

## **CHAPTER II**

### **REVIEW OF LITERATURE**

#### **B.1 Theoretical Framework**

##### **B.1.1 Communication**

Communication is an emergent reality. It results from the combination of three separate selections: selection of information, selection of the utterance of the information, and a selective understanding or misunderstanding of the utterance and its information. By itself, none of these elements can exist. They can only communicate when they work together (Niklas, 1992). Discourse is the interpretation of a communication event within its context. It comprises the study of language in use, encompassing text interpretation as well as linguistic analysis. Discourse that has relevance to their respective fields of study, communication, social psychology, and cognitive psychology. Grammar is used in communication, but it does not convey speakers' thoughts directly; rather, it conveys semantic representations that do not fully convey the meaning that is intended. Communication not just to express one's thought, but also affect significantly the course of an interaction (Schiffrin, Tannen, & Hamilton, 2001).

##### **B.1.2 Advertisement**

Advertisement is any type of mass media content that aims to influence listeners, viewers, or audiences to make a purchase of goods, services, concepts, or ideas (Renaldo, 2017). It is evident how the media shapes people's perceptions of many issues. For decades, changing audiences' point of view has been achieved by

the act of accessing their minds. Advertisements inform, convince, remind, influence, and possibly change beliefs, emotions, and attitudes, according to Cook (2001). Put differently, the goal of commercials is not just to make people buy items, but also to alter society's perception so that people will accept what they say as true and take it for granted. Aside from that, advertisements may help in raising awareness and shaping attitudes and identities. Similar to what Cook mentioned, if commercials do inform or caution viewers. To influence their audience, advertisers employ both linguistic and visual strategies. According to Jhally (1995), "the most influential institution of socialization in modern society is advertising". This incident has put into perspective how those in control of advertisements manage to wield their influence while also influencing consumer.

### **B.1.3 Critical Discourse Analysis**

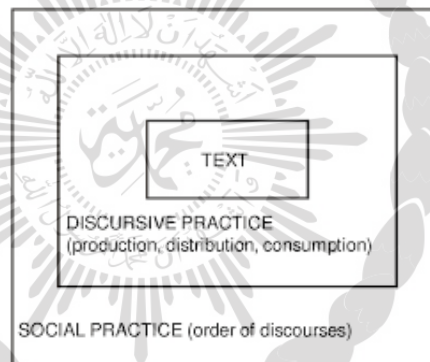
Language, according to Taiwo (2007), not only reflects but also generates reality. Words are never neutral, they have the power to describe the interests of the speaker and writer. Linguistic analysis is an important method for discovering the true meaning of words. Critical Discourse Analysis (CDA) is a branch of study that has developed a number of methods enabling scholars to investigate the hidden ideologies behind any discourse that is otherwise taken for granted. Fairclough and Wodak (1997) define CDA as having four basic tenets. First, CDA addresses social issues. Second, it serves an ideological purpose. Third, it is the foundation of society and culture. Fourth, discourse analysis can be both interpretive and explanatory.

CDA is primarily driven and concerned in important social concerns that can be better understood through discourse analysis (Van Dijk, 1988). Van Dijk goes on to say that critical discourse analysis is not at all simple. It appears to be the discipline's hardest task by a wide margin. It necessitates true multidisciplinary as well as an understanding of the deep relationships between text, conversation, social cognition, power, society, and culture (Bakhsh, 2015).

The goal of CDA is to analyze, characterize, and clarify the connections that exist between language, social norms, and the social environment. Since social judgments are based on our ideologies, and since ideologically controlled propositions are frequently opinion statements, expressions of these opinions such as those toward other people often reveal the ideological limitations at play (Van Dijk, 1988). Ideologies, according to Fairclough (2003), are depictions of elements of the universe that support the creation and upkeep of dominance, exploitation, and power relations. There are many theories in Critical Discourse Analysis. There are theory by Van Dijk, Norman Fairclough, Wondak, Foucault, Sara Mills, etc. The reason why researcher chose Fairclough's theory is Fairclough's CDA theory provides a solid and diverse framework for analyzing language and discourse, particularly in contexts where power, ideology, and social influence are important, making it a valuable choice for researcher exploring Indonesian skincare advertisements.

### B.1.4 Fairclough's Critical Discourse Analysis

This research use theory of Norman Fairclough's Critical Discourse Analysis theoretical framework (2001) to analyze the data. Critical Discourse Analysis, as defined by Fairclough, is an attempt to "systematically explore often opaque relationships of causality and determination between discursive practices, events, and texts, and wider social and cultural structures, relations, and processes." Disclose hidden meanings consciously or unconsciously buried in a phrase. Fairclough has three dimensional frameworks: text, discursive practice, and social practice.



