CONSTRUING THE CONCEPT OF BEAUTY IN TEN SELECTED BEAUTY PRODUCT ADVERTISING CAMPAIGNS IN MARIE CLAIRE MAGAZINE MARCH 2015 EDITION: A SYSTEMIC FUNCTIONAL MULTIMODAL DISCOURSE ANALYSIS

THESIS

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JEMBER UNIVERSITY
FACULTY OF LETTERS
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This thesis is presented to the English Department, Faculty of Letters, Jember University as one of the requirements to achieve Sarjana Sastra degree in English Studies

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DEDICATION

This thesis is dedicated to:

1. my beloved parents, Achmad Hariyadi, B.A., and Ninik Sugiarti for their uncountable love, prayers, and supports. Thank you for being good role models in my life. I really appreciate all the things you give and sacrifice to me;

2. my big family of Alm. Mbah Marto Sarimin and Alm. Mbah Masyhuri Hadi. Thank you for the support and prayer;

3. my sister Kurniawati, S.S., for the tears and laugh and experiences and fights we have been through together;

4. my Alma Mater.

MOTTO

"VENI, VIDI, VICI"[1]

Julius Caesar

ဆဝ

I came to win, to fight, to conquer, to thrive,
I came to win, to survive, to prosper, to rise,
To fly[2]

Nicki Minaj

---

[1] http://www.urbandictionary.com/define.php?term=veni,%20vidi,%20vici
[2] http://www.azlyrics.com/lyrics/nickiminaj/fly.html

DECLARATION

I hereby state that the thesis entitled "**Construing the Concept of Beauty in Ten Selected Beauty Product Advertising Campaigns in Marie Claire Magazine March 2015 Edition: A Systemic Functional Multimodal Discourse Analysis**" is an original piece of writing. I certify that the analysis and the research described in this thesis have never been submitted for any other degree or any publication. I certainly certify to the best of my knowledge that all sources used and any help received during the composition of this thesis have been acknowledged.

Jember, June 2015
The Candidate,

Laily Maulida Septiana Harti
110110101002

APPROVAL SHEET

Approved and received by the examination committee of the English Department, Faculty of Letters, Jember University.

Day   : Monday

Date   : June 22, 2015

Place : Faculty of Letters, Jember University

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SUMMARY

Construing the Concept of Beauty in Ten Selected Beauty Product Advertising Campaigns in Marie Claire Magazine March 2015 Edition: A Systemic Functional Multimodal Discourse Analysis; Laily Maulida Septiana Harti, 110110101002; 2015; 92 pages; English Department, Faculty of Letters; Jember University.

This thesis deals with systemic functional multimodal discourse analysis which concerns on the analysis of ten beauty product advertising campaigns in Marie Claire the USA March 2015 edition. It is aimed at finding out the concept of ideal beauty on the selected advertising campaigns from different well-known brands. The investigation is based on Halliday's (1994) Systemic Functional Linguistics to analyze the linguistic elements, O'Halloran (2008) Systemic Functional Multimodal Discourse Analysis, enhanced by Generic Structure Potential of print advertisement by Cheong (2004) that rooted from Hasan's (1996) theory of Generic Structure Potential of print advertisement to reveal the GSP of the advertising campaign, and O'Halloran's (2008) Intersemiotic Texture to analyze the relation between the visual and linguistic elements of the advertising campaign analyzed.

This thesis is conducted by using descriptive qualitative method. The methodology of the analysis is applied on qualitative data through documentary technique with focus on internet-based data collection. The data of this research are ten beauty product advertising campaigns read and taken online from http://www.magastack.com/issue/5725-marie-claire-usa-march-2015. To analyze the data, they are firstly classified into two elements: visual and linguistic elements. The analysis is then completed by elaborating the overall analysis by using the theories mentioned earlier with the concept of beauty according to a survey conducted by McCann Truth Central.

The finding of this thesis proves that the GSP of the advertising campaigns are matched with the GSP of print advertisement proposed by Cheong (2004). They are consisted of Lead, Display, Emblem, Announcement, Enhancer, Tag and

Call-and-Visit Information. However, in this research the elements that Cheong mentioned as optional elements, such as Announcement, Enhancer, Tag and Call-and-Visit Information are the elements that mostly occur in the ten beauty product advertising campaigns. The use of complete elements in the advertising campaigns shows the completeness of the elements of the advertising campaigns and makes the advertising campaigns become clearer for the readers to understand the content of the advertised products.

