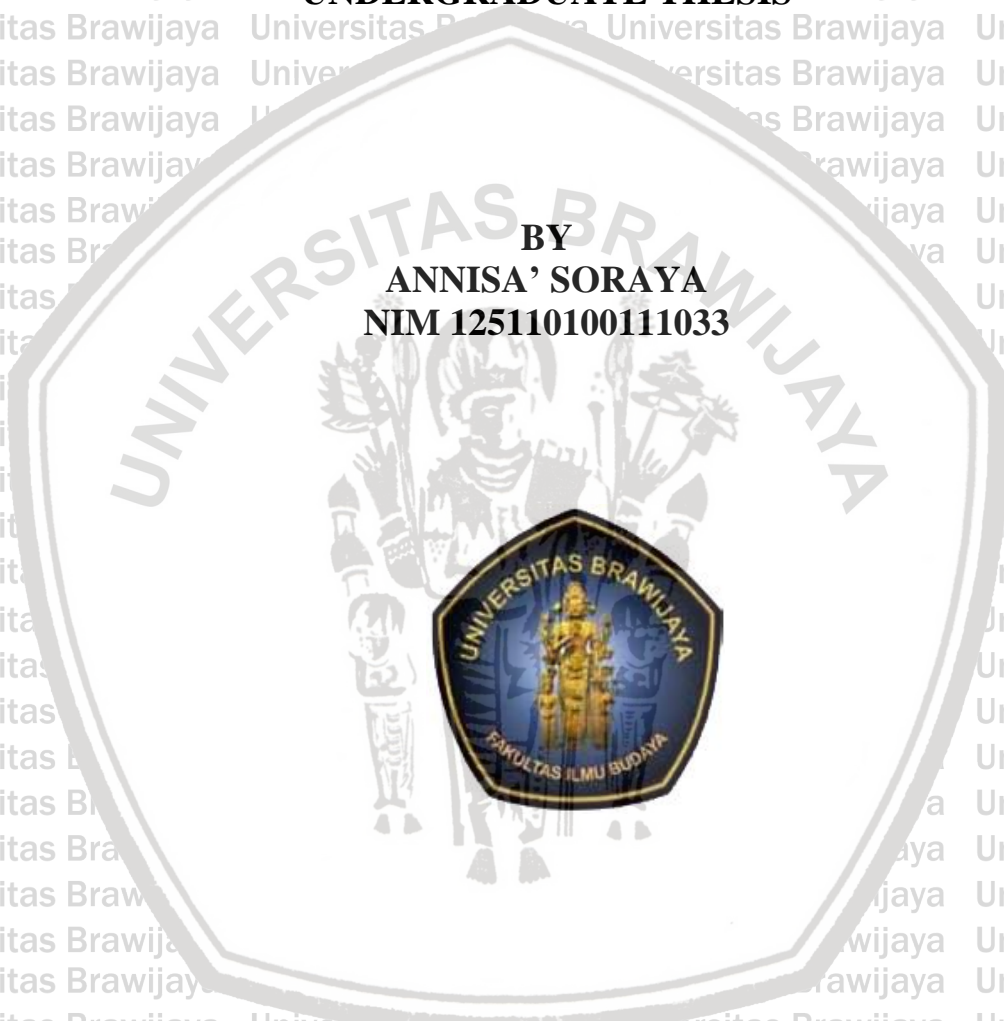


**MEANING CONSTRUCTION AND SOCIAL EFFECT
OF WARDAH COSMETIC TELEVISION ADVERTISEMENT**

UNDERGRADUATE THESIS

**BY
ANNISA' SORAYA
NIM 125110100111033**



**STUDY PROGRAM OF ENGLISH
DEPARTMENT OF LANGUAGES AND LITERATURE
FACULTY OF CULTURAL STUDIES
UNIVERSITAS BRAWIJAYA
2016**

**MEANING CONSTRUCTION AND SOCIAL EFFECT OF WARDAH
COSMETIC TELEVISION ADVERTISEMENT**

UNDERGRADUATE THESIS

Presented to
Universitas Brawijaya
in partial fulfillment of requirements
for the degree of *Sarjana Sastra*

BY
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**STUDY PROGRAM OF ENGLISH
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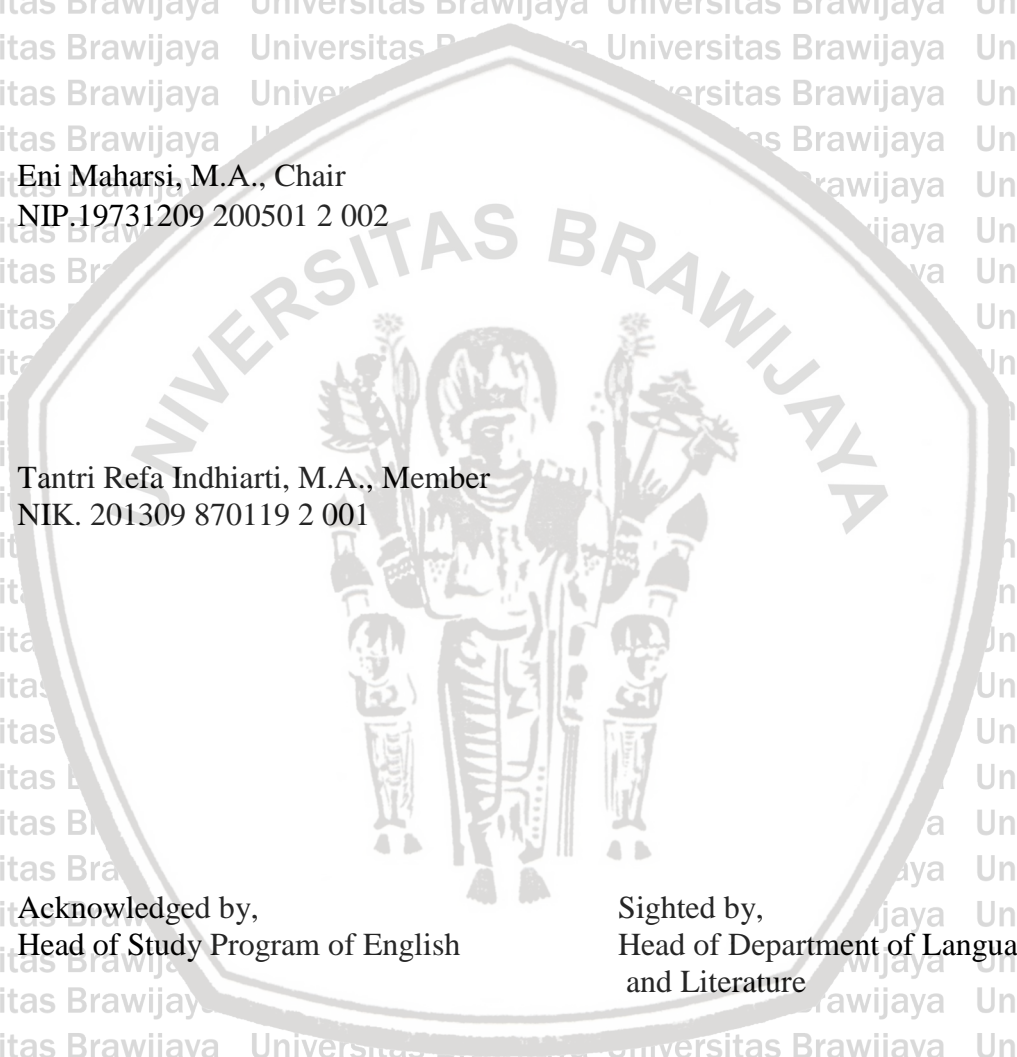
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Malang, April 25th 2016

The writer

ABSTRACT

Soraya, Annisa'. 2016. **Meaning Construction and Social Effect of Wardah Cosmetic Television Advertisement**. Study Program of English, Universitas Brawijaya. Supervisor: Tantri Refa Indhiarti.

Keywords: Critical Discourse Analysis, Meaning Construction, Social Effect, Television Advertisements, Wardah Cosmetic

Advertisements always bring certain persuasive features about how they influence and manipulate the viewers through their products. This study only focused to the spoken discourse of Wardah television advertisement. By employing Fairclough's theory about three dimensional models, this study is intended to figure out the meaning construction and the social effect of spoken discourse of Wardah television advertisement.

Qualitative approach is adopted in this study since this study deals with spoken discourses. There are twenty two out of twenty five spoken discourses of Wardah television advertisements chosen based on the criterion.

In analyzing the meaning construction, it is known that textual analysis of spoken discourse of Wardah television advertisements, Wardah advertiser employed lexical relations such as synonyms, antonyms, positive adjectives, word formations, interrogative sentences, imperative words, and repetitive words, taglines even technical and scientific words. It described Wardah is Halal, qualified, natural and the best cosmetic which beautifies women especially Muslim women. Besides, the writer also used metaphorical concept namely *Wardah is the best cosmetic for women especially Muslim women. Wardah not only beautifies but also inspires consumers in good things*. Furthermore, after knowing the meaning construction, the social effect is figured out. In this case, the society faces these in positive way like accepting and using the Wardah's product and in negative way like still doubting the Islamic content of Wardah television advertisements.

Finally, the writer suggests the next writer analyze some other field such as food advertisements, car advertisements and the others. The writer expects that the next writer take deeper and combines certain theory to make a good analysis which is beneficial to the society.

ABSTRAK

Soraya, Annisa'. 2016. **Konstruksi Arti dan Efek Sosial pada Iklan Televisi Kosmetik Wardah**. Program Studi Sastra Inggris, Universitas Brawijaya.
Pembimbing : Tantri Refha Indhiarti.

Kata kunci: Analisis Wacana Kritis, Konstruksi Arti, Efek Sosial, Iklan Televisi, Kosmetik Wardah

Iklan selalu membawa fitur persuasif tertentu tentang bagaimana mereka mempengaruhi and memanipulasi penonton melalui produk-produk mereka. Di penelitian ini hanya fokus pada percakapan lisan iklan televisi dari Wardah. Dengan menggunakan model tiga dimensi dari Fairclough, penelitian ini bermaksud untuk mencari konstruksi iklan dan efek sosial dari percakapan lisan dari iklan televisi dari kosmetik Wardah.

Pendekatan kualitatif diadopsi di penelitian ini karena penelitian ini berhubungan dengan percakapan lisan. Ada dua puluh dua dari dua puluh lima percakapan lisan dari iklan televisi Wardah yang terpilih berdasarkan kriteria.

Dalam menganalisa konstruksi arti, ini dikenal analisis teks dari percakapan lisan dari iklan televisi dari Wardah kosmetik, Pemasang iklan Wardah menggunakan beberapa *lexical relation* seperti sinonim, antonym, kata sifat positif, *word formation*, kalimat tanya, kalimat perintah, kalimat berulang, tagline dan kalimat ilmiah. Ini mendeskripsikan kosmetik Wardah adalah Halal, berkualitas, alami, dan kosmetik terbaik untuk para wanita khususnya para wanita muslim. Selain itu, *lexical relation* di iklan televisi Wardah, penulis juga menemukan konsep metaphor bernama Wardah adalah kosmetik terbaik untuk para wanita khususnya para wanita muslim. Wardah tidak hanya mempercantik tetapi juga menginspirasi para konsumen dalam hal kebaikan. Selanjutnya, setelah mengetahui konstruksi arti, efek sosial diketahui. Dalam kasus ini, masyarakat menghadapi semua ini secara positif seperti menerima dan menggunakan produk Wardah dan secara negatif seperti masih ragu dengan konten islam di iklan televisi Wardah.

Akhirnya, penulis menyarankan kepada penulis selanjutnya untuk menganalisis beberapa bidang lainnya seperti iklan makanan, iklan mobil dan yang lainnya. penulis berharap agar penulis selanjutnya menganalisis lebih dalam dan mengombinasikan teori tertentu agar membuat analisis yang bagus dan bermanfaat untuk sosial.

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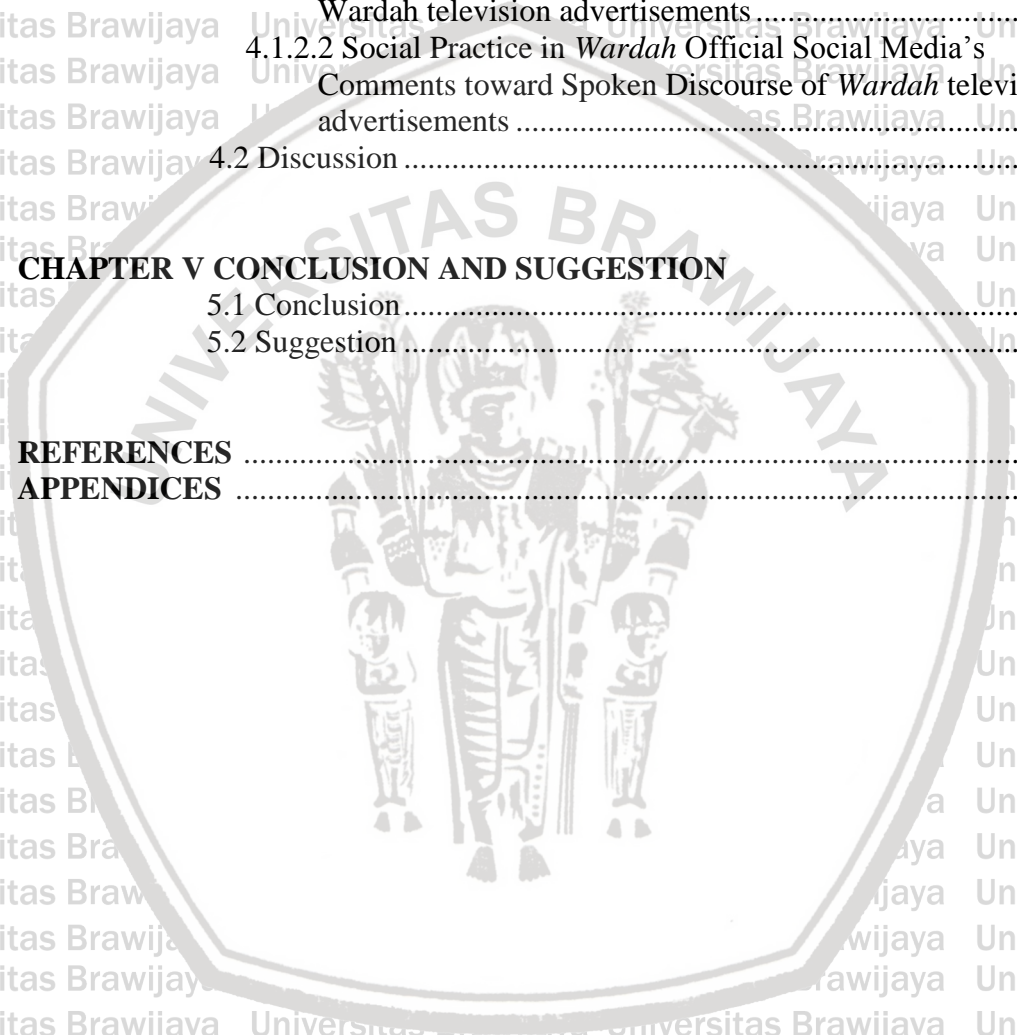
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CHAPTER I

INTRODUCTION

This first chapter covers four important points bonded to this study. Those are background of the study, problems of the study, objectives of the study, and the definitions of key terms.

1.1 Background of the Study

As part of mass media which has significance role of modern human's society, advertising is taking a part in providing information for modern human. Advertising provides not only information in society, but also product and service to make modern human life easier. Along to Durant and Lambrou (2009, p.93) "advertising conveys information, so that consumers know what is available, who make it, and where and how they can get it". Another statement comes from Cook (1992, p.5);

"Advertising is a prominent discourse type in virtually all contemporary societies, and we live in a society where it's already well established or rapidly gaining ground. The important distinguishing feature of ad discourse is its function; because it is always to persuade people to buy particular product"

Cook argues that advertising is a well-known discourse type which is already well-established in society. The goal of advertising is to persuade people to buy certain product. Cook (2001) added that advertisement informs, persuades, reminds, influences and perhaps changes opinion, emotion and attitude. So it can

be concluded that advertising is a well-known discourse transfer message from producer to consumer and it has been rooted in to the viewers' mind that can change their perception. The purpose of advertising is to persuade people even to convince especially people who read and watch certain advertising to do action like buying even reselling the producer's products or services.

The ubiquitous presences of advertising make everyone find and read them everywhere and every time. It happens because there are so many needs satisfied through this behavior and the stiffness of the competition among the advertisers.

If people were able to fulfill their needs elsewhere there would not be an extensive media use and the advertising would not have the powerful role in society they posses. The fact that the advertising consistently satisfies a vast number of these needs creates a situation in which people become dependent on the advertising.

There are various kinds of advertisement used to inform their products. Based on www.managementstudyguide.com (2015) there are five types of advertisements: printed advertisement, outdoor advertisement, covert advertisement, public service advertisement and broadcast advertisement.

Broadcast advertisement is very popular and powerful all around the world because it has large audiences. It consists of television, radio, or internet advertising. Visual, audio, and textual aspects are the main content of television advertisements. The textual aspect covers both spoken and written discourse.

Discourse here is not purely certain linguistic choices (words, sentences, and propositional) or denotative images and videos, but it always brings certain meaning with them that producer intends the consumers to be aware of their

messages and to do something that producer expects like buying and reselling their product. As remarked by Brierley (1995 p.1) “Actually there is always a meaning covered in every advertisement and the advertisers try to penetrate their perceptions to the consumers and the final goal, of course, consumers will follow their perception”. In order to persuade the viewers of television, the producer has to use certain interesting language to make the advertisement more attractive that finally can influence the viewers or listeners. In the same time the persuasive purpose or function can be achieved.