*Figure 2. Norman Fairclough's Critical Discourse Analysis theoretical framework*

#### 1. Text

Language analysis covers a wide range of analysis kinds and methods, making it a complicated and occasionally highly specific. The categories in the text analysis framework below seem to be directed toward meanings in some cases, and linguistic forms in others (Fairclough, 1992:74). The key differentiation in the context of meaning is that which exists between a text's potential meaning and its interpretation. Texts are made up of structures which

past argumentative practice, compressed into conventions, has given with meaning potential. A form's meaning potential is typically complex, containing a variety of overlapping and perhaps contradictory meanings. Because of this, texts are typically somewhat ambiguous and open to different interpretations. Generally slightly ambiguous and open to multiple readings, texts have the capacity to build a complex often opposing meanings due to their diverse meaning potential. In order to reduce this possible bivalence, interpreters typically select one meaning from a constrained set of useful interpretations (Fairclough, 1992:75).

The four primary categories of text analysis are coherence, vocabulary, grammar, and text structure. These can be conceptualized as following an upward scale: cohesiveness deals with the connections between clauses and sentences, vocabulary focuses on individual words, grammar handles words joined into sentences and clauses, and text structure addresses the extensive organizational features of texts. The clause, or "simple sentence," is the fundamental component of grammar, as example in the newspaper headline "Gorbachev Rolls Back the Red Army." The primary components of clauses are usually referred to as "phrases" or "groups," as in "the Red Army" and "Rolls Back." Complex sentences are composed of several clauses. (Fairclough, 1992:75).

## 2. Discursive Practice

According to Fairclough (1992: 80) The processes of text creation, distribution, and consumption that are a part of discursive practice differ

depending on the social context of the various discourse forms. Text and context are seen as relevant in discursive practice. On the other side, discursive practice is defined as the power of a statement to persuade someone to do something.

The text production dimension looks at the ways in which the production of texts are influenced by social structures, relationships of power, and ideologies. It investigates the ways in which language shapes perceptions, creates meaning, and affects social reality. The term "distribution" describes the procedures and methods used to spread discourse throughout a community. The process of deciphering and comprehending the meaning of a text or speech is referred to as "consumption". This entails examining the relationship between the text's creation, context, and target audience. (Fairclough, 1992:79).

### 3. Social practice

Social practice places speech within a conception of power as hegemonic struggle and discusses discourse in relation to ideology and power. The discourse perspective of language has been simplified by Fairclough to "language as a form of social practice." First of all, language is a component of society, not something that exists outside of it. Second, language is a product of social conditioning imposed by non-linguistic elements of society. The relationship between discourse interaction and social context is explored by social practice. This element, which deals with the relationship between discourse practice and social context—that is, the societal influences of the

production and interpretation processes and their social implications—refers to the social structure that shapes discourse practice.

a. Ideology

Since writing, speech, and other kinds of communication allow ideology a platform to appear as practice or as a reflection of a certain ideology, the producer can introduce their ideology into a discourse. Ideologies are understood as constructions or significations of reality (the physical world, social relation, and social identities), established in diverse forms and meanings of discursive practices that support the creation, maintenance, and modification of dominance relations. (Fairclough, 1992: 87).

b. Hegemony

In a society, hegemony refers to both leadership and dominance in the political, cultural, intellectual, and economic spheres. Hegemony is the ability of one of the main economically defined classes to rule over society as a whole by collaboration with other social forces (Fairclough, 1992: 92).

### **B.1.5 Beauty Standard in Indonesia**

Since the adjective "beautiful" mostly relates to material attributes, beauty is only an embellishment rather than a true kind of elegance (Mellian, 2006). Beauty is an adjective, and each person's interpretation of what an adjective means might vary. This demonstrates that beauty is actually the taste, viewpoint, or opinion of

each individual, with a significant possibility of variation. But, over time, beauty standards have become a social fiction. Society defines beautiful as a lady with clean and white complexion, a woman of optimum height and weight (not skinny or overweight), a beautiful woman with a high nose, a beautiful woman with thin lips, and a beautiful woman with straight and thick hair.