All elements work in the advertising campaigns evoke desires and help constructing the concept of beauty as brought in the ten beauty product advertising campaigns, especially by the employment of linguistic element on the Primary Announcement. It puts a great emphasize that being flawless, having moisturized yet younger-looking skin with immunity, having poreless and glowing skin are what and how truly beauty is. The use of linguistic elements grabs the attention of the readers since they are printed on big size, designated in a certain colour, and placed on certain strategic location. The Enhancer supports the Primary Announcement. It gives the detail explanation about what it would look like if the readers are using the products and why many women are using the product. The employment of female models is supporting the ideation of beauty that the advertising campaigns are trying to introduce.

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CHAPTER 1. INTRODUCTION

Chapter one contains the background of the study that explains the detail about social pictorial of beauty in advertising campaign, what the subjects of this present research are, and, in a brief explanation, what theories are employed. The background of study also provides the reasoning of why the research is worthy to conduct. Furthermore, this chapter explicates the topic of the research, problems to discuss, the goals of the study, and the organization of the thesis.

1.1   The Background of the Study

Born naturally as man and woman is a faith that human being are blessed with. As time goes by, society constructs the paradigm that woman are interconnected with beauty. Lakoff and Scherr as cited on Rondilla (2012: 12) share their point of view that "the desire for beauty, or at least for attractiveness, possesses every woman to consider her looks as a vital part of herself". As the result, it shapes women to love to keep themselves up with beauty, do some treatments in order to make them more beautiful, apply some products on their face and body, and do anything else to beautify them. In higher level, the beauty of women is even contested through the international well-known contest called the Miss Universe. As posted on www.misuniverse.com/info/history this worldwide beauty contest has been established since 1952, and since then, this beauty contest makes "countless young women around the world vying to become a part of Miss Universe history" (official website of Miss Universe). The procedures to join this contest are not easy but many young women still willingly join this beauty contest. From the previous example, it can be concluded that women always want to look beautiful and be recognized as beautiful in their surroundings, by the people around them.

In line with those facts, the demand for beauty products is increasing. The beauty cosmetic companies are keen to take advantage of this situation by

providing and introducing the upgraded products as well as doing promotion to make their products accepted in the targeted market. Through the existence of media, the cosmetic companies are trying to introduce their goods and services, in the form of advertising campaign. As a survey conducts by Kissmetric, a blog about analytics, marketing and testing, on their webpage https://blog.kissmetrics.com/top-ad-spenders/, three brands of cosmetics companies including Proctor & Gamble CO (P&G), – with their products like *Olay* and *Covergirl* – Johnson & Johnson – with their product *Aveeno* – and L'Oreal – with their products like *L'Oreal Paris, Garnier, Maybelline New York,* and *Lancôme* – spend most cost on advertising to boost their brand.

The products that they launched through advertising campaign in media are no longer solely sold as the product itself. Unknowingly, it is also granted with information, ideology and properties capable of effectively conveying implicit and explicit meaning to the target audience. In advertising campaign, the uses of language or graphical material like motion or motionless pictures (images) are as the strategy to market their products, which become the aid to contribute to how they construct their identity (Goddard, as cited in de Cort: 118). In brief, the language use, especially in the advertising campaign, becomes the advertising producer's instrument to bring up the sentiment and trigger the desire to buy and use the products. Thus, a significant meaning of the speaker's utterances can be strongly enhanced by multiple semiotic resources like language, visual images, sound, space, color, etc.

This study is aimed at finding out the concept of ideal beauty on the selected advertising campaigns from different well-known brands such as L'Oreal, Estee Lauder, Garnier, Shiseido, Fit Me and Olay. Those advertising campaigns are published in Marie Claire Magazine March 2015 edition, read and taken online from http://www.magastack.com/issue/5725-marie-claire-usa-march-2015 accessed on 19 February 2015. The face treatment product advertising campaigns are served in an interesting appearance, both in their visualization and wordings. A specific discourse is found in those beauty product advertising campaigns, which is used to construct woman's beauty for their targeted market.

