persuasive. The first technique was the use of excessive language. The utterance "BUILDABLE BREATHABLE TEXTURE NEW INFLATABLE UP TO 24 HR FRESH WEAR OUR MOST LIGHTWEIGHT, BREATHABLE LONG WEAR..." was a kind of exaggerated language. It was aimed at showing the superiority of products. The second technique was the use of emotive words. The words "new," "fresh," "breathable," and "lightweight" were emotive words used in this advertisement.

From the standpoint of discursive technique, this product also employed a strategy known as the repetition of some words or terms. This product used the adjectives "fresh" and "breathable" several times. It means that the advertiser focuses on those adjectives as the product's main point or the benefits.

Advertisement 3 (February, 2019)

Figure 4.3 Advertisement Poster of Revitalift serum

"SO POWERFULLY REVITALIZING IT VISIBLY BOOSTS SKIN'S YOUTHFUL RADIANCE IN 1 WEEK NEW REVITALIFT INTENSIVES DERM [10% VITAMIN C SERUM] OUR HIGHEST CONCENTRATION SKIN LOOKS BRIGHTER & EVEN-TONED"

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

Table 4.5 Textual and Discursive features in Advertisement Revitalift serum

No.	Features	Category	Data
1.	Textual feature	Adjective	Youthful, new, intensive, highest, brighter
		Verb	Boosts and looks
		Adverb	Powerfully and visibly
2.	Discursive feature	Exposing the contain of the product	RADIANCE IN 1 WEEK NEW REVITALIFT INTENSIVES DERM and 10% VITAMIN C SERUM

By analyzing the textual feature, this advertisement had some adjectives. The adjectives used in this advertisement were "new." The first adjective was "youthful," which was used to communicate the product's knowledge. This adjective was used to attract the consumer. The second adjective was "highest," which was used to show that this product has the greatest effect. The word "brighter" was a comparative adjective used to present the effect of the product. The effect of the product makes the skin more attractive. The advertiser used the adjective "new" to suggest that the formula of this product was fresh.

Looking for the adverbial usage of this advertisement, the researcher found two words identified as adverbs. These words were "so," "visibly," and "powerfully." The first adverb used in this advertisement was "so." It was used to describe the word "powerfully" to strengthen the product's benefits. The second adverb was "powerfully," used to communicate a product effectively. Thus, the adverb "visibly" gives more information and meaning to the word "boost."

Viewed the use of verbs; two were used in this advertisement. These verbs were "boosts" and "looks." Those words were used to show the actions or the condition caused by using the product. Those words were modified by the suffix "-s." It means

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

that the sentences used in this advertisement were in the simple present tense. Viewed from the use of register, this datum did not use any register.

To answer the question about discursive techniques, the researcher investigated Data 3 by focusing on the elements of contextual language. From this analysis, the researcher concludes that the advertisements displayed in data 3 have several types of discursive techniques. The first discursive technique is unrealistic representation. This technique is shown in the form of exaggerated language. The technique is represented in adjectives that describe the sentences in datum 5. In addition, some words in this sentence can be referred to as specific words. The second discursive technique is "exposing the contents of the product." The advertiser mentions the formula contained in the product; this can be proven in the expression *"[10% Vitamin C Serum]".* On the other hand, the third discursive technique is "describing benefits of a product." In making this ad, the advertiser mentions some of the positive impacts of using this product. In this ad excerpt, *"IT VISIBLY BOOSTS SKIN'S YOUTHFUL RADIANCE IN 1 WEEK WITH NEW REVITALIFT INTENSIVES DERM [10% VITAMIN C SERUM] OUR HIGHEST CONCENTRATION SKIN LOOKS BRIGHTER & EVEN-TONED,"* the advertiser describes the advantages of products that can make skin healthy and bright.

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

Advertisement 4 (April, 2019)

Figure 4.4 Advertisement poster of Garnier shampoo

"NEWFRUCTIS SLEEK SHOT 5X SMOOTHER HAIR. HALF THE TIME. LOVE SLEEK HAIR BUT HATE THE TIME IT TAKES? DISCOVER OUR FIRST IN-SHOWER STYLER WITH ARGAN OIL & PLANT PROTEIN. FOR FASTER, EASIER BLOW DRY STYLING."

Table 4.6 Textual and Discursive features in advertisement poster of Garnier shampoo

No.	Features	Category	Data
1.	Textual features	Adjective	New, sleek, smoother, half, faster, easier, and dry
		Adverb	First
		Verb	Love, hate, plant, and discover
		Noun	Hair, oil, protein, and time
2.	Discursive feature	Exposing the contents of the product	WITH ARGAN OIL & PLANT PROTEIN

Based on data analysis, some adjectives were used to describe the benefits of using this product. These adjectives were "new," "sleek," "smoother," "half," "faster," "easier," and "dry." The first adjective was "new," which means that the product or the feature of the product was recently created. The second adjective was "sleek." This word was intended to describe the word "shot." The third adjective was "smoother." This word was used to present that the effects of the product cause a worse condition of the consumers' hair. The next adjective was "half," which modified the word "time," so this adjective shows that this product's effects worked faster. In addition, the word "dry"

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

described the condition of the word "styling." The adjectives were the words "easier" and "faster." These adjectives were comparative adjectives that provide additional information that the use of this product can have a more positive impact than other products.

Viewed from the use of an adverb, this advertisement used one, namely "first." This adverb was intended to show that one benefit of this product was made before the others. There were some verbs used in this advertisement in order to build a great sentence. These verbs were "love," "hate," and "discover." The verb "love" refers to what the consumers like, while "hate" refers to what they dislike. The verb "discover" was used to tell customers to find this product immediately. In addition, the register was also used in this advertisement, which was "Argan Oil."