Cosmetic producer is one of the producers who take this effective method to create awareness toward its viewers and get the financial benefit. Cosmetics are always associated with women since they have a natural desire to be called or seen as beautiful creature. This natural instinct makes cosmetic or beauty product used by women to enhance their physical appearance. They try to choose the best and the most appropriate one by finding them like in advertisements on the television. As producer of cosmetic, Wardah also sees this phenomenon as opportunity to reach their goal by selling their products thorough television advertisement.

Wardah is cosmetic brand from PT. Paragon Technology and Innovation (Wardah Cosmetic) which is halal and safe cosmetic. Wardah cosmetic grows in Indonesia whose majority people follow Islam as their religion. Wardah cosmetic promotes its products by applying unique strategies in promoting their products.

First, Wardah has Muslim theme. Second, Wardah always uses models or actors wearing veil in each their television advertisement. Hence female wearing veil in

Indonesia is increasing, therefore the advertisement want to show this condition.

Based on this explanation, it becomes the reason why the writer chose Wardah cosmetic as the object of this study.

Conducting "Meaning Construction" of Wardah cosmetic cannot be separated from Critical Discourse Analysis, because Critical Discourse Analysis

explores not only the external aspect of discourse but also the internal aspect of

discourse. Critical discourse analysis (CDA) is a study of the relationship between

discourse and social practice. Focusing on investigating how societal power

relations like in institutional, political and media and other are established and

reinforced through discourse use. As the scholar said that Critical Discourse

Analysis is investigates, and aims at illustrating relationship between text and its

social conditions, ideologies and power relations (Wodak 1999, p.16). CDA

explores the hidden meaning of discourse that is not easy for viewers to read and

aware about the actual messages of it.

The writer used Fairclough's three-dimensional model to analyze

discourse deeper, but the writer only used two out of three layers that are the first

and the third layer in order to focus and analyze deeper on the meaning

construction and its social effects. First is about text analysis; Fairclough provides

ten questions related to text analysis divided into three groups namely vocabulary,

grammar and textual structures. However, the writer only focused on vocabulary

field that have four questions. They are experiential value, relational value,

expressive value and metaphor. Lastly, by applying the third layer of three-

dimensional model proposed by Fairclough that concern about the impact of text toward society, it can answered the problems of this study.

Object of this study are spoken discourse of Wardah television advertisement since text or words may bring certain implication as stated by Fowler et al (cited in Eriyanto 2001 p.15) that certain linguistics choices (such as words, sentences, prepositional) bring them some certain ideological value. The significance of this study is to reveal the meaning construction of Wardah television advertisement, what kind of vocabulary choices used by Wardah producer in promoting their product and social effect of it toward viewers. The data are taken from www.youtube.com, which is on the official Wardah channel during April 29th 2012 until November 22th 2015.

All in all, this study is expected to make the readers of this study know, understand well, and aware about the meaning construction carried by television advertisement of Wardah cosmetic. The reason why meaning construction should be known is because it is very important to know what the real meaning behind every advertisement on television.

The writer hopes this study is useful not only for the readers of this study and English Department but also for next writer who needs reference and are interested in the same study to analyze other forms of advertisements and also other fields of advertisements such as food, drinks, clothes and etc. From this background, the writer conducted this study entitled "Meaning Construction and Social Effect of Wardah Cosmetic Television Advertisement".

1.2 Problems of the Study

Based on the background of the study explained before, the writer interested in investigating the following questions:

1. What is the meaning construction of Wardah cosmetic television advertisements?
2. What is the social effect of meaning constructions of Wardah cosmetic television advertisements?

1.3 Objectives of the Study

In relation to the problem of the study, the objectives of the study are:

1. To figure out the meaning construction of Wardah cosmetic television advertisements.
2. To identify the social effect of meaning constructions of Wardah cosmetic television advertisements.

1.4 Definitions of Key Terms

In order to make the readers well-understand and avoid ambiguities about definition of key terms used in this study, the writer explains the keys term below:

1. **Critical Discourse Analysis** : Often opaque of causality and determination between (a) discursive practice, event and text and (b) wider social and cultural structures, relations and process; to investigate how such practice, events and texts arise out of and are ideological shaped by

relations of powers and struggles over power; and to explore how opacity of these relationships between discourse and society is itself a factor securing power and hegemony. (Fairclough 1995 p.132-133)

2. Three Dimensional Model : This theory attempts to find out more about the connections between the field of discourse analysis and the factors behind it (Fairclough 1992 p.80)

3. Meaning Construction : The process of producing and reproducing something in which power and dominance to help to make it exist (Lazar, 2005)

4. Television Advertisement : A trace of and a cue to the social relationship which are enacted via the text in the discourse (Fairclough, 1989, p.112)

5. Wardah : Halal and safe cosmetic, they are believed that they are for body and soul (www.wardahcosmetic.com).

CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, the writer presented a brief description and explanation several theories and previous studies underlying this study based on the problems of study. It contains theoretical framework comprising Critical Discourse Analysis (CDA), Fairclough’s three-dimensional theory of Critical Discourse Analysis, Renkema’s Theory of Staging and Semantic Meaning, Yule’s Lexical Relations, George & Lakoff’s Theory of Metaphor, Television advertisement and previous studies.

2.1 Theoretical Framework

Theoretical framework contains the description and explanation of theories used in this study. The theories also become the pillars for the writer to answer the problems of this study.

2.1.1 Discourse

The term of “Discourse” refer to anything written and spoken. Meanwhile, according to Yule (2010 p.142) Discourse defined as “language beyond the sentence”. He states that human were concerned with the accurate representation of the forms and structures. As language-users, human can create complex discourse interpretations of fragmentary discourses. They can understand complex sentences without some explanations more. For instance, a sign in the office said “*exit*” above a door in a building read by an officer who want to go out of that

office building. After that, the officer open the door without ask to security what is that sign means. Human used to interpret by themselves.

Jørgensen and Phillips (2002 p.1) in their book entitled *Discourse Analysis as Theory and Method*, they define discourse as “general idea that language is structured according to different patterns that people’s utterances follow when they take part in different domains of social life”. They said that discourse is general based on its certain field for example: ‘medical discourse’ and ‘political discourse’.

In sum, discourse is a main object analysis in linguistic field. Since discourse contains spoken and written text which have denotative and connotative meaning in certain language that may influence to readers and listeners.

2.1.2 Critical Discourse Analysis

One of subunit of macro linguistic which is concern about critical view of written or spoken text is called Critical Discourse Analysis. Critical discourse analysis (often abbreviated to CDA) is defined as a study branch of linguistics field that investigate the relationship between text, power, hegemony and social practice in different social domains. As perceived by Fairclough, he defined critical discourse analysis as:

[CDA is the study of] often opaque of causality and determination between (a) discursive practice, event and text and (b) wider social and cultural structures, relations and process; to investigate how such practice, events and texts arise out of and are ideological shaped by relations of powers and struggles over power; and to explore how opacity of these relationships between discourse and society is itself a factor securing power and hegemony. (Fairclough 1995 p.132-133)

Critical discourse analysis means a study about the influence of the power and ideology of certain group to mass through text, image and etc. According to Roger (2004 p.234) said that Critical discourse analysis is ideology effect, the effect of text inculcating and sustaining ideologies. For example the linguistic aspect in television advertisement that presents a shampoo advertisement video. In the video they present a beautiful woman who has a long straight black hair.

Unconsciously, this television advertisement can build a new mindset to the viewers to do the same action as described by the advertiser in the advertisement.

In other words, Critical discourse analysis is an interdisciplinary study combining linguistic theory and social theories, such as advertisement, politics, economics, religion, culture, communication, and etc.

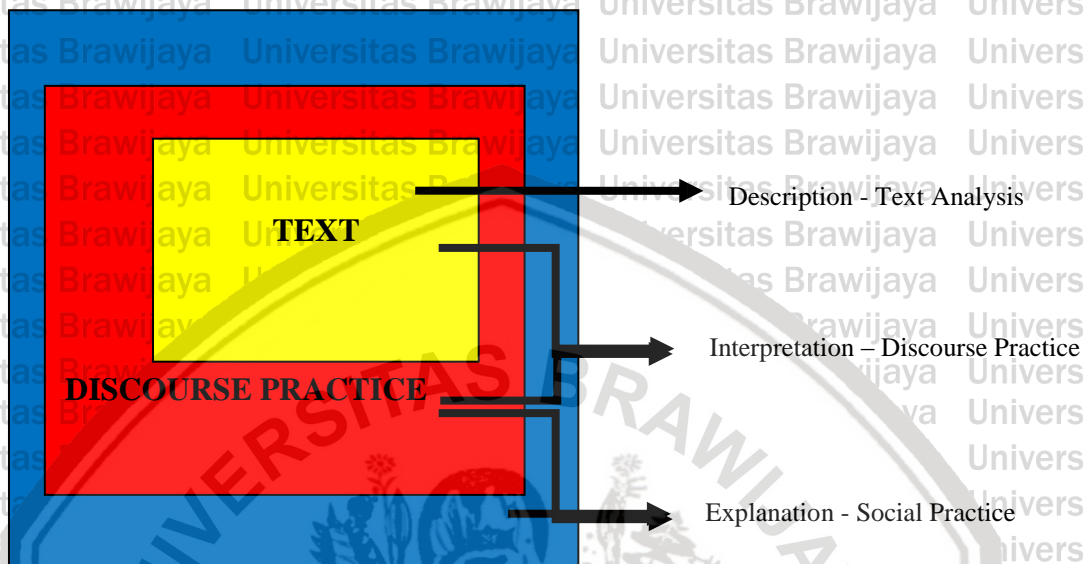
2.1.3 Fairclough's three-dimensional theory of Critical Discourse Analysis

Norman Fairclough is a linguist who expert in Critical Discourse Analysis.

Fairclough (1995) declared that Critical Discourse Analysis is a multidisciplinary study involving linguistics and other branches of the study to uncover the ideology insight discourse since no discourse is neutral.

Fairclough offer a model of inter-related dimensional of critical discourse that consist of object, the analysis, and the socio-historical and all of them need required a different kind of analysis, they are: description, interpretation and explanation. According to Jank (1997 p.27) Fairclough used CDA as a research tool to introduce his interrelated inter-related dimensions of discourse. This model inter-related dimensional to analyze an object deeper, it provide multiple points of analytic entry. It aims to intergate social theory, practice theory and linguistics

theory. The picture of three dimensional models based on Fairclough is in the following picture:



Adopted from Fairclough 1995, p. 89

Figure 2.1 Fairclough three-dimensional model for critical discourse analysis

Table 2.1 layers of three-dimensional models by Fairclough

Dimension	Definition
1. Text Analysis - Description	<i>First dimension deals with the object that is the most inner box of the picture. In this case, text, images, color, sign and sound considered as text and are analyzed in here</i>
Processing Analysis - Interpretation	<i>Considered as the process of the object are produced and received for instance writing, speaking, designing, and reading, listening and viewing the object analysis by the human. Here, deals with the most inner box and the middle one.</i>
Social Analysis - Explanation	<i>In this stage, the process which is concerned about the relationship between the social practices toward the object that is the middle and the outer one.</i>

There are 3 layers of process analysis tied to the three layers dimensions of discourse by Fairclough, they are:

2.1.4 First Dimension: Description

The first dimension of Fairclough's three-dimension models deals with text analysis. The description of text analysis means an analysis of internal element in the text. Fairclough (1989 p.110) explained that there are ten main questions regarding to text Analysis divided into three groups: vocabulary, grammar and textual structures.

A. Vocabulary

1. What *experiential* values do words have?

- What classification schemes are drawn upon?
- Are there words which are ideologically contested?
- Is there *rewording* or *over wording*?
- What ideologically significant meaning relations (*synonymy*, *hyponymy*, and *antonym*) are there between words?

2. What relational values do words have?

- Are there euphemistic expressions?
- Are there markedly formal or informal words?

3. What expressive values do words have?

4. What metaphors are used?

In this stage, the writer pointed out only about vocabulary field in order to find out the meaning of the words with ease. In vocabulary questions, there are four questions will be answer in this sub-chapter described by Fairclough, they are:

1) What experiential values do words have?

In his book entitled *language and Power* (1989), Fairclough stated that the aspect of experiential value here is about how ideological differences between texts in their representations of the world are coded in their vocabulary. It means what is text producer's experience of natural and social world is reflected through the content of his creation of text. He pointed out that the choice of vocabulary is determined the value. In analyzing experiential value that deals with discourse might have relation with classification schemes and meaning relations. The example of *classification schemes* is a scheme "psyche" or *aspect of it which a person may 'develop' herself: (power of) concentration, memory, (positive) emotions, mental horizons, thought (-power), imagination* (Fairclough 1989, p. 115).

The writer chose the theory of lexical relation proposed by Yule (2010).

Yule defined lexical relation is characterizes the meaning of each word in terms of its relationship to other words. The definitions of lexical relations are below:

a. Synonym

The definition of synonym is two or more words with very closely related meanings (Yule 2010, p. 117). These words can substitute each other in sentences for certain purpose since their meaning is same or nearly same. For example: almost/nearly, big/large, broad/wide, buy/purchase, cab/taxi, car/automobile, couch/sofa, freedom/ liberty. Yet, sometimes there are many occasions when the substitution feels odd such as "My father purchased a large automobile" has virtually the same meaning as" My dad bought a big car", with four synonyms

replacements, but the second version sounds much more casual or informal than the first. Moreover, when we talk about synonym we should keep in our mind the idea of “sameness”.

b. Antonym

Opposite with synonym, the definition of Antonym is two forms with opposite meanings (Yule 2010, p. 117). For examples: alive/dead, big/small, fast/slow, happy/sad, hot/cold, long/short, male/female, married/single, old/new, rich/poor, true/false. According to Yule, Antonym is usually divided into two main types, “gradable” (opposites along a scale) such as the pair big/small and “non-gradable” (direct opposites) For example male/female, married/single and true/false.

c. Hyponym

According to Yule (2010) hyponym is when the meaning of one form is included in the meaning of another the examples are the pairs: animal/dog, dog/poodle, vegetable/carrot, flower/rose, and tree/banyan. So hyponym is a part of a certain category. The concept of “inclusion” involved in this relationship is the idea that if an object is a dog, then it is necessarily an animal, so dog is part of animal and dog is a hyponym of animal.

d. Prototypes

Prototypes still have connection with hyponyms since prototypes is the category or head of part or hyponyms for example canary, cormorant, dove, duck, flamingo, parrot, pelican and robin are all equally co-hyponyms of the superordinate bird, they are not all considered to be equally good examples of the

category “bird.” According to some researchers, the most characteristic instance of the category “bird” is robin. The idea of “the characteristic instance” of a category is known as the prototype (Yule 2010, p. 119).

e. Homophones and homonyms

Homophones are when two or more different (written) forms have the same pronunciation (Yule 2010, p. 120). Common examples are bare/bear, meat/meet, flour/flower, pail/pale, right/write, sew/so and to/too/two.

Meanwhile homonyms are when one form (written or spoken) has two or more unrelated meanings (Yule 2010, p. 120) as in these examples: bank (of a river) – bank (financial institution), bat (flying creature) – bat (used in sports) and mole (on skin) – mole (small animal). Homophones and homonyms are words that have separate histories and meanings, but have accidentally come to have exactly the same form.

f. Polysemy

Polysemy is when we encounter two or more words with the same form and related meanings known as polysemy (Yule 2010, p. 121). Yule also added Polysemy can be defined as one form (written or spoken) having multiple meanings that are all related by extension. For instance the word “head” used to refer to the object on top of your body, froth on top of a glass of beer, person at the top of a company or department, and many other things.

g. Word play

Word play is the basis of a lot of word play, usually for humorous effect (Yule 2010, p. 121). for example: In the nursery rhyme Mary had a little lamb, we think of a small animal, but in the comic version Mary had a little lamb, some rice and vegetables, we think of a small amount of meat.

h. Metonymy

According to Yule, metonymy is close connection can be based on a container–content relation (bottle/water), a whole–part relation (car/wheels) or a representative–symbol relationship (king/crown).

i. Collocation

One way we seem to organize our knowledge of words for instance if you ask a thousand people what they think of when you say hammer, more than half will say nail. If you say table, they'll mostly say chair.

2) What relational values do words have?

Fairclough said in his book entitled *Language and Power* (1989 p.116) that relational value is focus on how a text's choice of wording depends on, help create, social relationship between participants. Relational value is related to formality degree to have conversation with someone who older or have position in social, euphemism is needed to refined the language and to subtitle unconventional or unfamiliar terms, and also to avoid negative value. For example of relational value is when a researcher prefers to use *closed wards* than *locked wards*.

3) What expressive values do words have?

According to Kinasih (2015, p.14) “Expressive value is when the producer of a text not only tells the reader or audiences what event has happened but the producer gives his own evaluation”. So the producer produces a text and implicitly gives his evaluation through that text to the reader or audiences.

Expressive value also depends on ideology significant as stated by Fairclough (1989 p.119) “A speaker expresses evaluations through drawing on classification schemes which are in part of system evaluation, and there are ideology contrastive schemes embodying different value in different discourse type.

4) What metaphors are used?

Metaphor is a means of representing one aspect of experience in term of another, and is by no means restricted to the sort of discourse it tend to be stereotypically associated with – poetry and literal discourse (Fairclough 1989 p.119). In this part, the writer used George Lakoff and Mark Johnsen’s theory about metaphor.