During the Dutch, European, and Japanese colonial eras in Indonesia, beauty standards for Indonesian women were developed, which declared that the ideal beauty was to have white skin (Wiryawan & Sutantri, *Cyber Bullying in Social Media Against the Stigma of Indonesian Women's Beauty Standards*, 2023). White skin was highly appreciated and represented a greater rank in the Dutch East Indies social group. When Indonesia was no longer colonized and times changed, it was discovered that the ideal of beauty for Indonesian women, who believed beauty to be white, lingered in people's thoughts in perpetuity. Women are expected to satisfy beauty standards that conform to the conventional perception that attractive women have white complexion, thin bodies, sharp noses, long hair, flawless skin, and tall bodies.

The situation of Asian countries Southeast which has temperate weather tropical conditions require people to travel frequently exposed to sunlight during activities daily. That is clearly possible their body skin becomes darker compared to people in the region other Asia such as Korea (Arsitowati, 2017). As Astrid Fabiola declared the climate tropical causes the skin to become duller, oily, and prone to acne (Juniar in *Media Indonesia*, 2017). Matter This certainly influences it appearance of Southeast Asian women, especially Indonesia society's expectations

for women are exceedingly high, as seen by various mass media and social media outlets that urge that beauty in women must satisfy the criteria of female beauty that society has established (Jones, 2021).

#### **B.1.6 Beauty Standard in South Korea**

The 41% of Korean teens reported wanting cosmetic surgery in 2007. Their motivation for the procedure was their wish to conform to Western standards of beauty, incorporating the features and forms of the face, such as double eyes closed (Kim & Chung, 2009). Lighter skin has historically been associated with attractiveness and desire, especially for Korean women (Hall, 2010; Rondilla & Spickhard, 2007; Tharps, 2016). Racism, which is defined as physical characteristic discrimination, is closely linked to colorism. A great deal of research has revealed that people with physical characteristics more similar to White features are preferred or given a higher status (Hill, 2000; Hughes & Hertel, 1990; Keith, 2009; Klonoff & Landrine, 2000). These feature-based hierarchies incorporate additional physical aspects including hair texture and face characteristics like nose and mouth size and shape, and they are mostly based on assessments of skin color (Keith, 2009).

A significant amount of research has examined discrimination based on the assessment of physical characteristics; authors have frequently noted the benefits and privileges of people whose physical characteristics (i.e., straight hair, lighter skin tone, and Eurocentric facial features) appear more similar to White characteristics (Hill, 2000; Hunter, 2005; Keith & Herring, 1991; Terkildsen, 1993).

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### **B.1.7 Data Beauty Product Advertisement**

The sample data to be studied in this study are advertisements from beauty brands from Indonesia and South Korea taken from each brand's Instagram account. Beauty brands taken for samples are *Azarine* (@azarinecosmeticofficial), and *Dear, Klairs* (@klairs.global). Researcher have a reason for choosing these two beauty brands as data samples in this study. The reason is because the two brands are very famous in Indonesia, it can be seen from Instagram which has more than 200 thousand followers. In addition, the brand is very close to consumers because it is widely used.

1. Azarine (@azarinecosmeticofficial) According to the SWA Business Champion website, one local cosmetic brand that is quite popular, especially among young people and local beauty enthusiasts, is *Azarine* Cosmetics. Born



*Figure 3. Azarine beauty product advertisement*

in 2002, this brand has grown impressively from year to year, especially from 2021 to 2022. Marcella Vanessa Tjahyanto (Chief Marketing Officer of PT Wahana Kosmetika Indonesia) revealed that the *Azarine* brand has grown by 600%. Targeting the female market with an age range of 18-40 years and middle SES, *Azarine* offers products with the following value proposition: using natural ingredients so they are safe for the skin, affordable prices, and have a very comfortable aroma for the user.

2. Dear, Klairs (@klairs.global)

*Dear, Klairs* was founded at Wishcompany in 2010 by CEO Ryan Soungho Park located in Soul Korea., Korea which is very popular in Indonesia because its ingredients are felt to be very suitable for the skin conditions of Indonesian people in tropical countries with quite hot sun. Apart from that, *Dear, Klairs* also has a PETA certificate and is a Vegan Friendly product. In line with *Dear, Klairs* global vision & mission to create skincare products that are vegan-friendly & cruelty-free, as well as in the context of moving towards an eco-friendly brand, *Dear, Klairs* really cares about and is willing to support environmental sustainability programs.