This data is about an advertisement for "Garnier Fructis." As this research focused on analyzing discursive techniques, the researcher found some techniques used in making this advertisement. The first technique was exposing the contents of the product. It was represented in this utterance as "with argan oil and plant protein." The formulas forming this product were argan oil and plant protein. The second discursive technique of this advertisement was describing the advantages of using the product. It can be seen in the utterance "*FOR FASTER, EASIER BLOW DRY STYLING*" The third technique was using emotive words. These emotive words were "new," "smoother," "sleek," "dry," "faster," and "easier." They gave more meaning to the words described by these emotive words. The advertisement also used an interrogative sentence to introduce the positive effects of using the product promoted.

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

Advertisement 5 (April, 2019)

Figure 4.5 Advertisement poster of Aveeno lotion and body wash

"AVEENO 2019 GOALS: SKIN BLISS "When my skin feels good, I feel good. Healthy, confident. That's why my morning routine includes AVEENO Daily Moisturizing Lotion, Because feeling good in your skin is what it's all about." Nature's Goodness + Real Science AVEENO Daily Moisturizing Lotion and Body Wash give you 2X the nourishment when used together, Our prebiotic oat formula goes beyond basic hydration to rebalance skin's natural moisture, leaving it soft and healthy looking. That's skin bliss"

Table 4.7 Textual and Discursive advertisement poster of Aveeno lotion and body wash

No.	Features	Category	Data
1.	Textual features	Adjective	Good, healthy, confident, real, daily, and soft.
		Verb	Feel, include, give, and goes.
		Register	Moisturizing and prebiotic
2.	Discursive features	Emotive word	Good, healthy, and confident.

Viewed from the textual feature, after analyzing the data 5, the researcher found six words categorized as adjectives as they aimed to describe nouns. These adjectives were "good," "healthy," "confident," "real," "daily," and "soft." The first adjective was "good," which was used to describe the quality of the product advertised. The second adjective in this advertisement was "healthy." This word had the function of describing the positive condition of the body after using a product. This word was used three times in this advertisement. Then the third adjective used in this paragraph was "confident." It

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

gave more meaning to the feeling of conviction. The fourth adjective found in this advertisement was "real." This word describes that the formula used in the product is actual and proven. The next adjective used in this data was "daily." This adjective was used to express the passage of time. The last adjective found by the researcher in this advertisement was "soft." This adjective aimed to describe the positive condition of the body after using a product.

Viewed from the standpoint of the usage of a verb, this document contains some words identified as a verb. Those words expressed action in this advertisement. Those words were "feel," "include," "is," "give," and "goes." Firstly, there was the verb "feel." This verb was used to attract the consumers and the reader of the advertisement by saying that using this product makes the skin feel good. Secondly, the verb "include" was used to express that mourning routines should consist of using this product. Thirdly, the verb "is" was used several times in this datum. This verb was the main verb in some nominal sentences in this advertisement. Lastly, the words "give" and "go" in this advertisement were used to show the positive effects of using the product advertised.

UIN SUNAN AMPEL
S U R A B A Y A

Viewed from the use of register, this advertisement used some registers. These ingredients were "moisturizing" and "prebiotic." Those words were categorized as registers as they were specific words used in the beauty advertisement.

Having discussed the discursive technique, this advertisement used some techniques. The first technique was the use of emotive words. These words included "good," "healthy," and "confident." The second technique was self-representation. The

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

utterance "AVEENO 2019 GOALS: SKIN BLISS" was a self-representation used in this advertisement. Thus, the third technique was exposing the formulas of the product. This utterance, "Our prebiotic oat formula, " represented this technique." The fourth technique was describing the advantages of using this product. This utterance can prove it: "AVEENO Daily Moisturizing Lotion and Body Wash give you twice the nourishment when used together...." In addition, this advertisement also used endorsement to get the readers' attention and show the social proof of this product.

Advertisement 6 (April, 2019)

Figure 4.6 Advertisement poster of Aveeno moisturizer

"WHEN YOUR SKIN FEELS RADIANT, SO DO YOU AVEENO GET SKIN HAPPY AVEENO Positively Radiant Sheer Moisturizer Our Lightweight formula, infused with Total Soy Complex, helps provide even tone and lasting radiance".

Table 4.8 Textual and Discursive features in advertisement poster of Aveeno moisturizer

No.	Features	Category	Data
1.	Textual features	Adjective	Happy, radiant, and lightweight
		Verb	Helps
		Adverb	Positively
		Register	Moisturizer
2.	Discursive features	Emotive word	Happy, radiant, and lightweight
		Exposing the contents of the product	infused with Total Soy Complex
		Describing benefits of the products	helps provide even tone and lasting radiance

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

In advertisement 6, the researcher found some adjectives used by the advertiser to be one of the strategies to reach the consumers' attention as one of the impact factors. Those adjectives were "happy," "radiant," and "lightweight." The adjective "radiant" functioned as the complement of the sentence "YOUR SKIN FEELS RADIANT." The adjective "happy" was used to communicate the positive impact of the product's use. The adjective "lightweight" was used in describing the noun "formula" to give more information about the product formula.

Based on data analysis, there was a verb used in this advertisement. It was "helps" It was used to express the action. It means that the product can be a good support for the health of consumers' skin. On the other hand, this advertisement used an adverb, namely "positively." It represented and strengthened more meaning of the sentence. This advertisement also used a register called "moisturizer."