2.1.5 George & Lakoff’s Theory of Metaphor

In their book entitled “*Metaphor We Live By*”, George Lakoff and Mark Johnsen explained that many people thought that metaphor is poetic imagination and the rhetorical flourish, metaphor is a matter of extraordinary rather than ordinary language. But they argued that metaphor is pervasive in everyday life, not just in language but in thought and action (Lakoff and Johnsen 2003, p.4).

They argued that metaphor is not only we see in poetic work or extraordinary work but we can see in our daily life. It depends on our understanding. Barr also

defined metaphor is a device for explaining one concept by identifying it with another (2003, p.8).

Based on Barr (2003, p.17) Lakoff and Johnson's analysis and classification of metaphor is extremely valuable. Lakoff and Johnson classify metaphor in to three division, they are:

a) **Orientalional Metaphor**

The first type metaphor is orientational metaphors. It is not arbitrary, but it is based on our physical and cultural experience of the writer. Orientalional metaphor has close relation with the structural features of our physical bodies; these prepositions are usually seen in this kind of conceptual metaphor, such as up-down, in-out, front-back, on-off, etc. The clear instance is asserted in their book entitled *Metaphor We Live By* (Lakoff and Johnson 2003 p.15):

HAPPY IS UP; SAD IS DOWN

*I'm feeling **up**. That boosted my spirits. My spirits **rose**. You're in **high** spirits. Thinking about her always gives me a **lift**. I'm feeling **down**. I'm **depressed**. He's really **low** these days. I **fell** into a depression. My spirits **sank**.*

Physical basis: Drooping posture typically goes along with sadness and depression, erect posture with a positive emotional state.

In this case, the word happy is considered as up. On the contrary, sad is considered as down the concept of happiness is identified with an upward orientation and the other way. But it based on our own culture and experience since different people think differently.

b) Ontological Metaphor

The second type of metaphor is ontological metaphor. Ontological metaphor is considered as “ways of viewing ideas, activities, events, emotions, etc., as substances and entities” (Lakoff & Johnson, 1980: p. 26). Ontological metaphors are the type of metaphor where abstract things are thought of as concrete entities or substances for example entity, substance, container, person and etc. For instance is “*He did it in ten minutes*” (Lakoff & Johnson, 2003: p. 59). Ontological metaphors have been used more than the other kinds of metaphors and the next frequent kinds of metaphors are orientational and structural metaphors, respectively.

Here are the lists and the examples of the purpose of ontological metaphor (Lakoff and Johnson 2003 p.26 -28), they are:

1) Referring

- My *fear of insects* is driving my wife crazy.

2) Quantifying

- It will take *a lot of patience* to finish this book. There is *so much hatred* in the world.

3) Identifying particular aspects

- The *ugly side of his personality comes out* under pressure. The *brutality of war* dehumanizes us all.

4) Identifying causes

- The *pressure of his responsibilities caused his breakdown. He did it out of anger.*

5) Setting goals or motivating actions

- He went to New York to *seek fame and fortune*.

c) Structural Metaphor

These involve the structuring of one kind of experience or activity in terms of another kind of experience or activity. For example: eating, drinking, moving and etc. the definition is “where one concept is metaphorically structured in terms of another” (Lakoff & Johnson, 1980: p. 15). The example is below:

ARGUMENT IS WAR

Your claims are *indefensible*.

He *attacked every weak point* in my argument. His criticisms were *right on target*.

I *demolished* his argument.

I've never *won* an argument with him.

You disagree? Okay, *shoot!*

If you use that *strategy*, he'll *wipe you out*. He *shot down* all of my arguments.

(Lakoff & Johnson, 2003: p.4).

But it depends on the culture and understanding of the readers. Since every people can think differently about something.

2.1.6 Renkema's Theory of Staging and Semantic Meaning

The writer also used Renkema's theory about staging and semantic analysis. Since this study's data are spoken discourse which is long sentences, so it deals with the order and synchronized word as stated by Renkema (2004, p.123) that in discourse, words are present in linear fashion, but it does not mean that the

information is also presented linearly; the information is presented in line with the importance it is supposed to have in a given context. Analyzing staging deals with term like foreground and background or head (main clause) and tail (subordinate clause). According to Renkema (2004 p.124) said that the speaker or he writer can perform the information the way that the information can be in the foreground while the other in the background. By using the principle of the head and the tail can be good point to start the analysis. The information that is presented more to the left (head) or to the right (tail) will be more important and become the foreground part. For example taken form Ashari's undergraduate thesis (2015) which staging and semantically figured out the meaning of slogan used by president candidates in the general election (PEMIRA) UB 2011. The example can be read as seen as follow:

“Cerdas dan Bersahabat, Dedikasi untuk Brawijaya”

(Smart and Friendly, Dedication for Brawijaya)

This slogan represents the personal branding of Detha (the president candidate of general election of UB) as a president candidate. He claims that he is the representative of leader that students demand. The personal branding is an activity, behavior, and all related matter to reflect who the person is. The activities and behavior made are aimed to created a good character or show one's expertise in the public. The words “Cerdas and Bersahabat” is kind of political word in the context of PEMIRA UB 2011 that can be convinced by the students as the voters.

Those words imply that all intellectual and friendliness are devoted just for Brawijaya.

Cerdas dan Bersahabat,

Dedikasi untuk Brawijaya

Head

Tail

The Head is “Cerdas and Bersahabat”, which gives an emphasis on one’s personal aspect that can influence people to trust him. It further clarifies that Detha does not just smart and friendly but it also for Brawijaya.

2.1.7 Second Dimension: Interpretation

The next dimension of Fairclough’s three-dimension models is interpretation; it is about the processes of text production and text consumption.

How the text inside is produced and combined to interpreted well by the readers/viewers/listeners. Fairclough noted that:

I described the discourse practice dimension of the framework as concerned with the production, consumption and distribution of texts. Distribution, how texts circulate within orders of discourse, can be investigated in terms of 'chain' relationships (as opposed to paradigmatic or 'choice' relationships) within orders of discourse. There are more or less settled chains of discursive practices within and between orders of discourse across which texts are shifted and transformed in systematic ways (Fairclough 1995 p.13)

2.1.8 Third Dimension: Explanation

The last dimension of Fairclough’s analytical models is social practice that concern with the investigation in different level of society. Fairclough (1989, p. 26) said “Explanation is concerned with the relationship between interaction and social context - with the social determination of the processes of production and interpretation, and their social effects”. The issues of power and ideology in wider society will be analyzed here by using article related to the spoken discourse of

Wardah television advertisements and the comments of official social media of Wardah such as *YouTube*, *Facebook* and *Instagram*.

As part of three-dimensional models, there are two analyses explain the effect of discourse on audiences or readers or viewers (Fairclough 1993, p. 86), as follow:

a. Ideology

Ideologies are representations of aspects of the world which can be shown to contribute to establishing, maintaining and changing social relations of power, domination and exploitation (Fairclough 2003, p.9). So, ideology means a set of idea or belief of certain person or people or groups to establish and change the previous idea or belief of the other groups or mass.

b. Hegemony

A particular way of conceptualizing power which amongst other things emphasizes how power depends upon achieving consent or at least acquiescence rather than just having the resources to use force, and the importance of ideology in sustaining relations of power (Fairclough 2003, p.45). In another words, hegemony is an influencing mass in social, cultural, ideological, or economic aspects by powerful certain group.

However, the framework of three-dimensional of Fairclough's goal is to help the writer in doing text analysis with ease by focusing on the specific linguistic selection and the social effect of the spoken discourses of Wardah television advertisements. Fairclough underlined as follow:

I identified as a major concern the tracing of explanatory connection for particular instances of discourse between the nature

of the social practices of which they are a part, and the nature of their discursive practice, including sociocognitive aspects of their production and interpretation. (1992, p.95)

2.1.9 Television Advertisement

One of the most powerful advertisements is television advertisements. A television advertisement is a trace of and a cue to the social relationship which are enacted via the text in the discourse (Fairclough, 1989, p.112). Advertisement contains either written or spoken are considered as discourse may bring denotation and connotation meaning. Connotation meaning can also contain social power dominance, ideology and eventually change society's ideology. Hall (1973:12) said that:

In the advertising discourse, for example, we might say that there is almost no "purely denotative" communication. Every visual sign in advertising "connotes" a quality, situation, value or inference which is present as an implication or implied meaning, depending on the connotational reference.

In this age, advertisement is powerful media mass to influence viewers since it has a large of viewers all around the world, in this case is televised advertisement. According to MacRury (2009 p. 2) said that Advertising is one of the most obvious examples of humans' deliberate efforts at representation and communication as such it has become an occasion to try to test and develop general theories of how things mean, what impact and effect communications might have.

Television advertisement have certain purpose like influence, inform, show the viewers as stated by Fortuno (2005 p.16) that The business of the media is to produce content within certain economic parameters but with the desire of

attracting the largest possible audience that can be offered to advertisers, thereby attaining the greatest revenues for the mass media organization.

2.2 Previous Studies

In conducting this study, the writer reviewed two previous studies. The first previous study is her senior who is written by Wilujeng (2015) entitled *Social Construction of Gender in Korean's Beauty Product "ETUDE": A Feminist Critical Discourse Analysis*. Firstly, Wilujeng analyzed what the meaning behind printed advertisement of Korean's Beauty Product *ETUDE*, she used three-dimensional of Critical Discourse Analysis by Fairclough. Secondly, she investigated the social construction of Korean's Beauty Cosmetics that is *ETUDE* toward its viewers especially women because she concerned about Feminist Critical Discourse. The finding showed that she found four meaning construction concerning women physical appearance that presented in Korean's Beauty Product *ETUDE*'s printed campaign. They are "Women should look simple and natural", "Women should be attractive for men", "Women should be pretty like a princess or a doll" and "Cosmetics is fun and enjoyable to use". Those four meaning constructions appear from seven advertisement campaigns of *ETUDE* that present about skin face problem solution, lip's problem solution, the psychical categories to transform like princess or a doll and the benefit or positive side using this product cosmetic. The answer of Wilujeng's problem study is concerned about social construction of gender reflected in Korean's Beauty Product *ETUDE* advertisement campaigns, she only found two categories of

social construction of gender from five categories proposed by Gupta (2000).

They are stereotypical and neutral. The stereotypical categories are depicted through six advertisement campaigns. They are: *I Wanna be Sweet*, *Sweet*

Purpose, *Kiss Note*, *Doll Doll Cara*, and *Magic Any Cushion*. Those are counted as stereotypical advertisement construction that is reflected from those

advertisement campaigns show the way Korean's beauty product *ETUDE*

construct the physical appearance of women that should look simple and natural,

should be attractive for men, and should be pretty like a princess or a doll. While,

neutral category is showed through "*Sweet Recipe*" of Korean's beauty product

ETUDE's advertisement campaign. This advertisement campaign is considered as

neutral because the meaning construction that is built in this advertisement

campaign is not shown for harming purpose. Although it is beauty product

advertisement, the meaning construction does not directly mention about how

men or women should behave appropriately.

The second study is Vahid, Hossein and Esmae'li (2012) entitled *The Power behind images: Advertisement Discourse in Focus*. This study analyzed six

different advertisements (product/non-product advertisements) to investigate the intentions and techniques of consumer product companies to reach more

consumers and sell more products. They used Norman Fairclough's three-dimensional model and Kress and van Leeuwen's grammar of visual design were

used to analyze the data. The result stated that when the producer product

companies intend to persuade the viewer to buy a special product, they give the

power to the viewers. While the producer of the advertisement is the government,

they try to show her power. Generally they tend to use their power and ideology to change people's behavior and thought thorough advertisement's elements.

After reading and understanding through the previous study, this study had similarity and different from Wilujeng's and Vahid's study. The similarities are using Fairclough's three-dimensional theory and object that is advertisement. And the different is in data sources. This study focuses analyzing social construction on television advertisement that is "WARDAH Beauty". Meanwhile Wilujeng investigated on printed advertisement of Korean cosmetic product "ETUDE".

Then Vahid analyzed also printed advertisement but he analyzed six printed advertisement, they are: a) Non-smoking Area, b) Use Electricity Wisely, c) Big Hamburgers, d) WMF, e) NIVEA: Goodbye Cellulite, f) NIVEA: Hair Care.

CHAPTER III

RESEARCH METHOD

This chapter contains four sub-chapters related to the research method used in this study. They are research design, data source, data collection and data analysis.

3.1 Research Design

There are two broad categories of research methods. First is qualitative method and the second is quantitative method. In this study, the writer applied qualitative method as the research design since this study deals with text in term spoken discourse. According to Miles and Huberman (1994, p.1), qualitative data usually in the form of word rather than numbers, it has always been staple of some field in social science, notably anthropology, history, and political science. Since the purpose of this study is to find out the meaning construction and social effect in spoken discourses of advertisements which deals with word or spoken discourse, so qualitative method is suitable adopted by this study.

3.2 Data and Data Source

The data source of this study is collected from television advertisement video of Wardah cosmetic during April 29th 2012 until November 22th 2015. It has been taken from official channel of “Wardah Beauty” on www.youtube.com.

Since the spoken discourse is more dominant than the written one in the transcribed spoken discourse of Wardah cosmetic television advertisements.

Moreover, spoken discourse could heard even the viewers do not watch the television advertisements thoroughly. So, the writer only chose the spoken discourse one. The writer only chose television advertisements which provided spoken discourse that can be seen as follow;

Table 3.1 Example List of the Data of this Study

No Da tu m	Title	Li ne	Spoken Discourse	English Translation
1.	Start with A Good Thing	1	Dialah awal inspirasiku Halal kini jadi pilihanku	She is my first inspiration, now halal is my choice
		2	Dia Selalu memulai dengan yang baik	She always starts with a good thing
		3	Dia inspirasiku untuk selalu berbagi keceriaan	She is my inspiration to always sharing cheerful
		4	Awali Inspirasi dengan kebaikan	Start inspiration with a good thing
		5	Halalnya Wardah cantikkan setiap wanita.	WARDAH's Halal beautify every woman

3.3 Data Collection

In conducting this study, the writer did the following steps, they are:

1. Watching the video of television advertisement of Wardah cosmetics.
2. Downloading the official video television advertisement of Wardah cosmetics on www.youtube.com.
3. Transcribing the spoken discourses of television advertisement of Wardah cosmetics.

4. Translating the spoken discourses of television advertisements of Wardah cosmetics from Bahasa Indonesia into English in order to well-understand for the readers who do not know Bahasa Indonesia.

5. Listing the spoken discourses of television advertisement of Wardah cosmetics in to a group line. The line means a complete sentence per spoken discourse. In order to make ease the readers to find the found analysis of spoken discourses in the appendices.

3.4 Data Analysis

After collecting the data, the writer analyzed the data in order to answer the problem of the study of this study thorough several steps as follow below:

1. Analyzing

Here, the writer analyzed the data by using two step analysis; first, the spoken discourses of the Wardah's television advertisements based on Fairclough (1989)'s first dimensional framework that is textual analysis, he also proposed ten main questions regarding text Analysis divided into three groups: vocabulary, grammar and textual structures. However, the writer only focused on vocabulary and Renkema's theory about text analysis in staging and semantic meaning.

2. Explaining

The next stage is about the analysis of social practice which concerns about the responds from the viewers' or society of Wardah television

advertisements. The writer used some articles and comments from Wardah official social media as the instrument of this study.

3. Drawing Conclusion

The writer drew conclusion based on all the finding found and discussion in this study to note the most important points in this study.



CHAPTER IV

FINDING AND DISCUSSION

In this fourth chapter, the writer presented the finding and discussion of the collected data and analysis data of this study. The finding revealed the answers of the problem that has been formulated in the first chapter through applying Fairclough's three-dimensional theory, Renkema's staging, semantic meaning theory and the social effect analysis of interpretation through Wardah's official social media's comments. Thus, the discussion in this chapter includes the meaning construction and social effect of television advertisement of Wardah cosmetic.

4.1 Finding

The finding answered the problems of this study. First, the writer analyzed the meaning construction of spoken discourses of Wardah's television advertisements. There are twenty five television advertisements from Wardah cosmetic during April, 29th 2012 until November, 22th 2015. Yet, the writer limited the data based on one criterion that is the television advertisements' spoken discourse which containing minimum a word, sentence, phrase, clause and paragraph. According on the criterion, the writer found twenty two that matched the criterion. Next, the writer decided these television advertisements become the focus of text analysis to reveal the meaning construction and social effect by applied three-dimensional theory of critical discourse analysis by Fairclough. The

writer also concerned intertextual understanding with several articles to support the analysis.

4.1.1 Meaning Construction of Wardah Television Advertisements

Regarding to find out the meaning construction in spoken discourse of television advertisement, this study deals with text analysis of Three-dimensional analysis by proposed Fairclough. Here, vocabulary, syntax, and rhetorical devices mean the expression of ideological opinion about people, thing and event by Wardah advertiser. Through doing text analysis, the writer found out the meaning construction in Wardah television advertisements.

Text analysis here talks about vocabulary in the transcribed spoken discourse of Wardah television advertisement. Based on Fairclough (1989), there are ten questions must answered to find the description of the discourse. But the writer only focused only on vocabulary that is experiential values, relational values, expressive values and metaphors. To analyze deeper, the writer also used Renkema's theory about staging and semantic meaning, and doing intertextual with some articles.

4.1.1.1 Experiential Value

Finding experiential value, lexical relations can be used to find it, the lexical relations of spoken discourses of advertisements used by the writer since lexical relation deals with text producer's knowledge and belief in this world and how the world is experienced by the text producer. The text producer's belief can be reflects through vocabulary choices (lexical relation) by the text producers.

According to Yule (2010) Lexical relations are such as synonymy, antonym,

hyponym, prototypes, homophones and homonyms, polysemy, word play, metonymy and collocation.