To help finding out the concept of ideal beauty on the selected advertising campaigns, three methods, including *Systemic Functional Multimodal Discourse Analysis* of O'Halloran (2008), enhanced by Generic Structure Potential of print advertisement by Cheong (2004) that rooted from Hasan's (1996) theory of Generic Structure Potential of print advertisement, *Systemic Functional Linguistic* especially the Transitivity and Mood Analysis of Halliday (1994), and *Intersemiotic Texture* of O'Halloran (2008), are employed. Multimodal Discourse Analysis is used because this study works with print advertising campaigns which employ more than one mode of meaning working in one context, while Systemic Functional Linguistic especially the Transitivity and Mood analysis help the analysis of linguistic elements in print advertising campaign, and finally Intersemiotic Texture support the analysis to find the relationship between the visual and linguistic elements use in the advertising campaigns to reveal the meaning of it through interpretation.

From all reasons and background mentioned above, this study is worth to conduct because it presents a fresh and deeper look on how to work with Systemic Functional-Multimodal Discourse Analysis based on Kay L. O'Halloran's (2008) framework. Hopefully, this study will be able to gain people's understanding on how to study print advertising campaign by using Systemic Functional-Multimodal Discourse Analysis approach, and further will help them developing their way of thinking and criticizing advertising campaigns.

1.2   Research Topic

The topic of this study is the construction of the concept of beauty as presented in the selected beauty products advertising campaign.

1.3   Research Problem

Advertising campaigns are composed by more than one mode of meaning making work in a particular context, especially by employing visual and linguistic modes of communication. This employment surprisingly brings with it certain hidden message about the concept of beauty as presented in the selected beauty product advertising campaigns.

1.4   Research Questions

Based on the background of the study, the questions needed to be answered through this research are:

1.   What are the visual and linguistic elements used in the advertising campaign?

2.   How does the interplay between visual and linguistic elements construct complex layers of meaning in the selected beauty product advertising campaigns?

3.   How do different affordances of visual and linguistic elements co-deployed to enhance the advertising campaigns' main claims about the concept of beauty?

1.5   Purposes

This present research aims at finding out the visual and linguistic elements used in the advertising campaign, investigating how the interplay between visual and linguistic modes of communication constructs complex layers of meaning in the selected beauty product advertising campaigns, and analyzing how different affordances of visual and linguistic modes of communication are co-deployed in such a way to enhance the advertising campaigns' main claims about the concept of beauty. In the end, it is hoped that through this study, the extent to which advertising campaigns bring the idea of beauty can be uncovered systematically and scientifically.

1.6   Scope of the Study

This study is conducted under Discourse Analysis study, especially Systemic Functional Multimodal Discourse Analysis, because the data are containing more than one mode of meaning making that work in one context.

1.7   The Organization of the Thesis

This thesis is organized into five chapters that consist of introduction, theoretical review, research methodology, results and discussions, and conclusion. The first chapter presents the background of the study, research topic, research problems, research questions, purpose of the study, the scope of the study, and the

organization of the thesis. The second chapter namely literature review deals with previous studies on similar research area and theories supporting this research. The third chapter contains the design and methodology in doing this research. It involves the type of research, strategy on doing the research, and process of collecting and analyzing the data. The fourth chapter is the results and the discussion of the research. In chapter four, this research provides the results of how visual and linguistic elements of advertising campaigns work together in constructing complex layer of meaning and enhancing the claims on the concept of ideal beauty. The last chapter contains the conclusion of the analysis of the study.