In the level of analysis that focuses on the use of discursive techniques, the researcher finds that the advertisements displayed in data 6 use several discursive techniques in conveying the intent of the advertisements. First, the discursive technique of "using emotive words" is used. The emotive words in this ad include "happy," "radiant," and "lightweight." These emotional words attract customers by describing how powerful this product is. Then the second discursive technique used in this advertisement is "exposing the contents of the product." This is represented in the phrase *"infused with Total Soy Complex."* Third, this ad uses a discursive technique, "describing benefits of the product." This can be proven in the discourse *that "helps provide even tone and lasting radiance."*

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

Advertisement 7 (April, 2019)

Figure 4.7 Advertisement poster of Neutrogena serum and cream

"1 WEEK TO MAKE WRINKLES LOOK SO LAST WEEK. Neutrogena Rapid Wrinkle Repair has the fastest retinol formula available to reveal visibly younger-looking skin. Because a lot will happen in 1 week. Wrinkles just won't. ADD NEW RETINOL OIL FOR 2X THE WRINKLE FIGHTING POWER"

Table 4.9 Textual and Discursive features in advertisement poster of Neutrogena serum and cream

No.	Features	Category	Data
1.	Textual features	Adjective	Last, rapid, fastest, available, younger, and new
		Verb	Has, make, reveals,
2.	Discursive feature	Unrealistic representation	"Neutrogena Rapid Wrinkle Repair has the faster retinol formula available to reveal visibly younger-looking skin"
		Emotive word	New, fastest, and younger
		Exposing the content of the product	"ADD NEW RETINOL OIL…"
		Describing benefits of the products	"…available to reveal visibly younger-looking skin"

UIN SUNAN AMPEL
S U R A B A Y A

Viewed from the textual feature, some adjective words were used in this advertisement. "Last," "rapid," "fastest," "available," "younger," and "new." The adjective "last" was used to describe the word "week." The word "rapid" was used to modify "wrinkle." The next adjective, "fastest," means to express the degree. The word "available" was meant to express its existence. The word "younger" was used to present

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

the product's benefits. Lastly, the adjective "new" had the goal of communicating something that was recently created.

In addition, the word "visibly" was identified as the adverb used in this advertisement. It was intended to describe the phrase "younger-looking skin." Looking for verbal usage, there were some words "has," "makes," "reveals," "happens," and "adds." Those verbs were added by the advertiser in order to make good copy.

This section started by viewing the discourse as providing unrealistic representation to answer the research question focusing on discursive technique. This advertisement used excessive language. It can be represented by the utterance "Neutrogena Rapid Wrinkle Repair has the fastest retinol formula available to reveal visibly younger-looking skin." This advertisement used some specific words. The next discursive technique was the use of emotive words. These emotive words were "new," "fastest," "younger," and so forth. Thus, this advertisement also used a technique called "exposing the contents of the product." It was represented by the utterance "ADD NEW RETINOL OIL FOR..." This advertisement also used a technique called "self-representation" to introduce this product's name. Lastly, this advertisement also used a technique called "describing the advantages of the use of this product." The utterance represented it, "Neutrogena Rapid Wrinkle Repair has the fastest retinol formula available to reveal visibly younger-looking skin." It was aimed at representing how the product works.

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

Advertisement 8 (June, 2019)

Figure 4.8 Advertisement poster of Mary Key foundation

"MARY KAY SEAMLESS SKIN TONE MATCHES WEIGHTLESS 12-HOUR WEAR NEW! TIMEWISE 3D FOUNDATIONS Our exclusive IntelliMatch Technology captured the authentic skin tones of women from around the world to create a foundation that blends seamlessly with the real you."

Table 4.10 Textual and Discursive features in advertisement poster of Mary Key foundation

No.	Features	Category	Data
1.	Textual features	Adjective	Real, seamless, weightless, new, exclusive, and authentic.
		Verb	Capture, create, and bland.
2.	Discursive feature	Excessive language	"The utterance "Our exclusive IntelliMatch Technology captured the authentic skin tones of women from around the world to create a foundation that blends seamlessly with the real you"

Based on the analysis of textual features, this advertisement used some words as adjectives. These adjectives were "real." The first adjective was "seamless," which described the word "skin tone." The second adjective was "weightless," describing the advantages of using the advertised product. The third adjective was "new," describing something recently made. The fourth adjective was "exclusive," which described the exclusivity of the product. The fifth adjective was "authentic," which was used to give

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

more meaning to the phrase "skin tones." The last adjective was "real," which expressed actuality.

In order to form sentences in this advertisement, the advertiser used some verbs, namely "capture," "create," and "blend." Those verbs functioned as the predicates of the sentences used in the advertisement. However, the word "seamlessly" was categorized as an adverb used to describe the verb "blend." On the other hand, this advertisement did not use a register.

Based on the analysis of discursive techniques used in beauty advertisements, this ad used some discursive techniques. Firstly, this advertisement used a technique called "excessive language." The utterance "Our exclusive IntelliMatch Technology captured the authentic skin tones of women from around the world to create a foundation that blends seamlessly with the real you" contained some exaggeration words, namely "seamlessly," "intellimatch," and "weightless." This advertisement also used a discursive technique, exposing this product's advantages.

Advertisement 9 (June, 2019)

UIN SUNAN AMPEL
S U R A B A Y A

Figure 4.9 Advertisement poster of GrandeDRAMA mascara

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

"Based on a consumer study. Results will vary. Introducing: GrandeDRAMA Intense Thickening Mascara Infused with castor oil, for your thickest, most intense ever."

Table 4.11 Textual and Discursive features in advertisement poster of GrandeDRAMA mascara

No.	Features	Category	Data
1.	Textual features	Adjective	Thickest and intense
		Adverb	Most and ever
		Verb	Vary
		Register	Castor oil
2.	Discursive features	Exposing contents of product	"infused with castor oil"
		Emotive word	Thickening, infused, thickest, and intents
		Self-representation	"based on consumer study"

The data above is an advertisement for a mascara product by GrandeDRAMA. By analyzing the textual features of this datum, the researcher found some words identified as adjectives. These words were "thickest" and "intense." Those adjectives were used to give more information and meaning to the product's positive effects. Thus, some adverbs were found in this datum, namely "most" and "ever." The adverb "most" expressed the degree in the sentence, and the adverb "ever" was used to express the time. In addition, this paragraph used a verb to form a sentence. This verb was "vary." Viewed from the use of a register, this datum contained a register called "castor oil."