A. Synonymy

A synonym is when two words or more have same or similar meaning. There are some synonyms found in Wardah television advertisements.

Table 4.1 Synonyms found in Wardah Television Advertisements

Spoken Discourses	Synonymous Words
Awal (beginning)	Mulai (start)
Sempurna (perfect)	Mulus (flawless)
Proses (process)	Tahapan (step)
Semangat (spirit)	Mimpi (dream)
Baik (good)	Bagus (fine)
Lembut (soft)	Halus (refined), Mulus (flawless)
Terlindungi (protected)	Terlapis (covered)
Cerah (bright)	Bercahaya (glow)
Natural (natural)	Alami (natural)
Cantik (beautiful)	Indah (beautiful)
Sekejap (in a glance)	Seketika (immediately)
Tampak (look)	Terlihat (seen)
Sepanjang hari (all long day)	Seharian (a day)

Based on the table above, Wardah advertiser tends to use positive adjective in their spoken discourses of television advertisements. It proved that Wardah advertiser wants to keep use certain provocative words to illustrate and describe about the product's quality. But, in order to not make bored toward the

viewers or listeners, Wardah advertiser employs the synonym like those words in table above. The other way used by Wardah advertiser in order to not made viewers bored, Wardah advertiser uses synonym from English to Indonesian for example “tahan lama” (long lasting) with “long lasting”, “warna” (color) with “color”, “setiap hari” (everyday) with “everyday”, “segar” (fresh) with “fresh”.

B. Antonym

Opposite to synonym, Antonym is when two or more words have opposite meaning. The writer only found two antonym words in those spoken discourses.

They are:

- a) Gak Fresh (not fresh) << Fresh

This antonym related with problem solving of television advertisements strategies. The word “not fresh” is to describe a dissatisfaction among consumers. Then Wardah advertiser stimulates consumers to buy their products through television advertisement. They use positive adjective “fresh” to describe the result after using Wardah’s product.

- b) Diluar (Outside) << Didalam (Inside)

This antonym has different purpose with previous one. Wardah advertiser uses word “diluar” (outside) and “didalam” (inside) to show Wardah’s products can solve problem on viewers’ both outside and inside body.

C. Positive Adjectives

Like usual cosmetic advertisements, Wardah advertiser also uses many positive adjective words in describing and illustrating the superiority of their products.

Table 4.2 Positive Adjectives found in Spoken Discourse of Wardah Television Advertisements

Positive Adjectives in Spoken Discourses of Wardah Television advertisements		
Halal (Halal)	Natural (Natural)	Semakin Sempurna (More Perfect)
Ceram (Bright)	Kaya Warna (Rich Color)	Bebas Kilap (Free Gloss)
Terawat (Nourish)	Cantik (Beautiful)	Begitu Halus (So Smooth)
Sehat (Healthy)	Indah (Beautiful)	Begitu Sempurna (So Perfect)
Alami (Natural)	Praktis (Practical)	Ringan (Light)
Baik (Good)	Magic	Seketika (Immediately)
Bermakna (Mean)	Curil Lock Effect	Intense
Baru (New)	Long Lasting	Lembab (Moist)
Sempurna (Perfect)	Thick	Banyak (A lot of)
Lebih Baik (Better)	Lustrous Lashes	Memanjakan (Fondling)
Lembut (Soft)	Super Intense Black	Melembutkan (Moderating)
Tahan Lama (Long Lasting)	Dramatic Effect	Menyegarkan (Cooling)
Sepanjang Hari (All Long Day)	Optimal	A true multi-tasker
Lebih Ceram (Brighter)	Percaya diri (Confident)	Merata (Smooth)
Terlindungi (Protected)	Fresh	Halus mulus (Refined)
Terlapis Sempurna (Covered Perfectly)	Tetap Lembab (Keep Moist)	

D. Word Formation

In attracting viewers' attention, Wardah advertiser not only uses lexical relations but also using word formation. Word formation is the process of building new words by means of existing elements of language according to certain patterns and rules. There are two word formations found by the writer, they are:

Datum 12, line 2:a) Wardah **Scentsation**

Terminology speaking, the word *Scentsation* come from scent and sensation.

According to Merriam Webster Dictionary, the word “scent” means:

1. A pleasant smell that produce by something
2. A smell that is left by an animal or person and that can be sensed and followed by some animals (such as dogs)
3. A slight indication of something that is going to happen or that might happen

Here, the word “scent” refer to something which have smell. Then the word “sensation” means:

1. A particular feeling or effect that your body experience
2. A particular feeling or experience that may not have a real cause
3. The ability to feel things through your physical senses

So “sensation” means a particular feeling or experience through our body. Wardah advertiser plans to make a new term from “scent” and “sensation” for their parfum product by combining those two words. Then, it has new term “scentsation” which means a pleasant smell parfum which have sensation feeling for consumers’ bodies.

Datum 13, line 5:b) Wardah BB Cream – A True **Multi-tasker**

Linguistically speaking, the word “Multi-tasker” from “multi”, “task”, and “er”. According Merriam-Webster Dictionary, the word “Multi-” means many or much, more than two, many times over. So, “Multi-” means something that has

many aspects. Then the word “tasker” comes from “task” and “er”. Based on Merriam-Webster Dictionary, the word “task” means:

- 1) To assign (someone) a piece work
- 2) To give (someone) a job to do

Then the word “task” means and activity that given to someone to do.

Meanwhile, “er” means:

- 1) A person having a particular job
- 2) A person or thing belonging to or associated with something
- 3) Native of
- 4) Resident of

The noun suffix “-er” means a person or something that associated with something. Here, the writer thought “Multi-tasker” by Wardah means a cosmetic product as tool that has many activities to do with consumer’s face.

E. Imperative Sentences

The goal of every cosmetic producer is to sell their entire product to consumers with a variety way of strategies. One of them is by using imperative sentences. It means the advertisers give commands to the consumers. There are several spoken discourses of Wardah television advertisements have imperative sentences (for the complete list of found imperative sentences see appendices):

- 1) **Awali** inspirasi dengan kebaikan. (Datum 1, line 4)
- 2) **Rasakan** kelembaban lipstick Wardah yang halal, sepanjang hari. (Datum 7, line 4)

- 3) **Ceriakan** harimu dengan lightening Wardah Lightening Two Way Cake yang memberi 10 manfaat. Skin Lightening System untuk kulit sehatmu. (Datum 8, line 2)

Based on Kamus Besar Bahasa Indonesia, in Bahasa Indonesia there are several suffix such as *-an*, *-i*, *-kan*, *-lah*, *-tah*. In this case, the suffix *-I* and *-kan* mean imperative sentences. These are indicating Wardah advertiser intends to emphasize the spoken discourses of television advertisements in order to give command to viewers to do an action with their products.

F. Interrogative Sentences

Imperative sentences are not the only vocabulary choices that found by the writer. She also found interrogative sentences. The purpose of these sentences is to establish a closer relationship with viewers especially women. These interrogative sentences are like a conversation between actors of television advertisements with the viewers. Hence, women love friendly conversation and accept it easily. It makes the viewer confident with personal engagement. These are the interrogative sentences of Wardah television advertisements:

- 1) Having fun bersama sahabat? (Datum 8, line 1)
- 2) Jadwalmu padat hari ini? (Datum 13, line 1)
- 3) Aktivitasmu bikin kamu gak fresh? (Datum 17, line 1)
- 4) Wardah everyday color ceriakan hariku, bagaimana dengan harimu? (Datum 10, line 5)
- 5) Sudahkah kau temukan BB cream sejatimu? (Datum 22, line 1)

As we can see the interrogative sentences above, from sentences number 1 until number 3 are like normal interrogative sentences from simple conversations between close friends. Yet, the sentences number 4 and number 5 are like challenging sentences. The interrogative sentences number 4 is consist of declarative sentences of the actors of television's testimony then challenging sentences the viewers using word "bagaimana denganmu" (how about you?). For sentence number 5, this interrogative sentence brings up word "sejati" (true). Linguistically speaking based on Kamus Besar Bahasa Indonesia, the word "sejati" means sebenarnya (tulen, asli, murni, tidak lancung, tidak ada campurannya (true: genuine, original, pure, not false, and anti-compound). In the end, the writer concluded Wardah producer declares implicitly that their products are the real one rather than the others' product. By using interrogative sentences, Wardah advertiser imposes the viewers to create a personal relationship by stimulating an informal conversation to engage them rather than conveying information detail of the products. This is can signify the equality between Wardah's actors and the viewers.

G. Repetitive Words

A repetitive word means Wardah advertiser uses same words repeatedly.

Almost the repetitive words which found by the writer are positive adjective words that found in the previous explanation. the positive adjective words are "halal" (halal or allowed by syar'i), "soft" (lembut), "tahan lama" (long lasting), "cerah" (bright), "lembab" (moisturize), "terlindungi" (protected), "terlapis" (covered), "segar" (fresh), "bercahaya" (bright), "kaya" (rich), "terbaik" (the

best), “banyak” (many), “lebih” (more), “indah” (beautiful), and “cantik” (beautiful). Also the writer found repetitive words in conjunction form for instance “begitu” (so), and adverb form “selalu” (always), “setiap” (every). Equal with synonyms, the purpose of repetitive words is to give emphasize in the spoken discourses in order to build viewers’ awareness about the superiority of Wardah’s products.

H. Technical and Scientific Words

Another Wardah advertiser strategy is the use technical and scientific words in their transcribed spoken discourse of television advertisements. Technical and scientific words are words usually used in scientific and chemical world. Wardah advertiser tries to impose the impression to the viewers with up to date words of the technology of age and the consistant of using nature ingredients. Since consumers love to consume natural product that produced by the latest technology. There are the technical and scientific words found by the writer in the spoken discourses:

- 7 active white complex + AHA (Datum 16, line 3)
- Double Lightening System (Datum 17, line 2)
- Micro-coated Particles (Datum 18, line 2)
- UV Protection SPF 15 (Datum 18, line 2)
- 7 Active White Complex (Datum 19, line 1)
- UV Protection SPF 30 PA +++ (Datum 19, line 2)
- Shea Butter (Datum 21, line 3)
- Vitamin E (Datum 21, line 3)

- Extract Aloe Vera (Datum 22, line 3)

I. Tagline

Apart with all previous vocabulary choices, Wardah advertiser also provides tagline which almost spoken in every Wardah television advertisements. Tagline itself means a memorable phrase or sentence that is closely associated with particular person, product movie and etc. tagline in advertisement also means identity and motto of that product. There are two taglines found in Wardah's television advertisements. They are:

- a) Wardah: *Earth, Love, Life*

Before the writer knew the connotative meaning behind Wardah's tagline, the writer had to know what the denotative meanings of those words are. Based on the Merriam-Webster Dictionary, the word "Earth" means:

- 1) The planet on which we live
- 2) Lands as opsed to the sea, the air and etc
- 3) The material in which plants grow

In this context, "Earth" means the land which is human's live in. Then, the writer consumed the first tagline of Wardah in two ways. First, it showed about Wardah's products are natural and Wardah is a cosmetic brand care about earth.

In four of twenty five their television advertisements, it declared clearly that their products are natural products. Further, to prove the writer's opinion, the writer found two articles reported about Wardah is inspired and concerned with nature.

First article entitled "*Wardah Tampilkan Gaya Makeup Terinspirasi 5 Wilayah Eksotis Indonesia*" (Wardah presents Makeup style inspired by 5 exotic regions in

Indonesia) cited in www.wollipop.com by Hestianingsih. This article said that for the first time, Wardah become *Indonesia Fashion Week 2016*, which bring up theme CO[L]ORDINATION that consist of color and coordination inspired five coordinate colors in Indonesia. Those five regions are glow inspired Bangka Belitung, Stone inspired Goa Gong-Pacitan, Flame inspired Kawah Ijen-Banyuwangi, Sky inspired Kawah Putih-Cidiwey, and Flow inspired Raja Ampat-Papua. This article proved that Wardah concerned and inspired from Indonesian nature. The second article came from www.haluan.com entitled "RAHASIA CANTIK WANITA INDONESIA YANG MENDUNIA" by Haluan. It reported that Wardah cosmetic from PT Pusaka Tradisi Ibu, since years ago Wardah is made from natural ingredients, halal and healthy. It is different from impor cosmetic products which are dominant with chemical ingredients. The two articles above reviewed that Wardah's product is inspired from nature and it made from natural ingredients.

The word "love" means:

- 1) A feeling of strong or constant affection for a person
- 2) Attraction that includes sexual desire
- 3) The strong affection felt by people who have a romantic relationship
- 4) A person you love in a romantic way

So, "love" means attraction feeling toward sexual desire. The use word "love" in Wardah advertisements is portrayed as beauty. Here, beauty means beautiful physically and beautiful heart. Beautiful physically is when women look lovely in appearance that can attract men. Then, beautiful heart means women have to be

kind to everyone with sharing motivation, inspiration and happiness which means sharing love and affection. This is portrayed almost in every Wardah's television advertisements implicitly.

Then, the word "life" means:

- 1) The ability to grow, change, and etc. that separates plants and animals from things like water or rocks
- 2) The period of time when a person is alive
- 3) The experience of being alive

The word "life" means the experience being alive of human. The word "life" is used by Wardah's advertiser to describe the care of Wardah to human's life.

Wardah company has a social activity namely Corporate Social Responsibility (CSR). It is about social care of Wardah company which focus on increasing social's prosperity, being active on association's activity, developing human source potention, developing culture and art, until big event in big days (www.pti-cosmetics.com) . The writer proved it from these articles. First, from www.republikaonline.com by Sophia Santi entitled "Kosmetik Halal Aman untuk Cegah Kanker". It stated that for Wardah, Halal became a good way to live a life.

They support not only thorough cosmetic products and skin care but also help each other and environment. A couple days ago Wardah also supports (Yayasan Kanker Indonesia (YKI) Cancer Walk 2016. Since the number of death of cancer is big, Wardah gives big support to social events to help patients with cancer.

Second, from www.sindonews.com entitled "*Konsultasi Kecantikan ala Wardah di Hari Pelanggan*". The article stated that at Friday on April 9th, 2015. Wardah

producer gave service to the Wardah's consumers by held consultation event with dermatologist, dr. Sari Chairunnisa and CEO Wardah Salman Subakat. And "meet and greet" with Wardah's brand ambassador Inneke Koesharwati. These articles proof that Wardah are cosmetics brand that care about consumers and its environment.

There is application of Wardah's tagline "*Wardah Earth, Love, Life*" in an Indonesian movie entitled "Cinta Selamanya" (Love Forever) as cited in www.dream.co.id, the article entitled "*Filosofi Wardah di Film 'Cinta Selamanya'*" by Amrikh. This article stated that there is Wardah's philosophy in film entitled "Cinta Selamanya" Earth represent a city in Indonesia namely Yogyakarta which is harmonious and beautiful city. *Love* represent love story of a lovely spouse husband-wife of Rio- Atiqah. Then *Life* represent the the film message for Indonesian women to be stronger and more sturdy.

The conclusion is Wardah's first tagline "*Wardah: Earth, Love, Life*" is it is not pure tagline but also it is a philosophy for Wardah to run their company. Wardah first tagline is about caring life, sharing happiness and helps each other.

b) *Wardah: Inspiring Beauty*

Before the writer examined the meaning behind Wardah's second tagline, the writer described the denotative meaning first. Based on Merriam-Webster Dictionary, The word "inspiring" means causing people to want to do or create something or to lead better lives, the word "inspiring" means making other people to do better live. Equal to Wardah, Wardah declares that to inspire people especially Indonesian women to have better live. It influenced by Islam religion

that to have a good life, one of them by using Halal Product. As cited in www.sindonews.com entitled “20 Tahun Wardah Hadirkan Sosok Inspiratif” by Diandra Caesarlita. This article stated that for Wardah, as good Muslim women not only foods that must Halal but also their cosmetics.

The words “beauty” means:

- 1) The quality of being physically attractive
- 2) The qualities in a person or a thing that give pleasure to the sense or the mind
- 3) A beautiful woman

As usual cosmetic advertisements, the purpose of employing vocabulary choices are to persuade the viewers to buy their products. Wardah also use word “beauty” that always related to women and cosmetics.

Then “Inspiring Beauty” means Wardah advertiser wants to make or influence viewers in good way to be beautiful. In Wardah’s opinion, being beauty is not only about appearance but also having a kind-heart. Wardah encouraged the viewers to always confident and care each other by potraying it in almost every their television advertisements implicitly.

These two taglines are always spoken in the end of the Wardah television advertisements with certain interest tone that creates a jingle considered as Wardah identity. Those are made sense; Wardah also uses that same interest tone like taglines tone in the end of television advertisements by pronouncing certain sentences described specific products. This is to make an ease to viewers to accept their information since they already familiar with that tone.

4.1.1.2 Relational Value

Relational value is focus on how a text's choice of wording depends on, help create, social relationship between participants. How the text producer choose the formality degree that he put on his text. Almost in Wardah television advertisements, Wardah tends to used informal than formal. It shows that Wardah advertiser wanted to show the degree of informality instead formality. It can be seen in use "ku" (my) or "aku" (i) rather than use "saya" (i or my). Saya (i) is more formal and polite. The use "mu" (your) than "anda" (your). The use "kamu" (you) than "anda" (you). The use "kita" (we) than "kita" (we). But in twenty two television advertisements, the writer only found two television advertisements that use formality degree.

In Wardah television advertisements, the writer found six advertisements which use first-person; twelve advertisements use second-person; and only one television which use third-person. As the matter of these facts, Wardah advertiser tends to use second-person to transferring the advertisements' message. These use direct address for practical reason. The use second-person personal and possessive such as "kamu" (you) and "mu" (your) seeks to address the viewers directly and personally. When a person especially women are address individually rather than as part of mass audience, it is considered as highly value.