Basically, this study follows the flowcharts of research design below in achieving the goals of the study.
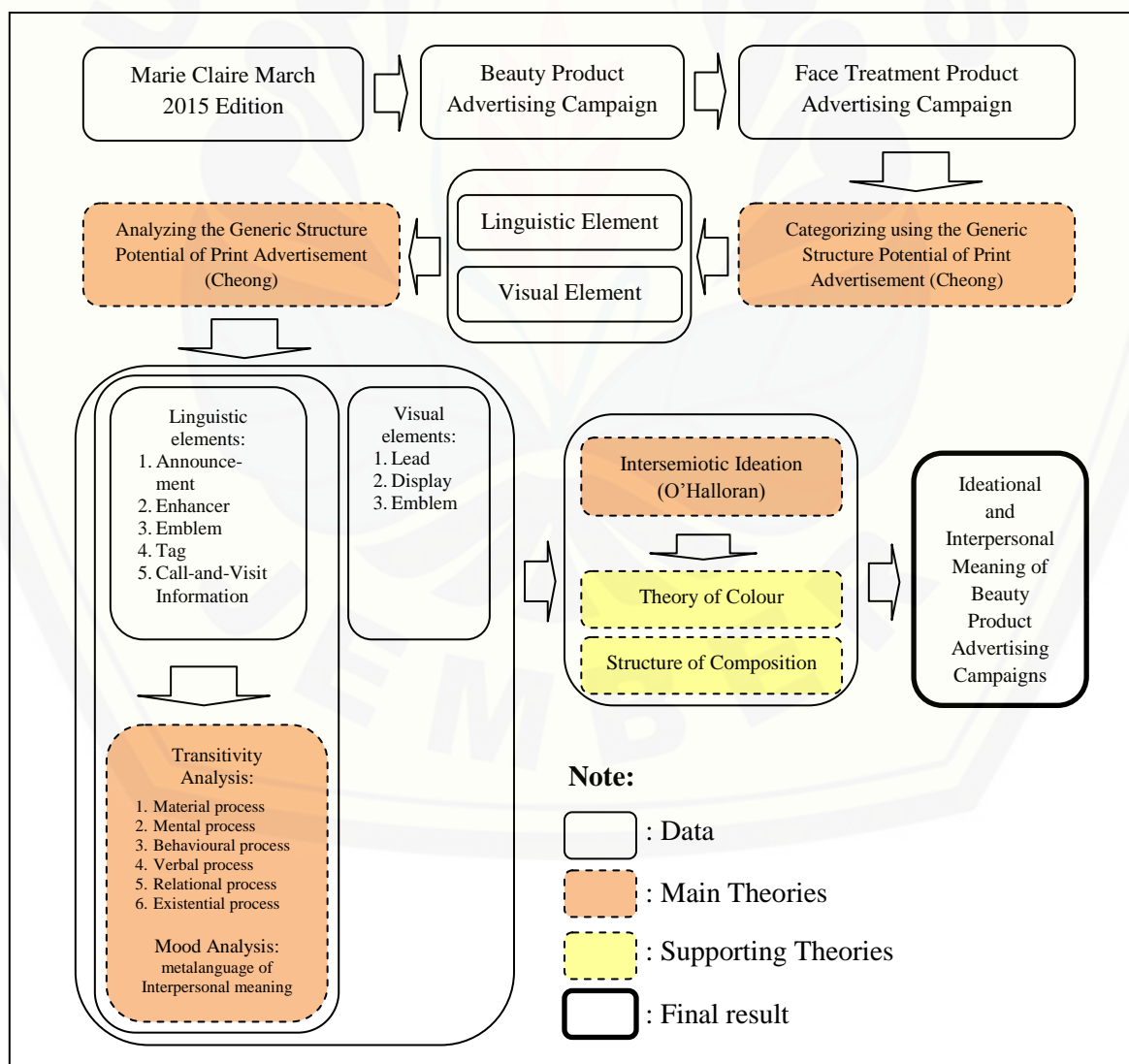
Figure 1.1 Flowcharts of Research Design

CHAPTER 2. LITERATURE REVIEW

This chapter provides the theory needed to achieve the goals of this research. The main theory used to investigate the problems is Systemic Functional-Multimodal Discourse Analysis by O'Halloran (2008), with the help of Halliday's (1994) Transitivity and Mood Analysis. The theory is supported by other theories like Kress and van Leeuwen's (2006) theory of colour and also structure of composition in accordance to the meaning-making processes. In the first line, previous researches on the same field of study would be presented in this chapter.

2.1 Previous Studies

There are four similar previous studies that related to the composing of this research. The first yet become the ground of this study is an article written by Kay L. O'Halloran in Visual Communication Journal, vol. 7, pp. 443- 475, 2008, entitled Systemic Functional-Multimodal Discourse Analysis (SF-MDA): Construing Ideational Meaning Using Language and Visual Imagery. In this article, she develops the SF-MDA approach to explore the meaning arising through the use of language and visual imagery in printed texts. The SF-MDA approach is demonstrated through the analysis of ideational meaning and it is also involving the use of digital technology to give more detailed semantic and ideological interpretation. Her analysis reveals how metaphorical constructions of meaning, in this case semiotic metaphors, take place across linguistic and visual elements. The approach she employs on her study becomes the main theory used in this study.