After discussing the discursive technique used in this advertisement, the researcher found three discursive techniques. These techniques included mentioning the content of the product, using emotive words, and self-representation. Firstly, the advertiser exposed any contents of this product. The utterance "infused with castor oil" had the intended meaning of describing the formula used in manufacturing the product. Secondly, in this advertisement, there were some emotive words used, including "thickening," "infused," "thickest," and "intense." In addition, these emotive words

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

communicated that this product was worth buying. Lastly, this advertisement also used a technique called self-representation. It can be proven by the utterance "Based on a consumer study.

Data 10 (June, 2019)

Figure 4.10 Advertisement poster of LANCOME Paris mascara

"LANCOME PARIS THIS IS THE ONE, HE IS A KEEPER. MONSIEUR BIG BIG VOLUME MASCARA UP TO 12X MORE VOLUME"

Table 4.12 Textual and Discursive features in advertisement poster of LANCOME mascara

No.	Features	Category	Data
1.	Textual features	Adjective	Big
2.	Discursive features	Self-representation	"LANCOME PARIS, THIS IS THE ONE"
		Describing benefits of product	"BIG VOLUME MASCARA UP TO 12X MORE VOLUME"

The advertisement 10 was about an advertisement for a beauty product named "Lancôme Paris." In making this advertisement, an adjective was used to attract the consumers or readers. This adjective word was "big." This word was written twice, so this adjective was an important word that built the positive messages of this advertisement. This adjective means "something that is large in size." There was a verb used twice in this advertisement. This verb was "is," so this verb communicates that the

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

sentences used in this advertisement were nominal. The adverb used in this advertisement was "more," which described the word "volume."

Having discussed language in context, this advertisement used some discursive techniques to achieve the language's aim. These discursive techniques were self-representation, using simple language to describe the benefits of a product. The first technique was self-representation. It can be seen from the utterance, "LANCOME PARIS, THIS IS THE ONE." In this advertisement, the advertiser mentioned the product's name, "Lancôme Paris." In addition, the advertiser also stated, "This is the one," which was a self-representation of the product advertised. The second discursive technique of this advertisement was the use of simple discourse or simple language. This advertisement used language that was not complex. The language of this advertisement was presented in some simple sentences that did not contain specific words. It aimed to catch readers' attention with its simplicity. The third discursive technique was describing product benefits. By using the utterance "BIG VOLUME MASCARA UP TO 12X MORE VOLUME," the advertiser exposed the product's advantages.

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

Advertisement 11 (February, 2019)

Figure 4.11 Advertisement poster of LANCOME PARIS foundation

"LANCOME PARIS SHOW YOUR TRUE COLORS. TEINT IDOLE ULTRA WEAR UP TO 24H STAYING, FULL COVERAGE FOUNDATION"

Table 4.13 Textual and Discursive features in advertisement poster of LANCOME PARIS foundation

No.	Features	Category	Data
1.	Textual features	Adjective	True and full
		Verb	Show
2.	Discursive feature	Describing benefits of product	"24-hour staying

Advertisement 11 was about the beauty advertisement called "Lancôme Paris." Based on the analysis of lexico-grammatical features, this advertisement used some adjectives that were "true" and "full." The adjective "true" modified the word "color." It was used to describe that women should have beautiful skin. The word "ultra" was an adverb used in this advertisement. The verb used in this advertisement was "show," which means that the beautiful skin will be able to see after using the product. This advertisement did not use any register.

Based on data analysis, the researcher investigated some of the utterances contained in the advertisement displayed in advertisement 11. Based on the discursive

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

analysis technique, the researcher found two discursive techniques used by advertisers in the advertisement process. First, this ad uses simple language. The meaning of this advertisement is represented in a simple and easy-to-understand way. The use of simple language aims to make it easy for readers to remember what is conveyed in the advertisement. Second, in this advertisement, the advertiser also uses a technique called "mentioning benefits of the product." In "24-hour staying," the user intends to mention this product's advantages.

4.1.2 Connotative and Denotative Meaning of Beauty Advertisements Shown on Allure Magazine

The study's findings about the second research question were reported in this section directly. This section was designed to address the second research question, which concerned the potential connotations and denotations associated with the usage of women's bodies, facial expressions, and gestures in describing the image of women in Allure magazine. The researcher presented the findings in the description below:

Advertisement 12 (February, 2019)

UIN SUNAN AMPEL
S U R A B A Y A

Figure 4.12 Model of Aveeno night cream

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

Viewed from the picture represented in data 12, the researcher interpreted both the connotative and denotative meanings of the woman's picture presented in the advertisement for Aveeno. This advertisement contained a picture of a smiling, beautiful woman. In this ad, the woman is denotatively represented as a beautiful person with blonde hair who is smiling. The woman was seen looking straight ahead with a charming smile. Connotatively, this advertisement conveys the meaning that women are very close to being beautiful. Beauty makes women more optimistic. This can be seen in the picture of women who smile with optimistic expressions. In addition, the beauty of a woman is described as having bright, clean, and healthy skin. This gives rise to an interpretation that beauty can be obtained using promoted products.