The writer also found many slang words that used by text producer such as "thanks ya" (thank you), "pake" (use), "yuk" (let us), "makasih" (thank you), "gak" (not), "bantu" (help) and etc. these also indicated that Wardah advertiser tends to choose informal than formal form.

Considering the analysis above, the writer thought that the relational value on Wardah television advertisements tend choose informal, second-person and slang words in order to create a friendly atmosphere to persuade them and to be closer to the viewers like conversation between close friends.

4.1.1.3 Expressive Value

Expressive value is when the text producers of text not only tell the text but also give his own evaluation to the readers and the audiences. We can see almost the utterances reflect text producer's evaluation. As talked before, in six Wardah television advertisements transcribed spoken discourse used first person as the main person. We can see it through the use "saya", "aku", "ku" (i or me) and possessive pronoun "ku", "saya" (my). The text producer presented a parable story to the viewers as the main actor. So the viewers can know and feel the text producer's intend.

4.1.1.4 Ontological Metaphor

The writer found the first kind of ontological metaphor that is referring. Here are the several spoken discourses in Wardah television advertisements that refer to other things. (For the complete list of found ontological metaphors, see appendices)

1. Referring

Referring means the subject in sentences are referred or indicated to person (author) or thing that still related to the author by described with adjective form.

In this part, the writer also used Renkema's staging theory and semantic meaning to analyze these sentences deeper.

Datum 1, line 1:

a) *Dialah awal inspirasiku* (It is my beginning inspiration)

This sentence means a declaration of someone about who are her motivator and inspirator. In this context, inspiring and motivating to be better person.

Dialah,
Head

awal inspirasiku.
Tail

The Head “Dialah” (she/he/it) in this advertisement means “Dialah” as subject that refer to Wardah itself since in the video the timing when the speaker pronounced “Dialah” exactly at the appearance of Wardah’s picture. So the inspirator of the speaker was Wardah not the actors in the television advertisement.

Datum 2, line 4:

b) *Kita harus mengikuti proses regenerasi kulit kita yang secara alami terjadi dalam 28 hari.*

(We must follow our the regeneration skin process in 28 days naturally)

This sentence is Wardah is giving information to the viewers about what the viewers should to about skin care.

Kita harus mengikuti,

proses regenerasi kulit kita yang secara

alami terjadi dalam 28 hari.

Tail

Head

This sentence has the head in the end of the sentences that is “*proses regenerasi kulit kita yang secara alami terjadi dalam 28 hari*” that indicated specific information or knowledge about skin care. The tail is the delivered the point

of this information. Based on explanation above, the writer concluded that this is also one of Wardah's strategies that are showing their care to the consumers.

Datum 22, line 6:

c) *Kutemukan BB cream sejatiku.* (I have found my true BB cream)

This sentence is about the actor's declaration about the best choice cosmetic for her that is BB cream of Wardah.

Kutemukan,

BB cream sejatiku.

Tail

Head

The head of this sentence is in the end of sentence. Wardah's advertiser employees the word "sejati" (true) which is based on Kamus Besar Bahasa Indonesia, it means sebenarnya (tulen, asli, murni, tidak lancung, tidak ada campurannya (true: genuine, original, pure, not false, and anti-compound). The writer interpreted that Wardah producer declared implicitly that their product id the real one that the others' products.

2. Quantifying

In this context, quantifying describes how many or much the quantity of abstract things like feeling, thinking and etc. the writer found only one quantifying in the Wardah's television advertisements that is:

Datum 21, line 1:

1) *Alam begitu banyak memberikan inspirasi* (nature gives so many inspirations)

According to Kamus Besar Bahasa Indonesia, alam means:

a) dunia (world)

b) kerajaan (kingdom)

c) daerah (teritor); negeri (country)

d) Segala yg ada di langit dan di bumi (anything in sky and earth)

e) Daerah (teritory)

f) segala sesuatu yg termasuk dalam satu lingkungan (golongan dsb) dan dianggap sebagai satu keutuhan (anything which is belong to one circle (that group) and considered as one)

g) Segala daya (kekuatan dsb) yg menyebabkan terjadinya dan seakan-akan mengatur segala sesuatu yg ada di dunia ini (any power that can cause something happen it like rule anything in this world).

The writer concluded that “Alam” (nature) means physical world and anything in it. Then “inspirasi” means ilham (inspiration). So denotatively, *Alam begitu banyak memberikan inspirasi* means anything in physical world that give someone an idea to do something better. Wardah informs that nature gives many inspirations to human like their products with natural ingredients that give many benefits to the consumers. This spoken discourse also related to Wardah’s tagline “Earth” that will be explained before.

3. Identifying Particular Aspect

This metaphor type is identifying particular aspect means to identify abstract aspects like feeling and thinking.

Datum 9, line 1:

a) **Ceritakan hari** dengan inspirasi warna Wardah everyday color.

(‘Cheer your day up with color inspiration of “WARDAH” everyday color.’)

This spoken advertisement commands the viewers to cheer up their day by using Wardah's color lipsticks. "*Ceritakan hari*" is the identifying particular aspect to to this spoken advertisement.

Ceritakan hari, *dengan inspirasi warna Wardah everyday color.*

Head

Tail

The head is "*Ceritakan hari*" is imperative sentence to the viewers to have good day with cheer up their day. The tail gives explanation that with several kind of color of Wardah lipstick to get their cheerfull day.

Datum 9, line 4:

b) *Wajah cantik alami* *ciptakan warna dihati.*

(Beauty face naturally create color in heart)

This sentence shows a statement about cause-effect of an action. In this context, "*Wardah cantik alami*" is pointed by Wardah advertiser as identify particular aspect that is to describe the result after using their product.

Wajah cantik alami,

ciptakan warna dihati

Head

Tail

The head is "*Wajah cantik alami*" that indicates cause after using Wardah's product then become the setting goal that is having beautiful and natural look. The word "*ciptakan warna dihati*" explains the effect of it. So, Wardah is not only good for outside but also good inside like having color in consumers' heart.

Datum 11, line 5:

c) *Wardah pilihan terbaik* *semua wanita.*

(Wardah is the best choice for every woman)

In this sentence, Wardah declares that they are the best cosmetic than the other product for every woman.

Wardah pilihan terbaik,
Head

semua wanita
Tail

The word “*Wardah pilihan terbaik*” serves as the starting point. It means Wardah emphasis that their product is the best for “*semua wanita*” (the tail).

4. Identifying Cause

Different with identifying particular aspect, identifying cause is identifying the reason that causes something happen. In this part, the writer also used Renkema’s staging theory and semantic meaning to analyze these sentences deeper.

Datum 1, line 5:

a) “*Halalnya Wardah cantikkan setiap wanita*”

(Wardah Halal beautify every woman)

This spoken discourse represents personal branding of Wardah as Halal cosmetic. Personal branding is an activity, behavior and all related matters to reflect what the product is (Azhari 2015 p.32). Based on Kamus Besar Bahasa Indonesia, the word “Halal” means diizinkan (tidak dilarang oleh syarak) (activity and thing do not forbid by syarak (Islam’s Law) and the word *cantik* (beautiful) means a) Elok (beautiful), bagus (good), molek (beautiful), b) indah (beautiful).

Wardah declares that they are the pioneer of Halal cosmetic in Indonesia. This personal branding is to build awareness to the viewers about Wardah is. The word “*Halal*” and “*Cantik*” are kind of persuasive words that imply result after using Wardah’s products.

Halalnya Wardah,

Head

cantikkan setiap wanita.

Tail

The Head is “*Halalnya Wardah*”, to create emphasis a personal branding of their characteristic and indicate cause to make women look beautiful. Wardah cosmetic is Halal cosmetic makes all women who apply Wardah’s product look beauty and according Islam, halal is things that must consume by Muslim women. Halal used by Wardah advertiser to show their difference from the other cosmetics to viewers especially Muslim women.

Datum 5, line 7:

b) Bersama Wardah, kami ingin karya kami bisa menginspirasi wanita

Indonesia.

(With Wardah, we want to our work can inspire Indonesian women)

This spoken discourse presents about actors’ desire in the advertisement, in this context are Indonesian designers who go international with their works exhibition in Paris. The desire is to inspire Indonesian women to reach their dreams like them.

Bersama Wardah,

Head

kami ingin karya kami bisa menginspirasi wanita

Indonesia.

Tail

“*Bersama Wardah*” as the identifying cause for the entire sentences and the head of this sentence. This declarative sentence emphasized “Wardah” to be the main actor in inspiring Indonesian Women by placing Wardah in the beginning sentence. Through this television advertisement, Wardah represent their tagline

“*Inspiring Beauty*” that they want to show that Wardah is not about cosmetic but also about motivation in life for Indonesian women.

Datum 8, line 3:

c) *Skin Lightening System untuk kulit sehatmu. Kulit wajah tampak lebih cerah dan terasa lembab, terlindungi, terlapisi sempurna, sepanjang hari.*

(Skin Lightening System for your healthy skin. Skin face look brighter and feel moist, Protected, Covered perfectly, all long day)

By using the feature of certain product like “*Skin Lightening System*” in this advertisement, Wardah shows the results of it like look brighter, feel moist and etc.

Skin Lightening System untuk kulit sehatmu.

Head

Kulit wajah tampak lebih cerah dan terasa lembab, terlindungi, terlapisi sempurna, sepanjang hari.

Tail

The Head of this advertisement is “*Skin Lightening System untuk kulit sehatmu*”. The emphasis is in word “*Skin Lightening System*” which represents the reason of having skin like the characteristic that mentioned above that is considered as identifying cause. In order to get closer with the viewers, Wardah adds pronoun “mu” (your) then praise them with use “sehat” (healthy). The tail gives several characteristics about the result by using Wardah’s product.

5. Setting Goals or Motivating Actions

It is indicate place to purpose and the motivation to do something.

Datum 2, line 3:

a) *Begitu juga untuk mencapai kulit yang cerah dan terawat, kita harus mengikuti proses regenerasi kulit kita yang secara alami terjadi dalam 28 hari.*

(Just like how to get my bright and nourished my skin, we must follow our skin regeneration process in 28 days that happen naturally)

This advertisement is the other strategy of the Wardah advertiser that they want to tell their goal of caring skin and also give information about how to get it.

Begitu juga untuk mencapai kulit yang cerah dan terawat,

Head

kita harus mengikuti proses regenerasi kulit kita yang secara alami terjadi dalam 28 hari.

Tail

The head of this sentence is “*Begitu juga untuk mencapai kulit yang cerah dan terawat*” also as the setting goal what the result. The tail is how the viewers

should to do to get the goal that explained before. Wardah not only gives persuade sentence but also information about the scientific reason of it.

Datum 16, line 3:

b) *Wardah Lightning Night Serum and Lightning Night Cream dengan 7 white active complex +AHA paduan optimal untuk pagi cantik cerah.*

(Wardah Lightning Night Serum and Lightning Night Cream with 7

active white complex + AHA. Optimal combination for beauty bright

morning)

This advertisement shows the relationship between Wardah and technology by using scientific words to arouse interest the viewers. Wardah use two scientific words to gain the setting goal that is consumer's beauty bright morning.

paduan optimal untuk pagi cantik cerah.

Head

Wardah Lightening Night Serum and Lightening Night Cream dengan 7 white active complex +AHA.

Tail

The sentence “*paduan optimal untuk pagi cantik cerah*” in this advertisement serve as the setting goal. It means by using Wardah Lightening Night Serum and Lightening Night Cream dengan 7 white active complex +AHA (as the tail) the viewers will have a beautiful and bright face.

Datum 4, line 1:

c) Ada kecantikan dalam setiap hal baru dan dalam kelembutan ada semangat untuk lakukan hal yang baik yang sempurna.

(There is a beauty in every new thing and in tenderness there is spirit for doing a good and perfect thing)

This advertisement show poetic work sentence in conveying motivation for the viewers for doing the good and the best activities are must new and enthusiasm.

untuk lakukan hal yang baik yang sempurna

Head

Ada kecantikan dalam setiap hal baru dan dalam kelembutan ada semangat.

Tail

This advertisement indicates that the head is “*untuk lakukan hal yang baik yang sempurna*” shows the specific motivating action to start new good and best thing we must enthusiasm.

After all, Wardah advertiser chooses the vocabularies and arranging sentences to describe and illustrate their products which are Halal, qualified, natural and the best cosmetic which beautify women especially Muslim women.qualified, natural and Halal products. Beside, the lexical relations of advertisements, the writer also used metaphorical concept namely the writer also used metaphorical concept namely Wardah is the best cosmetic for women especially Muslim women. Wardah not only beautify but also inspire consumers in good things.

Moreover, the meanings constructed in these television advertisements are: first, Wardah cosmetic have Muslim theme which Halal for not only Muslim women but also women. Second, Wardah is natural cosmetic products which produced from high-technology. Third, Wardah is qualified products which from the best ingredients of nature. Fourth, Wardah is the best products for consumers that suitable for consumers’ need. Fifth, Wardah not only beautifies women outside with their products but also inside by giving inspiration and motivations through their television advertisements. In other word, Wardah advertiser influences and manipulataes the viewers to choose and buy Wardah’s products by employing lexical relations, giving metaphor parable in describing their products, giving information, inspiration and motivation to the viewers.

4.1.2 Social Practice of Wardah television advertisements

Social practice means what are the responds and the impacts as feedback of society toward Wardah products that advertised in television. The writer used articles and comments of viewers and consumers in some official media social of Wardah such as Youtube, Facebook, and Instagram.

4.1.2.1 Social Practice in Articles toward Spoken Discourse of Wardah television advertisements

The articles used in this stage related to the spoken discourses of Wardah television advertisements. The responds and ideas of article writers as society toward the spoken discourses of Wardah television advertisements were drawn through these articles. Here, the articles used by the writer to explore the process of social practice in spoken discourses of Wardah's television advertisements.

a. Article entitled “*Inspiring Beauty? A Critique of Wardah Cosmetics’ Ad Campaigns*”

Fitriati is the writer of this article; Fitriati is Consultant in PT Fatiha Sakti (FAST-8), a lecturer and a speaker of Muslim women. In her article entitled “*Inspiring Beauty? A Critique of Wardah Cosmetics’ Ad Campaigns*”. She said that for the first impressions of these advertisements are feeling gaffes since their selling point but they also promote skin lightening product at the same time for Muslim women. It is such a discriminatory act in society between white skins is better than the darker one. Discriminatory is forbidden in Islam. She also receipt some critical from her marketing class students and her husband about the content of the Wardah television advertisements. She thought that Wardah television

advertisements these commercials also have their share of eyebrow-raising elements as well for Muslim women especially in Indonesia. For instance, the “Falling in Love” episode features a pretty girl (a non-hijabi who is the main protagonist in this commercial series) recommending a Wardah lipstick product to her two friends (one is a hijabi and the other one a non-hijabi). One of her friends remarks that the lipstick is probably the reason why the pretty girl has “admirers”. Towards the end of the commercial, the pretty girl coyly makes suggestive eye contact with a handsome guy who passes her by. It is an act that banned by Islam to Muslim women.

Then, the tagline appears: Wardah, Inspiring Beauty. She stated that it is apparent that the strategy behind these commercials is to promote Wardah, which traditionally positions itself as “the cosmetics for Muslim women,” as a more mainstream cosmetics label. Wardah is selling itself as a halal-certified. She criticized the strategy seems pretty good, if only its execution were smarter.

Fitriati commented that Wardah is selling “inspiring beauty” is just for insulting her intelligence. She state that it is feeding her with a scene that defies common sense and blatantly suggesting that putting on a lipstick is the way to attract man’s attention. As Muslim women, Fitriati refused contain of Wardah television advertisement since it potray a wrong attitude about Muslim women.

Overall, this article stated that Wardah still fail to give portray of multidimensional Muslim women in Indonesia. And their marketing campaign is shaping public perception especially for Indonesian Muslim women.

b. Article entitled “Mau Kulit Tubuh Terawat? Ini Tips Luar Dalam Wardah Cosmetics”

Efita is a writer for www.bisnis.com. Efita as the writer of this article wrote that in order to take care of skin, Wardah not only trade on outside treatment but also inside treatment. Wardah as halal-certified launched “*Start with A Good Thing*” campaign. The purpose of this campaign is to motivated women to start everything with better choices.

She added that the inside treatment method is having smiles, drinking enough mineral water and do healthy life behavior. Meanwhile the outside treatment is with applying body lotion and moisturizer.

All in all, the writer wrote about the application the “*Start with A Good Thing*” campaign and praised Wardah since bring up this campaign that give a motivation about outside and inside treatment. Efita tended to accept this television advertisement by applying the course from Wardah television advertisement.

c. Article entitled “Filosofi Wardah di Film ‘Cinta Selamanya’”.

Amrikh is writer of this article from www.dream.co.id. This main message of article is Film “Cinta Selamanya” is bring up WARDAH’s philosophy “*Earth, Love and Life*.” *Earth* represent a city in Indonesia namely Yogyakarta which is harmonious and beautiful city. *Love* represent love story of a lovely spouse husband-wife of Rio- Atiqah. Then *Life* represent the the film message for Indonesian women to be stronger and more sturdy. He stated that when Wardah has collaboration with a film; Wardah must know the plot and the main message

of the film. Wardah will always support much kind of works as long as inspire and give positive message.

The conclusion of this article is talk about there is a Wardah's philosophy in film 'Cinta Selamanya'. This article proved that Wardah is cosmetic brand that support a work that giving a positive effect to the society.