The second previous study is an article written by Yin Yuen Cheong entitled "The Construal of Ideational Meaning in Print Advertisements". This article is published in O'Halloran's book entitled *Multimodal Discourse Analysis: Systemic*

Functional Perspective in 2004 page 163-195. Her analysis employs and develops Hasan's theory of Generic Structure for print advertisement. According to Cheong, Generic Structure Potential that constructs the advertisement consists of Lead, Display, Emblem, Announcement, Enhancer, Tag and Call-and-Visit Information. She finds out that Lead and Emblem are the elements that occur in all five print advertisements she analyzed. Through her research, she proposes the concept of topological grammar that contains of Contextualization Propensity (CP), Interpretative Space (IS), and Semantic Effervescence (SE) to help the process of meaning-making and to show different meaning in print advertisement. She concludes that if the CP of the advertisement is high, the advertisement has a narrow IS and low SE. Cheong's notion of Generic Structure Potential is used to support the analysis in this study.

The third previous study used in this study is a thesis by Erna Fitria Ningsih (2014) entitled "Construing Ideational Meaning in Ten Electronic Devices Advertisement in *Jawa Pos*: A Systemic Functional Linguistic Multimodal Discourse Analysis". She employs Halliday's (1994) Systemic Functional Linguistics and Cheong's (2004) Generic Structure Potential of a print advertisement (GSP) to investigate the ideational meaning of ten electronic devices' advertisement. According to her research, she concludes that visual elements used in the printed advertisements are Lead, Emblem and Display; with the most used linguistic elements are Announcement and Emblem (Brand name). She succeeds on uncovering the relationship between visual and linguistic elements of printed advertisement that they are interconnected in order to construe the intended meaning of the advertiser. Her study gives the idea to conduct this study using the similar approach, Systemic Functional-Multimodal Discourse.

The last previous study, which is also regarding to beauty, is an article by Anne de Cort entitled The Ideal of Female Beauty in Two Different Culture: Socio-Cultural Analysis of Belgian and Malaysian Print Advertisement. This article is published on Novitas-ROYAL Journal, vol. 3 (2) page 117-128, 2009. In this article, she employs content analysis to examine to what extent cultural

and social values are reflected by advertisements from feminine stereotype. The study concludes that advertisements reflect the character of different cultures of the advertiser in a certain way. She explicitly concludes that Western beauty ideals are taking Asia by storm. Advertisers from Western brands can apparently maintain a big number of their campaigns and have to adapt them only slightly to the prevailing cultural standards of the Asian target group. Through this study, the same genre of beauty product advertisement would be analyzed from different point of view.

Those previous studies help this study in term of giving inspiration to the choice of data and working with the methodologies. This study, with consideration to de Cort's (2009) study, uses selected branded beauty product advertising campaign in Marie Claire magazine March 2015 edition. The data then would be analyzed by using Systemic Functional-Multimodal Discourse Analysis (O'Halloran, 2008) that would also apply Cheong's (2004) Generic Structure Potential, Halliday's (1994) SFL and Kress and van Leeuwen's (2006) theory of colour and structure of composition. These analyses would employ the same methodologies as those previous studies did. Yet, this study would find its own uniqueness since it would study the beauty product advertising campaign from Systemic Functional-Multimodal Discourse Analysis point of view.

2.2 Theoretical Framework

2.2.1 Construing the Concept of Beauty in Beauty Product Advertising Campaign

Vilanilam and Vargese (2004: 26) state that "advertising campaign means propagation of ideas to reach a commercial goal". By the modes employ in the campaign, producers or the goods owner hope that they can reach the company's marketing target. Advertising campaign that they use can be in the form of text, picture, video, music, sound and even can be the combination of two or more of those modes. This combination is called as *multimodal* respectively. The tool and technique that can be used to analyse this multimodal advertising campaign (discourse) is called as

Multimodal Discourse Analysis. O'Halloran in Hyland and Paltridge (2011: 120) describes Multimodal Discourse Analysis as

> "an emerging paradigm in discourse studies which extends the study of language per se to the study of language in combination with other resources, such as images, scientific symbolism, gesture, action, music and sound".

In accordance to the definition about Multimodal Discourse Analysis, this study is focusing on construing ideational and interpersonal meaning of print advertisements. The print advertisements that become the focus of this study are print advertising campaigns of beauty product. The analysis would be conducted on the visual element (the image of the advertising campaign itself) and linguistics element (the written language used) of the advertising campaigns. To construe the concept of beauty in selected beauty product advertising campaign, a Systemic Functional-Multimodal Discourse Analysis approach by Kay L. O'Halloran (2008) would be applied.