Advertisement 13 (February, 2019)

Figure 4.13 model of L'OREAL foundation

Advertisement 13 is an advertisement for beauty products from the L'Oreal Paris brand. The researcher interprets the connotative and denotative meanings implied in the advertisement. Denotatively, this advertisement shows two beautiful women with different skin colors, namely a dark-skinned woman and a white woman. The two women leaned against each other and faced forward. Connotatively, the appearance of

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

two women with different skin types communicates that this product is very effective and can be applied to various skin types. In addition, this ad illustrates that beauty is relative. Beauty is not always represented by white skin.

Advertisement 14 (February, 2019)

Figure 4.14 Model of Revitalift serum

Advertisement 14 is a beauty product advertisement that illustrates beauty through the image of a graceful woman. This beauty advertisement has a denotative meaning: beauty is described by a photo of a woman gently touching her cheek. Women are depicted with curly eyelashes, shiny black hair, sharp noses, and charming smiles. Connotatively, this advertisement represents that ideal beauty can be obtained by using products that have been promoted.

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

Advertisement 15 (April, 2019)

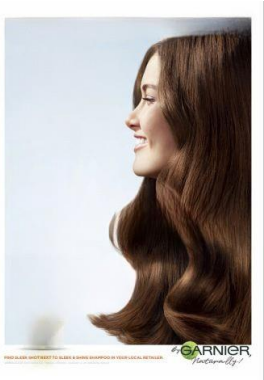

Figure 4.15 Model of Garnier shampoo

Advertisement 15 features a beauty advert for hair care. The ad is an ad for the brand Garnier Fructis. Denotatively, the woman in this ad is described as a charming person. The portrait of the woman is shown from a side angle so that her beautiful hair can be loosely arranged. On the other hand, connotatively, a woman is represented as someone beautiful if she has beautiful and healthy hair. The portrait of a woman is deliberately displayed from the side so that it exposes her loose forehead hair. This can be interpreted as a strategy by advertisers who want to show the advantages of hair care products.

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

Advertisement 16 (April, 2019)

Figure 4.16 Model of Aveeno lotion and body wash

Based on the picture presented in data 16, the researcher interpreted connotative and denotative meanings conveyed in the advertisement of a skincare product called Aveeno. Viewed from a denotative meaning, A woman is illustrated as someone whose whole body is shown. This woman appears with a beautiful face, an ideal body, and bright skin. In terms of connotative meaning, advertisers want to communicate that beauty is not only on the face but on the whole body. Advertisers display photos of women by exposing their beautiful skin. This means that the product that has been promoted can allow consumers to achieve their body goals.

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

Advertisement 17 (April, 2019)

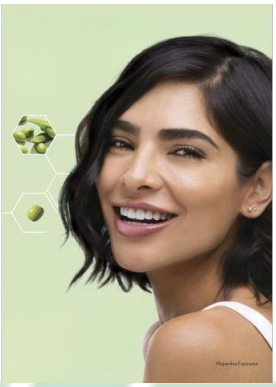

Figure 4.17 Model of Aveeno moisturizer

As presented in advertisement 17, this datum is about a beauty advertisement, namely Aveeno. The researcher analyzed both the denotative and connotative meanings of this advertisement. Denotatively, this advertisement presents a picture of a graceful woman who has bright skin and beautiful hair. Connotatively, this advertisement communicates that consumers will get some positive effects by using the product. Consumers will have beautiful and bright skin. The woman presented in this advertisement is the model of the benefits of using the product promoted.

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

Advertisement 18 (April, 2019)

Figure 4.18 Model of Neutrogena serum and cream

Then, from the presentation of advertisement 18, this datum displays a beauty advertisement called Neutrogena. After analyzing and interpreting, the researcher represents the denotative and connotative meaning of the advertisement. Denotatively, this ad represents women as beautiful figures. The beauty described is when women have smooth skin without wrinkles. Connotatively, the figure of a beautiful woman with skin without wrinkles gives the impression that the product that has been promoted has a positive impact. The positive impact is the product's ability to remove wrinkles on the face. This advertisement will influence people's perspective on beauty; that healthy skin without wrinkles is a factor to looking graceful.

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

Advertisement 19 (June, 2019)

Figure 4.19 Model of MARY KEY foundation

The researcher decodes the connotative and denotative meanings of the female figure in the Timewise 3D Foundation commercial at data point number eight. Denotatively, a lovely woman's face with glowing, healthy skin serves as a representation of beauty. On the other hand, connotatively, the advertiser implies that using this product will make the customer's appearance as attractive as the model in the beauty product commercial. In other words, the advertiser wants the readers of the advertisement to buy the product right away.

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

Advertisement 20 (June, 2019)

Figure 4.20 Model of GrandeDRAMA mascara

Advertisement 20 features a commercial for the GrandeDRAMA brand of mascara. The depiction of women in this advertising lends itself to both connotative and denotative interpretations. Women are shown symbolically as graceful figures. There is a picture of a woman wearing mascara in this advertisement. In an effort to show how to use the product, this is done. Connotatively, by adding a black-and-white filter to the marketing image, photographs of ladies are connotatively portrayed as being so graceful. The image appears more dramatic when black and white filters are used. Because of how this makes the goods appear, readers of this advertisement will be interested in purchasing it.

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

Advertisement 21 (June, 2019)

Figure 4.21 LANCOME PARIS mascara

Advertisement 21 is a beauty advertisement called LANCOME Paris. Based on the data analysis process, the researcher has interpreted the connotative and denotative meanings of the representation of women in this product advertisement. Denotatively, female beauty is illustrated by a portrait of a graceful woman who is carrying a padlock. The woman looks beautiful and has attractive eyelashes. Connotatively, the advertiser gives a symbol of a lock and the lock becomes a frame that makes the ad reader focus on the eyelashes of the woman in the ad. This indirectly invites potential consumers to see how the product can work and have a positive impact.