4.1.2.2 Social Practice in Wardah Official Social Media's Comments toward Spoken Discourse of Wardah television advertisements

The writer chose comments from a vast number of Wardah's official media social comments randomly. First in youtube channel from account namely *wispa sary sary*, she write on August 13th, 2015. She said that "*Emang produk Wardah paling ok. Dari dulu aku kalau pake Wardah jadi percaya diri*" (Indeed Wardah's products are the best. Since then I used Wardah, make me feel confident). This comment shows her accepting toward Wardah products. It shows Wardah has been success in selling their products and transferring their message such as this comment mentions "confident" that also spoken in Wardah television advertisements.

The next comment is from account namely *yulia vera*, she wrote this comment on youtube at Friday August 2nd, 2013. She wrote "*perempuan + parfum + kosmetik = tabarujj. Bolehkah??? Subhanallah*". (Women + parfum + cosmetic = tabarujj). Is it allowed? Subhanallah). She wrote in the television entitle *Scentsation – Dian Pelangi in Paris*. This television advertisement promotes their parfum which visual aid by Dian Pelangi (Indonesian Muslim women Designer).

Yulia still doubt about the content of this advertisement since this advertisement

contains a woman who applying parfum and cosmetic. Based on www.konsultasisyariah.com tabaruj means any actions of women to show their beauty to the men expect her husband. Tabarujj is forbidden in Islam. The writer concluded that this comment tend to reject contain and presentation of Wardah television advertisements.

The next comment is from Facebook account namely al_hyacth that wrote “*Saya juga pake Wardah Lightening memang bagus apalagi klo komplit efeknya langsung terlihat, selain pake milk cleanser kdang2 saya pake pure olive oil buat hapus make up hasilnya cucokk bekas make up jatuh semua semacam lluran gitu... senengnya pake Wardah bisa campu meskipun beda series tapi asal Wardah aman *kata mbak spg, tapi betul udah terbukti*”. (I have applied Wardah Lightening. Indeed it is good moreover if you apply completely. It’s effect directly seen. Beside I apply Milk Cleanser; I also apply Pure Olive Oil to remove my make-up. The result is good. The make up is gone like applying body cream. *The seller said that it is proved). She wrote on May 7th, 2015 on instagram account. This comment shows the writer’s testimony about the applying Wardah products in specific. Also this comment shows their acceptance of Wardah television advertisements.

4.2 Discussion

Television advertisements have power in influencing its viewers because television advertisements are things that always watched everywhere and everytime by its viewers. Sometimes, anything presented in the television becomes the

trendsetter about anything by viewers. The writer saw this phenomenon as a study. The writer interested to analyze the meaning construction behind cosmetics television advertisements. Thus, she chose Wardah Cosmetics since Wardah has Muslim theme, Wardah always uses models or actors wear veil in each their television advertisement. Hence female wearing veil in Indonesia is increasing, therefore the advertisements wants to show this condition and Wardah carried out word “inspiring” and “halal”. The writer employed Fairclough’s Critical Discourse Analysis theory namely three dimensional, Renkema’s theory about staging and semantic meaning, and doing intertextual with some articles.

The first stage is textual analysis. The writer analyzed the vocabulary choices in twenty two spoken discourses of Wardah television advertisements. She used Fairclough’s textual theory which focused in vocabulary aspect, they are: experiential, relational, expressive and metaphor value.

In examining the experiential value in the spoken discourses of Wardah television advertisements, the writer used the lexical relation proposed by Yule (2010), Lexical relations are synonymy, antonym, hyponym, prototypes, homophones and homonyms, polysemy, word play, metonymy and collocation.

But, the result revealed that Wardah advertiser employed synonyms, antonyms, positive adjectives, word formation, imperative sentences, interrogative sentences, repetitive words, technical and scientific words, and taglines. So, the experiential value of spoken discourses of Wardah television advertisements only lined with

Yule’s that is synonym and antonym. Interestingly, the writer thought that Wardah advertiser tends to employed several lexical relations as their strategies to

introduce and sell their product. The Wardah advertiser also considered the viewers' comfortable such as their boredom and etc. The messages of Wardah are Halal, qualified, natural and the best cosmetic which beautify women especially Muslim women. Also, Wardah not only beautify but also inspire consumers in good things.

The relational value found in these advertisements presented that Wardah advertiser tend to used informal instead formal addressed to the viewers by employed "ku" (my), "aku" (i), "mu" (your), "kamu" (you), "kita" (we) than "kita" (we). The goal of these uses is to create a friendly atmosphere in persuading viewers.

The writer thought that expressive value is still related to the experiential value because after giving new terms like synonymous words, tagline and etc, the Wardah advertiser does not stop, they give a parable with the actor as the first person in television advertisement. Then viewers can feel the description presented by Wardah advertiser.

All the kinds of metaphor proposed by Lakoff and Johnsen in spoken discourse of Wardah television advertisements found by the writer. They are: referring, quantifying, identifying particular aspect, identifying cause, and setting goal or motivating actions. These kinds of metaphor indicated that spoken discourses of Wardah television advertisements gave metaphorical concept called

Wardah is the best cosmetic for women especially Muslim women. Wardah not only beautifies but also inspires consumers in good things. Therefore, the Wardah advertiser expects that the viewers' belief about Wardah's image that known as

good identity cosmetic products. So, Wardah can easily introduce and sell their products.

Moreover, the meanings constructed in these television advertisements are:

first, Wardah cosmetic have Muslim theme which Halal for not only Muslim women but also women. Second, Wardah is natural cosmetic products which produced from high-technology. Third, Wardah is qualified products which from the best ingredients of nature. Fourth, Wardah is the best products for consumers that suitable for consumers' need. Fifth, Wardah not only beautifies women outside with their products but also inside by giving inspiration and motivations through their television advertisements. In other word, Wardah advertiser influences and manipulataes the viewers to choose and buy Wardah's products by employing lexical relations, giving metaphor parable in describing their products, giving information, inspiration and motivation to the viewers.

The last stage is social practice. The ideology and hegemony are analyzed here by looking the social effects of Wardah's television advertisements. In this analysis, the writer chose random articles and comments that related to spoken discourses of Wardah television advertisements. There are three chosen article to support this discourse practice. The first article is entitle "*Inspiring Beauty? A Critique of Wardah Cosmetics' Ad Campaigns*". The writer concluded that this article is still doubt about contain of Wardah television advertisements. Is also state that Wardah is failed in reflecting multidimensional Muslim women in Indonesia. The second is entitle "*Mau Kulit Tubuh Terawat? Ini Tips Luar Dalam Wardah Cosmetic*". The point of this article is giving tips to the readers

about beauty care inside and outside by Wardah. This article accepts Wardah television advertisements in positive way. The last article entitles “*Filosofi Wardah di Film ‘Cinta Selamanya’*”. It shows Wardah Company strategies by supporting the process of making film in Indonesia. There are chosen comments of Wardah official social media, the first comments talked about the viewer positive respond about Wardah products presented in television and the viewers also mentions “confident” which is one of Wardah lexical relations choices strategies. It showed that Wardah has been success in transferring their belief to their viewers. The second comments talked about the viewer’s doubt about the Islamic content presented in one of Wardah television advertisement. And the last comment talked about the viewer’s testimony toward Wardah products. The viewers show her satisfaction about Wardah products.

All in all, the society faced these in positive way like accepting and using the Wardah’s product and negative way like still doubting about the Islamic content of Wardah television advertisements.

Finally, this study has different result from both previous studies. For the first previous study conducted by Wilujeng (2015) entitle *Social Construction of Gender in Korean’s Beauty Product “ETUDE”: A Feminist Critical Discourse Analysis*. Rahayu analyzed what the meaning behind printed advertisement of Korean’s Beauty Product “ETUDE”, she used three-dimensional of Critical Discourse Analysis by Fairclough to find out the meaning behind printed advertisement of Korean’s Beauty Product “ETUDE”. Then, she investigated the social construction of Korean’s Beauty Cosmetics that is “ETUDE” toward its

viewers especially women because she concern about Feminist Critical Discourse.

She concluded that advertisement play an important role to spread out some ideologies through their verbal and visual aspects. Advertisements can create social construction that seem naturally constructed and become stronger in society because people already this ideology.

While, this study also has different result compared to the second previous study written by Vahid, Hossein and Esmae'li (2012) entitled *The Power behind images: Advertisement Discourse in Focus*. They used Norman Fairclough's 3-D model and Kress and van Leeuwen's grammar of visual design were used to analyze the data. They analyzed six advertisements then conclude that if advertisement from producer of product companies they tend to persuade the viewers to buy a special product, they give the power to the viewers. While the producer of the advertisement is the government, they try to show their power.

Generally they tended to use their power and ideology to change people's behavior and thought thorough advertisement's elements.

CHAPTER V

CONCLUSION AND SUGGESTION

In this last chapter, the writer presents the conclusion and suggestion of this study that have been conducted by the writer.

5.1 Conclusion

Based on the findings and result of the analysis, the writer concluded the vocabulary choices in Wardah television advertisements such as synonyms, antonyms, positive adjectives, word formation, imperative words, interrogative sentences, repetitive words, technical and scientific words, and taglines are shows that Wardah wants to known as Halal, qualified, natural and the best cosmetic which beautify women especially Muslim women.

Wardah advertiser tend to use informal instead formal addressed to the viewers by employed “ku” (my), “aku” (i), “mu” (your), “kamu” (you), “kita” (we) than “kita” (we). The goal of these is to create a friendly atmosphere in persuading viewers. Wardah advertiser also gives a parable with the actor as the first person in television advertisement. Then viewers can feel the description presented by Wardah advertiser.

All the kinds of metaphor proposed by Lakoff and Johnsen in spoken discourses of Wardah television advertisements found by the writer. They are: referring, quantifying, identifying particular aspect, identifying cause, and setting goal or motivating actions. These kinds of metaphor indicated that spoken

discourses of Wardah television advertisements gave metaphorical concept called *Wardah is the best cosmetic for women especially Muslim women. Wardah not only beautifies but also inspires consumers in good things.* Therefore, the Wardah advertiser expects that the viewers' belief about Wardah's image that known as good identity cosmetic products. So, Wardah can easily introduce and sell their products.

The last stage is social practice. The ideology and hegemony are analyzed here by looking the social effect of Wardah's television advertisements. In this analysis, the writer chose random articles and comments that related to spoken discourses of Wardah television advertisements. The society faces these in positive like accepted and used the Wardah's product and negative way like still doubt about the Islamic content of Wardah television advertisements.

5.2 Suggestion

After doing analysis in several stages, the writer suggests several things related to this study. Firstly, the writer recommend to this study reader to be more aware about the real purpose of the television advertisements in order to out of the trap of television advertisements. Second, the writer also expect that the reader more critic about everything in this age. The last, the writer hope to the next writer who interest in Critical Discourse Analysis especially in finding meaning construction in certain discourse, to analyze some other field such as food advertisements, car advertisements and the others. The writer expect that the next

writer to take deeper and combine certain theory to make a good analysis and be beneficial to the social.



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APPENDICES



Appendix 1. Table of Spoken Discourses in Wardah Television Advertisements:

Datum	Title	Line	Spoken Discourse	English Translation
1.	Start with A Good Thing	1	Dialah awal inspirasiku Halal kini jadi pilihanku	She is my first inspiration, now halal is my choice
		2	Dia Selalu memulai dengan yang baik	She always starts with a good thing
		3	Dia inspirasiku untuk selalu berbagi keceriaan	She is my inspiration to always sharing cheerful
		4	Awali Inspirasi dengan kebaikan	Start inspiration with a good thing
		5	Halalnya Wardah cantikkan setiap wanita.	WARDAH's Halal beautify every woman
2.	Lightening Series – Inneke Koesherawati	1	Banyak yang harus di lalui dalam hidup saya, untuk akhirnya mencapai kesuksesan,	There are many things happen in my life. Finally come in this success stage.
		2	semua melalui proses dan tahapan.	Everything passes through process and stages.
		3	Begitu juga untuk mencapai kulit yang cerah dan terawat.	Just like how to get my bright and nourished my skin.
		4	Kita harus mengikuti proses regenerasi kulit kita yang secara alami terjadi dalam 28 hari.	We must follow our skin regeneration process in 28 days that happen naturally.
		5	Untuk kulit sehat dan cerah, saya pakai Wardah lightening series yang halal dan bekerja sesuai proses alami kulit.	For bright and clear skin, I use Wardah <i>lightening series</i> which halal and work naturally for skin.
		6	Jadi untuk hasil yang baik semua ada prosesnya.	So for the best result, everything has the process.
3.	Exclusive Series – Dewi Sandra in Paris	1	Setiap langkah adalah cerita bermakna, ada keindahan yang menyatu dengan hati juga kelembutan yang memberiku kekuatan untuk berbagi ceria.	Every step is meaningful story. There are beauties; heart and tenderness become one that gives strength to sharing happiness.
		2	WARDAH exclusive series.	WARDAH exclusive series.
		3	Kemewahan untuk kesempurnaan dalam hidupku.	Luxury for perfection in my life.
		4	WARDAH earth love life	WARDAH earth, love, life
4.	Exclusive Series	1	Ada Kecantikan dalam setiap hal baru dan dalam kelembutan ada semangat untuk lakukan hal yang baik yang sempurna.	There is a beauty in every new thing and in tenderness there is soul for doing a good and perfect thing.
		2	Wardah Exclusive Series.	Wardah Exclusive Series.
		3	Inilah kesempurnaan yang layak aku dapatkan.	This is perfection that fit for me.
		4	Wardah Inspiring Beauty.	Wardah Inspiring Beauty.
5.	WARDAH New York	1	WARDAH goes to new York Dian pelangi – Barli Asmara – Zaskia Sungkar	WARDAH New York Fashion Week WARDAH goes to new York

Fashion Week	2	Zaskia : Rasanya seperti mimpi,	Zaskia : it is like dream
	3	Dian :ini adalah passion kami	Dian : this is our passion
	4	Barli :sebuah kebanggaan dari sebuah coretan menjadi karya yang tampil di panggung dunia	Barli :such an honor from a doodle to be a work appear in world stage
	5	Zaskia: suara tepuk tangan dari semua yang hadir adalah sebuah penghargaan tak ternilai	Zaskia: sound of applause from audience is an invaluable honor.
	6	Dian: Disaat karya kami bisa mempengaruhi kehidupan seseorang menjadi lebih baik	Dian: when our work can influence someone's life to be good.
	7	Bersama Wardah kami ingin karya kami bisa menginspirasi wanita Indonesia	Together: with"WARDAH" we want to our work can inspiration Indonesian women.
	8	WARDAH inspiring beauty	WARDAH inspiring beauty
	6. A story Behind Beauty – Early Dream (Inneke Koesherawati)	1	Kakak: Sukses Ya. Di hari pertama kerja. Sudah siap?
2		Adik: Thanks ya kak? Gimana haluskan?	Young Sister: Thanks you sister. How is it? Is it smooth right?
3		Kakak: Sempurna. Yang penting semua berawal dari sini (hati)	Old Sister: Perfect. The important thing is all start form here (heart)
4		Awali harimu dengan two way cake halal, lembut dan tahan lama	Start your day with two way cake halal, smooth and long lasting
7. Kisah di balik Cantik – Jatuh Hati	1	Teman 1:Wah warnanya bagus, pake apa?	Friend 1 : Wow its color is good, what is it?
	2	Wanita: Mau coba? Ada banyak warna	Girl : Wanna try? There are many kinds of color
	3	Teman 2 :Wah kalau pake bisa punya fans kayak kamu	Friend 1 : Wow. If I use it maybe I can have fans like you
	4	Rasakan kelembaban lipstick Wardah yang halal sepanjang hari	Feel the Wardah lipstick's humidity which is halal all long day
8. Lightening Two Way Cake Girls Day Out	1	Having fun bersama sahabat?	Having fun with best friends?
	2	Harus sepenuh hati. Ceriekan harimu dengan lightening Wardah Lightening Two Way Cake yang memberi 10 manfaat.	You must totally in to. Cheer your day up with lightening Wardah <i>Lightening Two Way Cake</i> which gives 10 benefits.
	3	Skin Lightening System untuk kulit sehatmu.	<i>Skin Lightening System</i> for your healthy skin.
	4	Kulit wajah tampak lebih cerah dan terasa lembab. Terlindungi. Terlapis Sempurna. Sepanjang Hari.	Skin face look brighter and feel moist, Protected, Covered perfectly, all long day.
	5	Temukan 10 manfaat skin lightening system dalam Wardah Lightening Two Way Cake.	Find the 10 benefits of <i>skin lightening system</i> in <i>Wardah Lightening Two Way Cake</i> .