2.2.2 Systemic Functional Model for Linguistic Element

Since advertising campaigns are built up of linguistic elements, Systemic Functional Linguistics (SFL) is the suitable tool uses to analyze the linguistic elements of print advertising campaigns in this study. SFL is applicable since it concerns "with the description and the use of metafunctionally based systems" (O'Halloran, 2008: 448-449) of language. Language is capable of describing one or more function. According to Halliday and Matthiessen (2004: 29-31), language used by people is often used to do different things. Through the use of language, people intend to achieve different aims and purposes. In short, language is a system of signs developed to express social meaning that has multiple functions known as *metafunction of language*. In order to understand the functions of the language, Halliday (1994) proposed three metafunctions in his approach. They are:

1. Ideational Metafunction

   This function of language is used to encode the experience of the world. It conveys a picture of reality, so it allows people to encode meanings of experience.

2. Interpersonal Metafunction

   This function of language is used to encode interaction and show how someone finds his propositions. It allows him to encode meanings of attitudes, interaction and relationships. Halliday and Matthiessen (2004: 30) call this as "language as action".

3. Textual Metafunction

   This function of language is used to organize the experiential and interpersonal meanings into a linear and coherent whole. It is used to encode meanings of text development and help creating relevance to context.

   SFL, through its metafunction, can be used as a tool for investigating various discourse types. As its name suggests, SFL encapsulates systemic and functional values. The systemic principle refers to the primary concern of the area with the system of choice in the text rather than their structure. Its focus relies on the paradigmatic level (what could be said, for instance) instead of the syntagmatic choice. In this study, SFL is used as the tool to analyze how the language used in the advertising campaigns, in which it works with various modes (colour, position, and picture). It deals with how languages in the advertising campaigns are organized, how they work and what social functions are represented. Further, it is not only dealing with describing language in the advertising campaigns but also functioning as meaning making tool in a particular context.

   Halliday's SFL also become the ground theory for analyzing picture since its metafunction become the basic thought of O'Toole's (1994) Functional Semiotics. O'Toole (1994: 5) assumes that art discourses have three main functions, which are 1) to engage reader's

attention and interest, 2) to convey some information about reality, and 3) to structure these into a coherent textual form. O'Toole then adopts the term "Modal Function" to refer to Halliday's Interpersonal Metafunction, "Representational Function" that equivalent to Halliday's Experiential Metafunction, and "Compositional Function" that comparable to Halliday's Textual Metafunction. O'Toole's notion of art discourse helps the development of Systemic Functional Multimodal Discourse Analysis since Cheong makes use of O'Toole's and Hasan's notion to analyze the Generic Structure Potential of advertising campaign.

This study is aimed at uncovering what goes on both outside and inside elements used in advertising campaigns. Thus, SFL, through its ideational and interpersonal metafunction, is compulsory for Multimodal Discourse Analysis because its Transitivity and Mood Analysis interpret language as meaning making in a certain applied context that share the same knowledge to both producer and reader. It interprets what absent from the text or what in the text actually is; including the social and cultural value embedded in the text, and also it shows how a certain meaning is negotiated. In brief, MDA and SFL can be used to examine the system of linguistic choice in beauty product advertising campaign. To support the analysis, O'Halloran (2008: 456) states that "the construction of experience in SFL is conceptualized through the system of Transitivity", especially shown in the Processes types, and since imperative clause is one of the feature used in advertising campaign, Mood Analysis would also take role.

2.2.3 Transitivity as Ideational Meaning Making

In SFL, ideational meaning is expressed through Transitivity system. Halliday and Matthiessen (2004: 170) state that "transitivity system construes the world of experience into a manageable set of Process Types". It means that the experience of the world can be analyzed through the choice of verb processes in clauses. The Transitivity system employs a set of process type. This set of process type is including material process, mental process, relational process, behavioural process, verbal process, and existential process. Through those Process Types, Transitivity made clause as possible as a representation tool that representing the experience of the world, either from external or internal reality. Those types of process usually depend on three components: the Process itself, the Participants which involved in the process and the Circumstances associated with the events. The more detailed explanation on each Process Types would be discussed as follows.