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

Advertisement 22 (February, 2019)

Figure 4.22 Model of LANCOME PARIS foundations

Lastly, LANCOME Paris beauty product advertising may be seen in advertisement 22. The researcher analyzes the advertisement's connotative and denotative implications. Three female models with various skin tones serve as the denotative representations of women. Connotatively, the advertiser created this ad by featuring 3 women with various skin tones in an effort to convey the idea that all skin tones are attractive. Any skin tone can be beautiful if it is true to its core.

4.2 Discussion

After the data have been analyzed, the purpose of this chapter is to clarify the statements and problems of this research. It means that this subchapter included description, interpretation, and analysis. This research had the objective of answering two research questions. The first research question that was discussed in this section focused on the analysis of textual aspects and discursive techniques used in Allure magazine. The second research question that was described in this chapter was about

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

connotative and denotative meaning. The discussion of the results of this research can be seen below.

Finding out the textual aspects of the text is the goal of textual analysis, according to Fairclough (1989) Textual features include all components that make up a text, including words, phrases, clauses, and sentences, so these components include text structure, coherence (cohesion), lexicon (vocabulary), and grammar. Dealing with the analysis of textual aspects, there was no cohesion component found by the researcher as the language used in advertisements is brief and simple. According to the findings, the most common textual feature used in this research was the adjective. It was related to the research written by Najihah. In Najihah's research, adjective words were mostly used in the body care advertisements (2016).

As stated in the findings, there were some adjectives used in this research, including "good "happy," "healthy," "true," "lightweight," "thickest," "intense," and so forth. There were some uses of adjectives in the beauty advertisements. Firstly, adjectives are used to persuade readers to believe in the products and services offered by advertisers. Adjectives are able to give depth to the ad. The depth in question is the depth of meaning. The deep meaning aims to persuasively attract the reader's attention. Correct adjectives can completely turn a negative situation around. For example, the slogan "Show your true colors" is a beauty product slogan that is formed from a command sentence. In this imperative sentence, there is an adjective. The adjective is "true." With these adjectives, the meaning of the slogan "show your true color" means that true beauty is natural beauty.

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

Secondly, adjectives in beauty advertisements have a function to describe the positive impact of using the products advertised. Advertisers use adjectives to describe what consumers get after using their products. For instance, in the datum 7, the phrase "to reveal visibly younger-looking skin" used the adjective "younger." This adjective was used to describe that using the product can make consumers' skin look younger.

Thirdly, one function of the adjective words used in the beauty advertisements in Allure magazine was to describe the products advertised. Advertisers persuade the readers of advertisements to use the products advertised by using positive adjectives. Adjectives that have a positive meaning are preferred by ad readers because they can give a positive value to the product. The use of positive adjectives in Allure magazine has the objective of getting the readers' attention. For example, the utterance *"big volume mascara"* contains the adjective "big," which describes the size of the product advertised. In addition, some adjectives were frequently used in the Allure magazine, including "fresh," "good," and "fresh."

Viewed from the usage of verbs in the beauty advertisement, there were some verbs used in this research, namely "show," "is," "capture," "create," "blend," "vary," and so forth. Generally, verbs and adverbs are often used in advertising to form sentences and indicate actions. In English, verbs are centralized, always present, and show high frequency; besides that, verbs also represent an action and a situation. Verbs play an important role in 1) describing the occurrence of an event and 2) describing the result of an event that will or has occurred (Zahid & Abdul Jalil, 2019).

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

Based on these statements, in a beauty advertisement, verbs have crucial roles in describing how the product works and how it has positive impacts. For example, "When my skin feels good, I feel good." "Healthy, confident.." In this sentence, the use of the verb "feel" indicates the situation after the usage of the product advertised. This verb communicates that using the product makes the skin healthy and confident. This verb is the center of the sentence. The absence of this verb causes the sentence to be incomplete.

From the perspective of the presence of adverbial words, in this research, there were some adverbial words used in Allure magazine. Adverbs used in this research include "visibly," "overnight," "powerfully," "so," "first," "absolutely," "so," "more," "most," "ever," "positively," "seamlessly," and "ever." The adverb that is frequently used in the beauty advertisement in Allure magazine is "visibly." Mostly, adverbs in beauty advertisements were used to modify verbs and adjectives. Adverbs serve as modifiers for a variety of words, including adjectives, another adverb, prepositions, pronouns, numerals, and nouns and noun phrases (Hiasinta, 2008). Adverbs were used to persuade the readers to buy the products advertised.

UIN SUNAN AMPEL
S U R A B A Y A

Based on the findings, there are some specific words used in this research. These specific words are classified as "register." Registers used in order to catch the interest of readers were "argan oil," "castor oil," "moisturizer," "moisturizing," and so forth. Those registers are used by advertisers for specific purposes, such as introducing the contents and formula of the products advertised.

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

Viewed from the pictures used in beauty advertisements, it is thought that using both text and an image will increase how effective the products being promoted are (Richins in Najihah, 2016). The commercial for the cosmetics includes images of the product and the model in question, two different types of images. The first served as an example of how the product's package looked after being mentioned in the conversation. It is also utilized to provide more information about the product bundle that is not included in the discussion. The purpose of the majority of models and celebrities in advertisements is to demonstrate to readers what will happen when they use the product. By providing examples, it can help the argument. It might, however, further define the idea that was discussed in the debate.

Related to the social context, the researcher found six techniques for advertising the products promoted in Allure magazine. These techniques are categorized as the discursive techniques. The first discursive technique is called "self-representation." This technique is the way a product represents itself. It alludes to the strength of brands and serves to enhance the company's reputation. It includes the use of brand representation and testimony. The second discursive technique is named "unrealistic representation." It is intended to persuade the readers to buy the products through the use of excessive language. It is said that exaggeration or excessive language is necessary for the commercial to have a compelling effect (Cook in Najihah, 2016).