9.	Everyday Colors – A day in My Life Part 1	1	Ceritakan hari dengan inspirasi warna Wardah <i>everyday color</i> .	Cheer your day up with color inspiration of “WARDAH” <i>everyday color</i> .
		2	Warna natural Wardah blush on untuk wajah segar bercahaya.	Natural color of Wardah’s <i>blush on</i> for fresh yet bright face.
		3	Awali cantikmu dengan butiran Wardah eye shadow kaya warna.	Start your beauty with granule of rich color eye shadow of Wardah.
		4	Wajah cantik alami ciptakan warna dihati.	Beauty face naturally that create color in heart.
		5	Wardah everyday color ceriakan hariku, bagaimana dengan harimu?	Wardah <i>everyday color</i> cheers my day up, what about you?
		6	Wardah earth love life.	Wardah earth, love, life.
10.	Everyday Colors – A day in My Life Part 2	1	Rahasia hidup penuh warna Wardah <i>everyday color</i> .	Sort of colors of secret life Wardah <i>everyday color</i> .
		2	Inspirasi cantik hariku saat berbagi bersama sahabat dan ketika kubutuh semangat baru.	My beautiful inspiration day is when sharing with my best friends and when I need new spirit.
		3	Lakukan yang terbaik untuk cita-citaku.	Do the best for my dream.
		4	Karna ku tak pernah tahu kapan kejutan itu datang.	Because I don’t know when that surprise come.
		5	WARDAH everyday color ceriakan hariku, bagaimana dengan harimu?	Wardah <i>everyday color</i> cheers my day up, what about you?
		6	WARDAH earth love life	Wardah earth, love, life.
11.	Story behind Bauty – New Life (Inneke K.)	1	Kakak: Kalau pakai Wardah teratur bedakan hasilnya? Yuk	Older sister: Since you use “WARDAH” regularly, the result is different right? Let’s go
		2	Adik: Kak makasih yaa semuanya	Younger sister : Thanks for All
		3	Kakak: Dari awal kamu sudah memilih yang terbaik	Older sister : you have chosen the best from the beginning
		4	Adik :iya	Younger sister : yeah
		5	Selalu ada Wardah di moment indahmu. Wardah pilihan terbaik semua wanita	There always “WARDAH” in every your remarkable moments.Wardah is the best choice for every woman.
12.	Scentsation – Dian Pelangi in Paris	1	Seperti segarnya pagi, begitu lembut menyapa hati Wardah <i>scentsation</i> inspirasi dari kesegaran dari alam untuk setiap tetes keharuman yang tahan lama.	Like refreshing morning, how soft it is when it is greeting me Wardah <i>scentsation</i> . The inspiration from nature scent in every drop of long lasting scent.
		2	Wardah <i>scentsation</i> hadirkan sensasi sepanjang hari.	Wardah <i>scentsation</i> present a sensation all long day.
		3	WARDAH earth love life	Wardah earth love life
13.	Lightening BB Cream	1	Jadwalmu padat hari ini?	Is your activity tight today?
		2	Cantik dalam 1 menit.	Be beauty in one minute.

	A true multitasker – Tatjana Shapira	3	Solusi praktis skin care dan make up mu Wardah BB Cream bekerja secara magic.	Practical solution skin care and your make up is Wardah <i>BB Cream</i> work magically.
		4	Memberi 10 manfaat bagi kulit.	Giving 10 benefit for skin.
		5	Cantik seharian dalam sekejap dengan Wardah BB Cream a true multitasker.	Beauty all long day in instant with Wardah <i>BB Cream a true multitasker</i> .
14.	Eyexpert Mascara – Dewi Sandra	1	Wardah eye expert mascara, with curl lock effect.	Wardah eye expert mascara, with curl lock effect.
		2	Wardah mascara long lasting, give it thick and lustrous lashes.	Wardah mascara long lasting, give it thick and lustrous lashes.
		3	New Wardah eye expert mascara.	new Wardah eye expert mascara.
15.	Eyexpert Eyeliner– Inneke K.	1	Wardah eye expert eyeliner, with super intense black, long lasting, and dramatic effect.	Wardah eye expert eyeliner, with super intense black, long lasting, and dramatic effect.
		2	New Wardah eye expert eyeliner	New Wardah eye expert eyeliner
16.	Lightening Night Cream and Serum	1	Waktunya istirahat.	It is time to rest.
		2	Waktunya jadikan kulit lebih cerah	It is time to make brighter skin
		3	WARDAH Lightening Night Serum dan Lightening Night Cream dengan 7 active white complex + AHA paduan optimal untuk pagi cantik cerah	WARDAH <i>Lightening Night Serum</i> and <i>Lightening Night Cream</i> with 7 active white complex + AHA. Optimal combination for beauty bright morning.
		4	WARDAH lightening series	WARDAH <i>lightening series</i>
17.	Lightening Creamy Foam	1	Aktivitasmu bikin kamu gak fresh?	Your activities make you not fresh?
		2	WARDAH Lightening Creamy Foam dengan double lightening system dan moisturizer.	WARDAH <i>Lightening Creamy Foam</i> with double <i>lightening system</i> and <i>moisturizer</i> .
		3	Lembut, Wajah bersih, fresh, cerah, dan tetap lembab, cantik cerah pasti percaya diri	Smooth, clean, fresh, bright, and keep moist, beauty bright face make confident.
		4	WARDAH Lightening Creamy Foam	WARDAH <i>Lightening Creamy Foam</i>
18.	Lightening Two Way Cake	1	Wajah cantik terlihat semakin sempurna tampak bebas kilap dengan Wardah lightening two way cakes.	Beauty face look more perfect and sfree gloss with Wardah <i>lightening two way cakes</i> .
		2	Bantu menyamarkan noda dengan micro – coated particles, lembut untuk hasil akhir yang terlihat begitu halus, begitu sempurna, tahan lama dan melindungi wajahmu agar cantik cerah dengan uv protection spf 15.	help to cover spots with <i>micro – coated particles</i> , smooth for final result and look so smooth, so flawless, long lasting and protect your face to beauty and bright with uv <i>protection spf 15</i>
		3	Cantik cerah, percaya diri sepanjang hari	Beauty Bright face and confident all long day.
		4	WARDAH lightening two way cakes.	WARDAH <i>lightening two way cakes</i>

19.	Moisturizer Perfect Bright Lightening	1	WARDAH <i>perfect bright</i> , pelembab ringan dengan brightening powder yang bantu mencerahkan seketika diluar dan 7 active white complex yang bekerja dari dalam.	WARDAH <i>perfect bright</i> is lightening moisturizer with <i>brightening powder</i> help to brighten outside in a blink and inside face with 7 <i>active white complex</i> .
		2	Halal dan dengan uv protection spf 30 PA+++ bantu melindungi wajahmu dari sinar matahari.	Halal and with <i>uv protection spf 30 PA+++</i> protect your face from sun ray.
		3	Wajah cantik tampak cerah seketika.	Your face looks bright in a blink.
		4	WARDAH <i>perfect bright lightening moisturizer</i> .	WARDAH <i>perfect bright lightening moisturizer</i> .
20	Lipstick Series	1	Untuk gaya cantikmu.	For your beauty style.
		2	Sempurnakan dengan Wardah lip5stick series.	make it perfect with Wardah <i>lipstick series</i> .
		3	Begitu banyak warna. Intense.	So many color choices. intense
		4	Cantik dalam 1 aplikasi.	Be beauty in 1 application.
		5	Lembut, lembab dan tahan lama.	It is smooth, moist and long lasting.
		6	Lipstick series dari Wardah inspiring beauty.	<i>Lipstick series dari Wardah inspiring beauty</i> .
21.	In Search of Beauty	1	Alam begitu banyak memberikan inspirasi.	Nature gives many inspirations.
		2	Penuh manfaat juga nutrisi	It is full of benefits and nutritious.
		3	WARDAH creamy body butter dengan bahan terbaik dari alam mengandung shea butter dan vitamin E.	WARDAH <i>creamy body butter</i> with the finest ingredients from nature that contains <i>shea butter</i> and <i>vitamin E</i> .
		4	Memanjakan kulit, melembapkan, dan melembutkan dengan aroma yang menyegarkan	it is fondling, moisturizing, and smoothing your skin with refreshing scent.
		5	WARDAH earth love life	WARDAH <i>earth love life</i>
22.	Lightening BB Cream	1	Sudahkah kau temukan BB cream sejatimu?	Have you found your true BB cream?
		2	WARDAH hadirkan lightening BB cream, a true multitasker skin care + make up memberi 10 manfaat bagi kulit.	“WARDAH” presents lightening BB cream, a true multitasker skin care + make up that gives 10 benefits for skin.
		3	Extract aloe vera untuk melembapkan, kandungan make up nya menutupi noda hitam dan bekas jerawat seketika	Extract aloe vera to moisturize skin, make up’s contain covers black spot and acne print in a blink
		4	menjadikan warna kulit merata, tampak cerah, halus mulus seperti pakai make up.	It makes skin color spread. With maximum protection from sun ray.
		5	Dengan proteksi maksimal dari sinar matahari kini kamu bisa tampil cantik seharian.	Now you can look beauty all long day.
		6	Kutemukan BB cream sejatiku, WARDAH	I have found my true BB cream. “WARDAH”.

Appendix 2. Imperative Sentences Found in Spoken Discourses of Wardah Television advertisements.

1. **Awali** Inspirasi dengan kebaikan. (Datum 1, line 4)
2. **Awali** harimu dengan two way cake halal, lembut dan tahan lama. (Datum 6, line 4)
3. **Rasakan** kelembaban lipstick wardah yang halal sepanjang hari. (Datum 7, line 4)
4. **Harus** sepehuh hati. (Datum 8, line 2)
5. **Ceritakan** harimu dengan lightening Wardah Lightening Two Way Cake yang memberi 10 manfaat. Skin Lightening System untuk kulit sehatmu. (Datum 8, line 2)
6. **Temukan** 10 manfaat skin lightening system dalam Wardah Lightening Two Way Cake. (Datum 8, line 5)
7. **Ceritakan** hari dengan inspirasi warna wardah *everyday color*. (Datum 9, line 1)
8. **Awali** cantikmu dengan butiran wardah eye shadow kaya warna. (Datum 9, line 3)
9. **Sempurnakan** dengan Wardah lipstick series. (Datum 20, line 2)

Appendix 3. Referring Found in Spoken Discourses of Wardah Television Advertisements.

- d) **Dialah awal inspirasiku.** (Datum 1, line 1)
- e) **Dia inspirasiku** untuk berbagi keceriaan. (Datum 1, line 3)
- f) Kita harus mengikuti **proses regenerasi kulit kita yang secara alami** terjadi dalam 28 hari. (Datum 2, line 4)
- g) Untuk kulit sehat dan cerah, saya **pakai Wardah Lightening Series yang Halal yang bekerja sesuai proses alami kulit.** (Datum 2, line 5)
- h) Wardah everyday color **ceriakan hariku**, bagaiman denganmu? (Datum 9, line 5)
- i) **Inspirasi cantik hariku** saat berbagi bersama sahabat dan ketika **kubutuh semangat baru.** (Datum 10, line 2)
- j) Kutemukan **BB cream sejatiku.** (Datum 22, line 6)

Appendix 4. Identifying Particular Aspect Found in Spoken Discourses of Wardah Television Advertisements.

- d) **Ceriakan hari** dengan inspirasi warna Wardah everyday color. (Datum 9, line 1)
- e) **Wajah cantik alami** ciptakan warna dihati. (Datum 9, line 4)
- f) Selalu ada Wardah di **moment indahmu**. (Datum 11, line 5)
- g) **Wardah pilihan terbaik** semua wanita. (Datum 11, line 5)



Appendix 5. Identifying Cause Found in Spoken Discourses of Wardah Television Advertisements.

- d) **Dialah awal inspirasiku**, Halal kini jadi pilihanku (Datum 1, line 1)
- e) Dia inspirasiku untuk selalu berbagi. (Datum 1, line 3)
- f) **Halalnya Wardah** cantikkan setiap wanita. (Datum 1, line 5)
- g) **Disaat karya kami bisa mempengaruhi** kehidupan seseorang menjadi lebih baik. (Datum 5, line 6)
- h) Bersama Wardah, **kami ingin karya kami bisa menginspirasi** wanita Indonesia. (Datum 5, line 7)
- i) **Skin Lightening System untuk kulit sehatmu**. Kulit wajah tampak lebih cerah dan terasa lembab, terlindungi, terlapisi sempurna, sepanjang hari. (Datum 8, line 3-4)
- j) **Wardah everyday color** ceriakan hariku. (Datum 9, line 5)
- k) **Wardah scentsation** hadirkan sensasi sepanjang hari. (Datum 12, line 2)
- l) Cantik seharian dalam sekejap dengan **Wardah BB cream a true multi-tasker**. (Datum 13, line 5)
- m) **Wardah Lightening Creamy Foam dengan double Lightening System dan moisturizer**. Lembut, wajah bersih, fresh, cerah, dan tetap lembab, cantik, cerah, pasti percaya diri. (Datum 17, line 2-3)
- n) Wajah cantik terlihat semakin sempurna tampak bebas kilap dengan **Wardah Lightening Two Way Cake**, bantu menyamarkan noda hitam dengan **micro-coated particles**, lembut untuk hasil akhir yang terlihat begitu halus, begitu

sempurna, tahan lama dan melindungi wajahmu agar cantik cerah dengan UV

Protection SPF 15 cantik, cerah, sepanjang hari. (Datum 18, line 1-3)

o) **Wardah perfect bright, pelembab ringan dengan brightening powder** yang

bantu mencerahkan seketika diluar dan **7 active white complex** yang bekerja dari

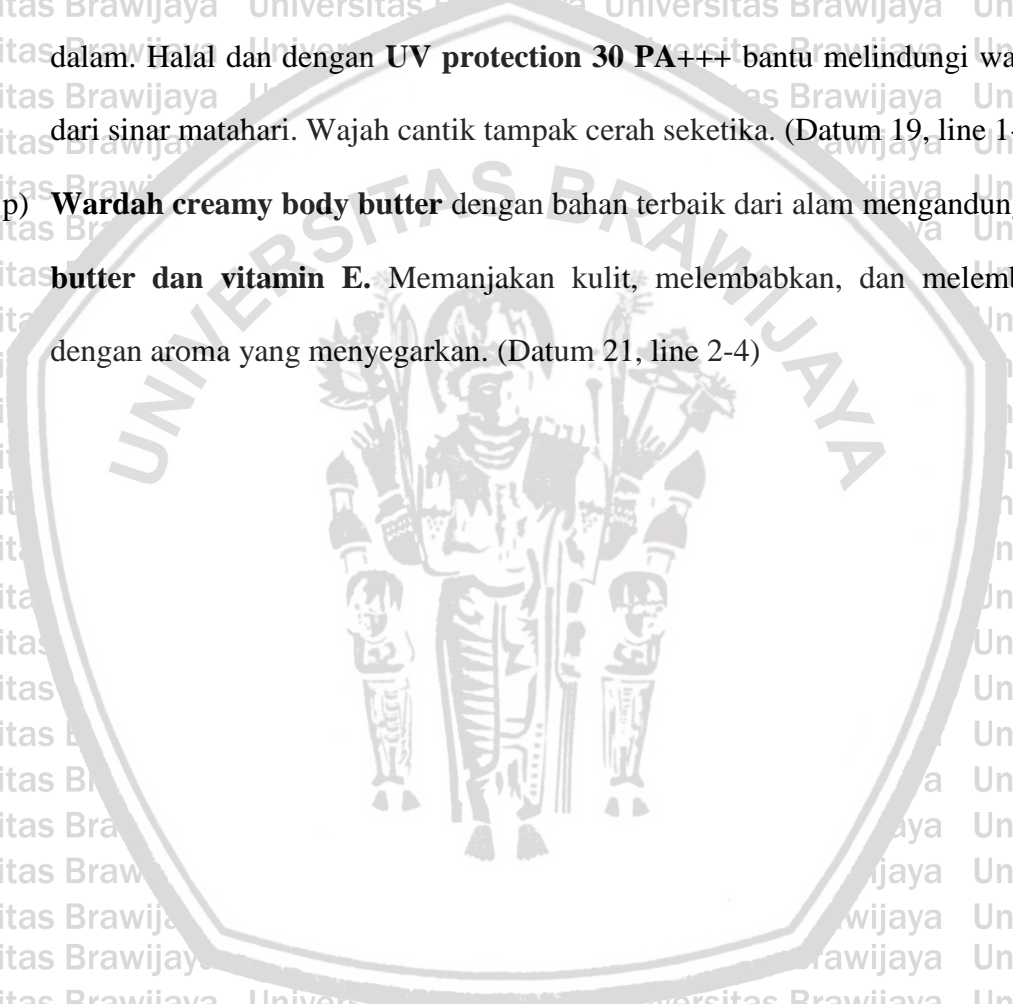
dalam. Halal dan dengan **UV protection 30 PA+++** bantu melindungi wajahmu

dari sinar matahari. Wajah cantik tampak cerah seketika. (Datum 19, line 1-3)

p) **Wardah creamy body butter** dengan bahan terbaik dari alam mengandung **shea**

butter dan vitamin E. Memanjakan kulit, melembabkan, dan melembutkan

dengan aroma yang menyegarkan. (Datum 21, line 2-4)



Appendix 6. Setting Goals Found in Spoken Discourses of Wardah Television Advertisements.

d) **Begitu juga untuk mencapai kulit yang cerah dan terawat,** kita harus mengikuti proses regenerasi kuli kita yang secara alami terjadi dalam 28 hari.

(Datum 2, line 3)

e) **Untuk kulit sehat dan cerah,** saya pakai Wardah Lightening Series yang halal dan bekerja sesuai prose salami kulit. (Datum 2, line 5)

f) **Jadi untuk hasil yang baik** semua ada prosesnya. (Datum 2, line 6)

g) Kemewahan **untuk kesempurnaan dalam hidupku.** (Datum 3, line 3)

h) Wardah Lightening Night Serum and Lightening Night Cream dengan 7 white active complex +AHA paduan optimal **untuk pagi cantik cerah.** (Datum 16, line 3)

i) **Untuk gaya cantikmu.** Sempurnakan dengan Wardah lipstick series. Begitu banyak warna. Intense. Cantik dalam 1 aplikasi. Lembut, lembab dan tahan lama. (Datum 20, line 1-5)

j) Extract aloe vera **untuk melembabkan, kandungan make up nya menutupi noda hitam dan bekas jerawat seketika menjadikan warna kulit merata, tampak cerah, halus mulus seperti pakai make up.** Dengan proteksi maksimal dari sinar matahari kini kamu bisa tampil cantik seharian. (Datum 22, line 3)

Appendix 7. Motivating Actions Found in Spoken Discourses of Wardah Television Advertisements.