Figure 4. Dear, Klairs beauty product advertisement

## **B.2 Related Research**

Researcher conducted a review of previous research to support and assist researcher in conducting this study. The first research was conducted by Hidayat (2020) with the title “Beauty Advertisement Products in Forming the Reality of Society: A Critical Discourse Analysis.” The study is to examine the advertisements of two rival brands of beauty goods, Wardah and Maybelline, in generating compassion from potential public buyers. Norman Fairclough's Critical Analysis (CDA) was used to assess these adverts. CDA was separated into three interconnected dimensions: texts, discourse practices, and socio-cultural practices. The data demonstrated that the language in the advertising were written in such a way that they persuaded and piqued the interest of potential purchasers. Furthermore, the scripts were constructed by elevating existing realities and influencing specific realities in society in order for the advertising to achieve their ultimate aim of gaining the sympathies of potential purchasers.

The second research is Khasanah's (2021) entitled “A Critical Discourse Analysis of the Beauty Advertisement by Make Over”. The research problem raised is regarding beauty product advertisements which always target women. The study attempts to analyze the linguistic aspects, discourse techniques, and social elements features in the MAKE-OVER cosmetic product advertising. The data was gathered from an Instagram caption of cosmetic items MAKE OVER and analyzed using Fairclough's theory of three dimensions of discourse analysis. The analysis's findings using Fairclough's three dimensions were as follows: The caption states that the statement is imperative, declarative, and positive when viewed from the

language feature. The second discourse method involves using compliments and positive self-representation. Thirdly, the analysis in the section on socio-cultural practice is predicated on the idea that speech in the media influences the social context outside of it.

The next study is entitled "Exploitation of Women in Beauty Products of "Fair and Lovely": A Critical Discourse Analysis Study" by Iqbal (2014). This approach is based on Fairclough's three-dimensional discourse analysis paradigm, which emphasizes how women's "Ideologies" of beauty are represented and propagated through print and mass media advertisements. The results show the many strategies, lifestyles, and texts used by advertisers to control and take advantage of women's attractiveness and ideologies by pressuring them to believe that a certain product will make them seem beautiful forever. The research also looks at how social actors keep influence over the audience's minds by emphasizing stereotypes and creating realities via the use of certain structures and circumstances.

Afterwards, the study from Susanti (2019) "A Critical Discourse Analysis on Beauty Product Advertisements". The three dimensions of Fairclough's discourse analysis approach textual characteristics, discursive features, and social aspects were used to the examination of the data. The results of the study demonstrate that the language used in the Pantene and Garnier commercials appears to be extremely intriguing in creating an image for the audience and was successful in using the different discourse tactics to draw consumers' attention to the promoted product. The words in their advertisement are seen as having power or authority over individuals in terms of social customs.

Lastly is research from Lestari (2020) with the title “A Critical Discourse Analysis of the Advertisements of Japanese Beauty Product”. This study examines Japanese beauty product advertisements through the lens of critical discourse analysis, as defined by Fairclough (1995). The concerns highlighted are language elements employed in the advertisement of Japanese beauty products, advertising methods used to deceive female consumers, and societal wrongs as represented in the commercial. It is recognized from three levels of critical discourse analysis that the choices of vocabularies, grammar, modality, and rhetoric have a psychological influence on consumers. Furthermore, advertiser’s techniques for manipulating customers. The study reveals that advertisements are created based on the beauty myth in society. Moreover, the advertisement contributes to the creation and spread of the beauty myth in society.

One of the previous studies that the researcher included was regarding CDA analysis of Japanese beauty products by Lestari (2020). This research comes from the high demand for beauty products in Japan and the author's desire for the influence of Japanese beauty products on consumers. The beauty advertisements in Japan highlights three socially incorrect practices: 1) undermining women's self-worth; 2) pressuring women to maintain a beautiful appearance at all times; and 3) associating beauty with social acceptance. The advertiser discusses a topic that is not really about tricking customers. This sparked researcher to also research beauty products from abroad, namely Korea. Where beauty standards in Korea and Indonesia look quite different. So, researcher want to know more about how beauty

product advertisements in Indonesia and Korea influence consumers form beauty standards.

Based on these five previous studies, it can be concluded that the data taken was in the form of advertisements for beauty products and used Fairclough's theory. The similarity between researcher in this research and previous research is that they both use sample data in the form of advertisements within the range of beauty products. Another similarity is that the research both uses Fairclough's theory as a theory for analyzing data and the three dimensional framework. The difference between this research and the five previous studies is its focus. In this research focus on how these two beauty product advertisements from Indonesia and Korea are related and influence each other. The final difference is that this research uses two samples of beauty advertisement data from two different countries, namely Indonesia and Korea.