The third discursive technique is the use of emotive words. In this research, emotional words are used to describe the product. This is also used as a persuasive invitation. The emotive language technique refers to the employment of specific word

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

selections to provoke an emotional response from the reader. The fourth discursive technique is exposing the contents and formulas of the product. Showing the content and formula of the product aims to demonstrate what is obtained when buying the product, and advertisers can also introduce the formula used to make the product. This helps the reader find out important information about the product being promoted.

The fifth discursive technique is describing the benefits of a product. Advertisers describe how the products work and describe the advantages of using the products promoted by this technique. The sixth discursive technique is the use of simple discourse. This technique aims to introduce and promote the products by using simple, brief, and clear language, so the readers can get the information simply and effectively. The seventh discursive technique is endorsement. A recent product, such as cosmetics, is promoted by showcasing the idea of gorgeous, attractive, and illustrations of well-known models in order to increase customer confidence in the product, which can ultimately drive them or the targeted millennial generation to purchase the promoted product (Handayani & Indah, 2022).

In terms of denotative meaning, women and their beauty are represented in some ways. Their beauty is represented in the pictures of models shown in the beauty advertisements promoted in Allure magazine. Women are represented as having beautiful and graceful features. Women, in cosmetics ads, have great roles in introducing the products and how the products can impact consumers. The appearance of women can be an illustration of how to apply the products advertised. The beauty is illustrated by having shiny black hair, healthy skin, a charming smile, beautiful skin,

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

natural skin, bright skin, attractive eyelashes, smooth skin, an ideal body, and healthy hair.

Based on the analysis of connotative meaning in the beauty advertisement in Allure magazine, the presence of women is needed for persuasive objectives. Connotatively, the beauty is functioned as an attractive model inviting the readers to buy the products promoted as the products can give advantages to consumers. In addition, one fact shows that any skin tone can be beautiful, so the beauty is natural. In addition, sometimes beauty is represented when the woman becomes more optimistic. The appearance of some models shows that the product can be applied to every skin tone and condition. Sometimes, an advertiser uses a symbol to represent how the product works. The use of symbols can be an innovative and attractive way to communicate persuasive information (Arbi et al., 2021). Advertisers also used different camera angles and filters in order to make the ad so dramatic and interesting.

From the results of this study, obtained evidence that beauty advertisements do not only exploit text to persuade customers, but also women's bodies. The formulation of the concept of beauty in the Allure beauty magazine raises limitations to the concept of beauty due to the criteria for how women should look. In beauty magazine advertisements, the concept of beauty is mostly depicted by the use of adjectives that cannot be ignored for the sake of the existence of beauty. According to the data analysis, the concept of beauty in advertising is illustrated by the words and pictures of the people/models involved. As a result, the idea of body care advertising discourse

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

related to the concept of beauty has hegemony in the public's minds to have a beauty works related to that offered by the Allure beauty magazine.

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

CHAPTER V

CONCLUSION

In the final section of research, the researcher synthesizes all the information discussed in the previous section. It means that the researcher must write a summary of all answered research problems. In addition, the researcher writes a suggestion or recommendation based on this research's results. Thus, this section is divided into two parts, namely, conclusion and suggestion.

5.1 Conclusion

In conclusion, this research has two objectives, including 1) identifying textual and discursive features used in Allure magazine using Fairclough's three-dimensional models and 2) identifying possible meanings in the use of women's bodies, facial expressions, and gestures in describing the representation of women in Allure magazine according to Barthes's denotative and connotative meaning. Based on data displayed in the previous chapter, the researcher can present the following conclusions and recommendations.

Firstly, in the beauty advertisement promoted in Allure magazine, there are some parts of speeches used in order to convey the persuasive messages. These aspects are adjectives, verbs, and adverbs. Some register words are also used in order to communicate persuasive messages. Secondly, the researcher found six types of discursive techniques: the self-representation technique, unrealistic representation, using emotive words, exposing the contents of the product, using simple discourse, describing the benefits of the product eight times, and endorsement. Describing the benefits of a

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

product is a discursive technique that is frequently used in beauty advertisements in Allure magazine.

The last, denotatively, the woman as a symbol of beauty is represented by graceful, beautiful models. These models have beautiful and healthy appearances. The beauty of a woman's body is represented by bright skin, healthy skin, beautiful eyelashes, shiny black hair, a glowing face, healthy skin, younger-looking skin, and so forth.

5.2 Suggestions

Readers, lecturers, and other researchers are among the parties suggested by the researcher. Researchers made recommendations based on information synthesized from findings and discussions.

Firstly, The researcher suggests that readers use this thesis as discussion material because it offers crucial information and theory about critical discourse analysis, as well as material on connotative and denotative-based interpretations. Readers can also use this thesis to understand the concepts and language needed to produce effective commercials, which they can then apply in the real world.

UIN SUNAN AMPEL
S U R A B A Y A

Secondly, The researcher suggests that educators, teachers, and lecturers use the teaching material to analyze beauty ads using a critical discourse analysis approach. This is because the results of this study show that analyzing the language in beauty ads is both interesting and useful.

Thirdly, The researcher provides advices that future researchers utilize this research as one of their research references. This is because this thesis contains

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

significant and scientific information regarding critical discourse analysis. The researcher then advises that future academics who conduct critical discourse analysis examine additional advertisements, such as those for gadgets, public services, and transportation. The researcher also suggests that other researchers conduct research on the same topic or issue as this thesis using descriptive quantitative methods.