- a) Ada kecantikan dalam setiap hal baru dan dalam kelembutan ada semangat **untuk lakukan hal yang baik yang sempurna.** (Datum 4, line 1)
- b) Setiap langkah adalah cerita bermakna, ada keindahan yang menyatu dengan hati juga kelembutan yang memberiku kekuatan **untuk berbagi.** (Datum 3, line

1)



Appendix 8. Article 1 used in Social Practice of Spoken Discourses of Wardah Television advertisements

Inspiring Beauty? A Critique of Wardah Cosmetics' Ad Campaigns

March 7, 2013 by Guest Contributor

This post was written by guest contributor Afia R. Fitriati (@AfiaRF).

The gaffes in the latest ad campaign of Indonesia-based Wardah Cosmetics are as clear as daylight – so clear that a student in my marketing class had raised an issue with it even before I had the chance to see the commercials.

“If their selling point is halal – and thus Muslim-friendly – cosmetics, then why do they promote skin-lightening products? Isn't it discriminatory to promote lighter skin as prettier than darker one?” my student asked.

A few days later, when I finally had the opportunity to spot the commercial in question on TV, my husband quickly pointed out a second blunder in the clip, “Wouldn't her hijab get wet if she washes her face without taking it off like that?”

The commercial that drew my student's and my husband's critical comments is only one of a few commercials of Wardah's that were launched recently. In addition to the skin-lightening products campaign, which features two famous Indonesian hijabi actresses, Wardah has also released another commercial series that feature supposedly modern Indonesian women in different settings of their lives, such as chatting with friends and on her wedding day. Unfortunately, these commercials also have their share of eyebrow-raising elements as well.

For instance, the “Falling in Love” episode features a pretty girl – a non-hijabi who is the main protagonist in this commercial series – recommending a Wardah lipstick product to her two friends (one is a hijabi and the other one a non-hijabi). One of her friends remarks that the lipstick is probably the reason why the pretty girl has “admirers.” Towards the end of the commercial, the pretty girl coyly makes suggestive eye contact with a handsome guy who passes her by. Then, the tagline appears: Wardah, Inspiring Beauty.

It is apparent that the strategy behind these commercials is to promote Wardah, which traditionally positions itself as “the cosmetics for Muslim women,” as a more mainstream cosmetics label. The new campaigns target middle-class Indonesian women who may or may not be Muslim, hijabi as well as non-hijabi. In other words, Wardah is selling itself as a halal-certified Pond's or Olay, if you will. The strategy seems pretty good, if only its execution were smarter.



Advertisement for Wardah Cosmetics. [Source].

But if Wardah’s idea of “inspiring beauty” includes jumping on the industry bandwagon to sell products that promote a skewed idea of attractiveness, feeding me with a scene that defies common sense and blatantly suggesting that putting on a lipstick is the way to attract man’s attention (just like any other cosmetics label out there), then they can kiss my wallet goodbye for good. If Wardah wants to do what the Romans do because they want to be seen as a “mainstream” cosmetics company, that’s fine with me. But please don’t try to sell me that those ideas are what “inspiring beauty” all about, because it’s just plain insulting to my intelligence.

What’s even more disappointing for me is that a long-standing, Muslim-related brand like Wardah still fails to give a somewhat accurate portrayal of the multidimensional Muslim women. The only improvement that I’ve seen as compared to their previous ads is the showcasing of non-hijabis in the ads to imply that Wardah embraces the diversity of its customers. But given their decades of experience in an industry that – in the words of Revlon’s founder Charles Revson – “sells dreams,” I’m expecting much more refined campaigns.

For example, why stick to the demure stereotype of the idealized Muslim women? A streak of strength or independence in the commercials would resonate better with real women like myself, for example, and would certainly be more relevant to the “Inspiring Beauty” tagline. Or how about linking cosmetics to a woman’s personal joy, as opposed to the need of pleasing others, for a change? And please don’t tell me that a bold idea in the beauty industry will not work. The Dove Campaign for Real Beauty was a smashing global success because it celebrates women in their own skin – wrinkles and all, and UK-based Lush supports Palestine’s freedom regardless of complaints.

A recent New York Times article underscores the significance of commercials in broadening the definition of Muslims. The article was written after a Prudential commercial featuring a Muslim man as “an appealing, everyday American” appeared on several major channels in the US. Samuel G. Freedman wrote,

“As if to underscore the point, the Prudential commercial with Mr. Abdul-Rashid was appearing on television during the same period last fall that saw two widespread commercial campaigns vilifying Muslims. One was the series of ads on New York subways and buses placed by a group led by Pamela Geller, the outspoken blogger and critic of Islam, which depicted a worldwide conflict between the civilized West and Islamic “savages.” The other was the billboard during the presidential campaign that showed President Obama submissively kissing the hand of a sheik.

Then, during the Super Bowl last weekend, a Coca-Cola commercial trotted out the stereotype of the Arab on camelback. As points of comparison, consider that Frito-Lay retired its ‘Frito Bandito’ caricature more than 40 years ago. And in 1989, Quaker Oats removed Aunt Jemima’s kerchief and gave her pearl earrings so she no longer evoked a house slave.”

Despite the praises received for this commercial, however, Prudential has repeatedly declined to comment on the campaign.

“Prudential had no idea Mr. Abdul-Rashid was Muslim,” the New York Times article quoted Deborah Meany, the company’s vice president for global communications. It seems that behind this admirable commercial, Prudential considers it risqué to openly associate its brand with the Muslim population.

Because we can’t always expect big, global brands to spearhead the change in faulty stereotypes of Islam and Muslims, it is important that growing local brands like Wardah realize the significance of their marketing campaigns in shaping public perceptions. Going with the flow of “normal” practices in the advertising industry may seem like the easy and safe way to achieve the brand’s objectives. But such perspective cannot be further than the truth in this age of transparency and short attention span. As marketing guru Seth Godin in Linchpin says, “It’s time to stop complying with the system and draw your own map”. In the same book, he also says, “You don’t become indispensable merely because you are different. But the only way to become indispensable is to be different.”

Given their nature, brands claiming to carry Islamic values are already different than other brands. It is time that they embrace and take pride in those differences. If such brave initiative comes from a Muslim-owned company that sell halal products like Wardah, I promise I will be the first person to give a standing ovation.

**Appendix 9. Article 2 used in Social Practice of Spoken Discourses of Wardah
Television advertisements**

Mau Kulit Tubuh Terawat? Ini Tips Luar Dalam Wardah Cosmetics

Reni Efita, Jum'at, 05/06/2015 16:38 WIB



Bisnis.com, JAKARTA - Upaya untuk mewujudkan kulit tubuh terawat, Wardah Cosmetics tidak hanya mengandalkan produk perawatan kosmetika, namun juga perawatan dari dalam.

Untuk mewujudkan perawatan luar dan dalam itu, Wardah Cosmetics yang bersertifikat halal itu akan meluncurkan kampanye Start a Good Thing.

Rifina Afandi, Product Development Paragon Technology and Innovation yang membawahi Wardah Cosmetics, mengatakan tujuan kampanye tersebut untuk memotivasi kaum perempuan untuk memulai sesuatu yang baru dengan pilihan lebih baik.

"Kampanye itu untuk merawat bagian luar dan dalam tubuh," katanya Jumat (5/6/2015).

Cara perawatan dari bagian dalam adalah dengan banyak senyum, banyak cairan dengan meminum air putih cukup, dan melakukan pola hidup sehat. Sedangkan untuk perawatan bagian luar tubuh melakukan perawat kulit dengan memakanai body lotion dan pelembab.

**Appendix 10. Article 3 used in Social Practice of Spoken Discourses of Wardah
Television advertisements**

Filosofi Wardah di Film 'Cinta Selamanya'

Reporter : Amrikh | Senin, 27 April 2015 18:01



Film Cinta Selamanya ini cocok seperti filosofi kosmetik Wardah yakni Earth, Love dan Life.

Dream - Brand kosmetik Wardah kembali bekerja sama dalam sebuah karya penggarapan film Indonesia. Sebelumnya diketahui Wardah mendukung penggarapan film yang bertema Islami seperti film berjudul *Ketika Cinta Bertasbih*. Kali ini sedikit berbeda Wardah menjadi salah satu *brand* kosmetik yang mendukung film kisah percintaan pasangan muda Rio Dewanto dan Atiqah Hasiholan yang diangkat dari kisah nyata penulis buku Fira Basuki dan Hafiz suaminya yang berjudul *Cinta Selamanya*.

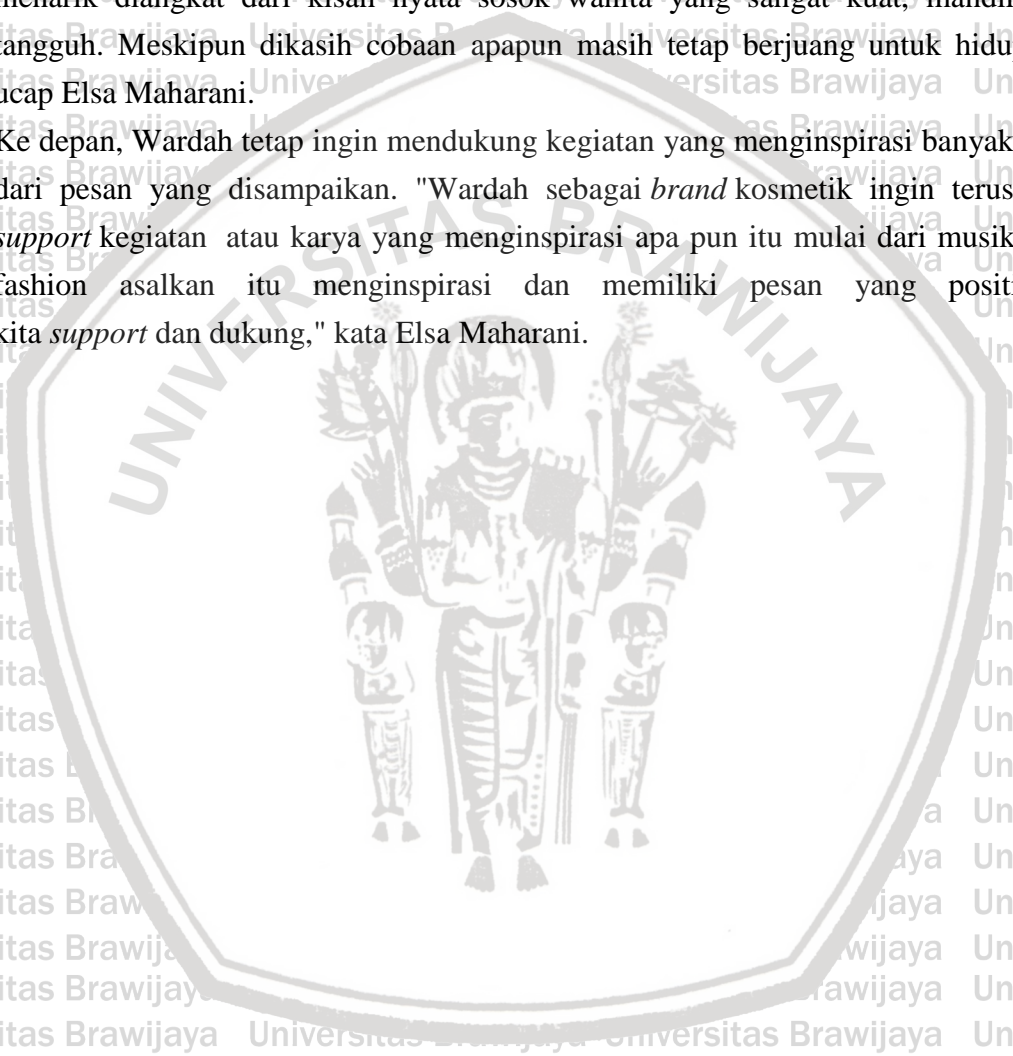
Di film *Cinta Selamanya* besutan sutradara Fajar Nugros terkandung filosofi kosmetik Wardah di dalam alur cerita.

"Film ini cocok seperti filosofi kosmetik Wardah yakni *Earth, Love dan Life*. Dari sisi (*Earth*) dilihat dari lokasi seperti Yogyakarta yang asri dan penuh keindahan, (*Love*) cerita percintaan sepasang suami istri Rio- Atiqah dan penggarapan pasangan produser dan sutradara Fajar-Susanti menjadi paket lengkap, dan (*Life*) pesannya sangat tinggi pada wanita-wanita Indonesia untuk lebih tangguh dan kuat," ujar

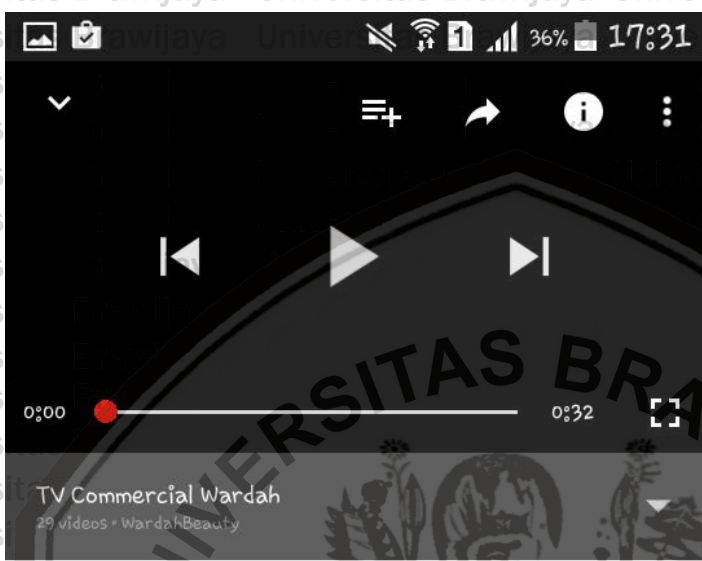
Public Relation Wardah kosmetik, Elsa Maharani, usai konferensi pers film *Cinta Selamanya* di Kuningan City, Jakarta.






Menurut Elsa, setiap kali Wardah bekerja sama dalam penggarapan film harus melihat dari segi cerita dan pesan apa yang disampaikan di film tersebut. "Film ini menarik diangkat dari kisah nyata sosok wanita yang sangat kuat, mandiri, dan tangguh. Meskipun dikasih cobaan apapun masih tetap berjuang untuk hidupnya," ucap Elsa Maharani.

Ke depan, Wardah tetap ingin mendukung kegiatan yang menginspirasi banyak orang dari pesan yang disampaikan. "Wardah sebagai *brand* kosmetik ingin terus *support* kegiatan atau karya yang menginspirasi apa pun itu mulai dari musik, film, fashion asalkan itu menginspirasi dan memiliki pesan yang positif itu kita *support* dan dukung," kata Elsa Maharani.



Appendix 11. Comments of YouTube Users.



-  wispa sary sary
Emang produk wardah paling oky@ dari dulu klu ad pakai wardah ad jd percaya diri
2 August 2013
-  Beruang Budiman
Hmmm
2 August 2013
-  aryinginsetia
buka video di chanelku.. Seorang pencuri di mesjid terekam cctv.. Pasti kalian akan sedih melihatnya
2 August 2013
-  Abhinav Tiwari
mantaplah
2 August 2013
-  yulia vera
perempuan + kosmetik + parfum = tabaru..j
Bolehkah??? subhanallah
2 August 2013

Appendix 12. Comments of Instagram Users.



Appendix 13. Comments of Facebook Users.



Appendix 14. Berita Acara Bimbingan Skripsi



**KEMENTERIAN RISET, TEKNOLOGI, DAN PENDIDIKAN TINGGI
UNIVERSITAS BRAWIJAYA
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- 4. Topik Skripsi : Critical Discourse Analysis
- 5. Judul Skripsi : **Meaning Construction and Social Effect of Wardah Cosmetic Television Advertisement.**
- 6. Tanggal mengajukan : 29 Juni 2015
- 7. Tanggal selesai revisi : 05 Mei 2016
- 8. Nama Pembimbing : Tantri Refa Indhiarti, M.A.
- 9. Keterangan Konsultasi :

No.	Tanggal	Materi	Pembimbing	Paraf
1.	21 September 2015	Konsultasi Judul	Pembimbing	
2.	01 Oktober 2015	Penyerahan BAB I, II, dan BAB III	Pembimbing	
3.	08 Oktober 2015	Revisi BAB I, II, dan III,	Pembimbing	
4.	26 November 2015	ACC Seminar Proposal	Pembimbing	
5.	02 Desember 2015	Seminar Proposal	Pembimbing	
6.	22 Februari 2016	Penyerahan BAB IV	Pembimbing	
7.	24 Februari 2016	Revisi BAB IV	Pembimbing	
8.	03 Maret 2016	Revisi BAB IV, penyerahan BAB V	Pembimbing	
9.	29 Maret 2016	ACC Seminar Hasil	Pembimbing	
10.	05 April 2016	Seminar Hasil	Pembimbing	

11.	15 Maret 2016	Penyerahan Revisi Seminar Hasil	Pembimbing
12.	20 April 2016	ACC Ujian Skripsi	Pembimbing
13.	25 April 2016	Ujian Skripsi	Pembimbing
14.	05 Mei 2016	Penyerahan Revisi Ujian Skripsi	Pembimbing
15.	10 Mei 2016	ACC Jilid	Pembimbing

10. Telah dievaluasi dan diuji dengan nilai:

Malang, 10 Mei 2016

Mengetahui,
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