UIN SUNAN AMPEL
S U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

REFERENCES

Arbi, A. P., Hattory, I. M., & Kalim, N. (2021). Symbol used in the demon slayer: mugen train movie. *JournEEL (Journal of English Education and Literature)*, *3*(1), 33–44. DOI: 10.51836/journeel.v3i1.189

Arbi, A. P., & Kalim, N. (2022). Analysis of slangs used by the students of 9a class of smp pgri wringinanom. *Jurnal Hurriah: Jurnal Evaluasi Pendidikan Dan Penelitian*, *3*(3), 53–63. DOI: 10.5806/jh.v3i3.95

Arens. W. F. (2006). *Contemporary advertising (10th ed.)*. New York: McGraw-Hill/Irwin.

Baudrillard, J. (2005). *The finest consumer object: the body*. London and New York: Routledge.

Chung, C.Y. (2007). Hyperreality, the question of agency, and the phenomenon of reality television. *Nebula, 4(1)*, 31-44.

Cook, G. (2001). *Discourse of advertising*. New York, NY: Routledge.

Creswell, J. W (2014). *Research design: qualitative, quantitative, and mixed methods approach (4th.ed)*. USA: SAGE Publications.

Etcoff N., Orbach S., Scott J., & D'Agostino H. (2006). Beyond stereotypes: rebuilding the foundation of beauty belief. *Findings of the 2005 Dove Global Study*

Fairclough, N. (1989). *Language and power. Discourse, common sense and ideology*. Longman Group UK Limited. P. 5 p. 109

Fairclough, N. (1992). *Discourse and social change. Cambridge*: Polity Press.

Fairclough, N. (2003). *Analyzing discourse: textual analysis for social research*. London: Rutledge.

Goddard, A. (2002). *The language of advertising (2nded.)*. New York: Routledge.

Handayani, L. T., & Indah, R. N. (2022). Denotation and connotation in beauty advertisement: implication for the teaching of semantics. *Wanastra : Jurnal Bahasa Dan Sastra, 14(1)*, 50–56. DOI: 10.31294/wanastra.v14i1.11531

Hasanah, S. U. 2019. *Being an ideal woman: identity construction portrayed in beauty product's catalogs*. Thesis. Surabaya: Universitas Islam Negeri Sunan Ampel Surabaya.

Hiasinta, R. S. (2008). *The use of adverbs with –ly in time magazine published on April - October 2005 and inside Indonesia magazine published on January 2005 - march 2006*. Thesis. Yogyakarta: Sanata Dharma University Yogyakarta.

Iqbal, A. (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 (IJSELL)*, 2, 122-131.

Jorgensen, M. and Louise P. (2002). *Discourse analysis as theory and method*. London: Sage Publications. P. 60 p. 69 p. 70

Kannan, R.&Tyagi, S. (2013). The use of language in advertisements. *Journal of English for Specific Purposes World* (Vol. 13 No. 372013). Retrieved from http://www.esp-world.info.

Kratwohl, R.A. (1993). *Methods of educational and social science research: An integrated approach*. White Plains, NY: Longman.

UIN SUNAN AMPEL
U R A B A Y A

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/

Lane et al. (2011). *Kleppner's advertising procedure* (18thed.). Upper Saddle River, NJ: Prentice Hall.

Lindner, K. (2004). Images of women in general interest and fashion magazine advertisements from 1955 to 2002. *Sex Roles: A Journal of Research, 51*(7-8), 409–421. DOI: 10.1023/B:SERS.0000049230.86869.4d

Najihah, F.M. (2016). *The ideological concept of beauty reflected on body care advertisements.* Thesis. Malang: Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Nugrawidhanti, D. (2016). *A critical discourse analysis on oriflame beauty product advertisements*. Yogyakarta: Sanata Dharma University.

Phakdeepshook, S. (2009). Discourse of feminity in advertisements in thai health and beauty magazines. *Manusya: Journal of Humanities Regular*, 1222009.

Prianti, D.D. (2011). Sustainable advertising towards susta development. *Proceeding sustainable design in creative industry to better human life*. 33-36.

Renaldo, Z. A. (2017). Analysis of linguistic features of beauty product advertisements in cosmopolitan magazine: a critical discourse analysis. *TELL-US Journal, Vol. 3, Issue 2*. DOI: 10.22202/tus.2017.v3i2.2628

Rogers, R. (2004). *An introduction to critical discourse analysis in education*. (Ed). Mahwah, New Jersey: Lawrence Erlbaum Associates.

Serdar, K.L. (2006). Female body image and the mass media: perspective on how women internalize the ideal beauty standard. Westminster College

Siregar, A. (2004). Ketidakadilan konstruksi perempuan di film dan televisi. *Jurnal Ilmu Sosial dan Ilmu Politik, 7(3),* 340. DOI: 10.22146/jsp.11064

Seuil, E (1964). Elements of semiology roland barthes. (Annette Lavers and Colin Smith, Trans., 1986). French elements de semiologie. New York: Hill and Wang

Sutton, D.H. (2009). *Globalizing ideal beauty: How female copywriters of J. Walter Thompson advertising agency redefined beauty for the twentieth century*. New York: Palgrave Macmillan.

Van Dijk, T. A. (2008). *Discourse and context: a sociocognitive approach*. Cambridge: University Press.

Weiss, G., & Wodak, R (2003). *Introduction: theory, interdisciplinarity and critical discourse analysis*. Hampshire: Palgrave MacMillan.

Winship, J. (1987). *Inside women's magazines*. London: Pandora Press.

Zahid, I., & Abdul Jalil, J. (2019). Kata kerja, hubungan leksikal dan komponen makna dalam bahasa iklan kecantikan. *International Journal of Language Education and Applied Linguistics (IJLEAL), 09*(2), 27–42. DOI: 10.15282/ijleal.v9.2301

Zap beauty index 2020 (2020). Retrieved July 19, 2021, from https://zapclinic.com/zapbeautyindex

http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/http://digilib.uinsby.ac.id/