1. Material Process

Material process consists of two processes; process of doing and process of happening. In the **process of doing**, according to Butt, et. al. (2000: 52), the potential participants that take the roles in this process are 1) the Doer who do the action, called as ACTOR, 2) the Thing that affected by the action, called as GOAL, 3) the Thing that unaffected by the action or the Thing that be, called as RANGE, and 4) BENEFICIARY. In this process, when the actor does something it is called "material Process" and the object which gets the effect that could be something or someone is called "Goal". For example:

a. *Material processes with Actor*

He	is taking	a bath
Actor	Process: material	Goal

b. *Material processes with Beneficiary*

My husband	Built	a house	for me
Actor	Process: material	Goal	Beneficiary: Recipient

c. *Material processes with Range*

Jackson	is climbing	the fence
Actor	Process: material	Range

In the passive sentence, the actor can be expressed or not, depends on the context. The preposition "by" and "with" are indicating whether the actor is expressed or not. For example:

The wolf	was killed	by the hunter	last night
Goal	Process: material	Actor	Circumstances

In the **process of happening**, the goal usually cannot be specified. This process shows something that happens. For example:

Her moods	often changes	during her period
Actor	Process: Material	Circumstances

2. **Mental Process**

Mental process "encodes the inner world of cognition, perception, inclination or liking/disliking" (Butt, et. at., 2000: 55). In short, it is a process that deals with feeling, thinking and perceiving process. Terms of "Senser" and "Phenomenon" is used in this process for the participants. Senser is the participant who does the feeling, thinking and perceiving. It "must be realized by a human or at least conscious participant" (Butt, et. at., 2000: 55). "Phenomenon" is an abstract thing or material which is sensed, thought or perceived. For example:

a. *Mental process*

Jack	does not likes	the answer
Senser	Process: mental: affect	Phenomenon

Harry	Knows	the result
Senser	Process: mental: cognition	Phenomenon

Jimmy	hears	the phone ringing
Senser	Process: mental: perception	Phenomenon

b. Mental process with projected clause

I	thought	that we were fine
Senser	Process: mental	indirect Projected clause

She	wondered	'Why am I tired?'
Senser	Process: mental	direct Projected clause

3. Relational Process

Relational process is process of being something. This process links one object to another according to "its identity or description" (Butt, et. al., 2000: 58). A relational process with a clause may be used to say that something is an attribute of something else (attributive type) or to identify something with something else (identifying type). The **attributive type** tells some information about the thing that being explained as a member of class of things which have its own characteristic or set of characteristic. For example:

The school	Turns	Spooky	at night
Carrier	Process: relational	Attribute	Circumstances

The **identifying type** identifies something as exactly the same as another thing. According to Butt, et. al. (2000: 59), this identifying process has a function to provide a new identity to a certain Carrier. For example:

Oxford	is	the best university
Identified	Process: relational identifying	Identifier

4. Behavioural Process

Behavioural processes refer to "physiological and psychological behaviour" (Butt, et. al., 2000: 54) done by the Behaver. The verb processes which are usually employed in the sentences are for example: *breathing, coughing, smiling, laughing, crying, staring, dreaming,* and many more. Generally there is only one participant—Behaver, which is

often a human. The processes which are involved in Behavioural process including mental and verbal process. For example:

She	is crying	on her room
Behaver	Process: behavioural	Circumstance
Andrew and Jane	Watched	the sunset
Behaver	Process: behavioural	Range
The storm	Attacked	the town
Behaver	Process: behavioural (personification)	Circumstance

5. **Verbal Process**

Verbal processes are the processes that "construe saying" (Butt, et. al., 2000: 56). In verbal processes, there are four potential Participants that take roles. They are: 1) SAYER, the Doer of the process, 2) RECEIVER, addressee of the speech, 3) TARGET, the participant that become the object of speaking, and 4) VERBIAGE, the resume of what is said in a simple nominal group. For example:

She	Told	the secret	to everyone
Sayer	Process: verbal	Verbiage	Receiver

Miriam	reveals	what she had to say
Sayer	Process: verbal	Indirect Projected clause

The people	Praised	the Queen
Sayer	Process: verbal	Target

6. **Existential Process**

According to Butt, et. al. (2000: 58) the existential processes have function "to construe being as simple existence". Existential process usually in the form of *be* and it only has one participant known as EXISTENT. For example:

There	Is	a glow
	Process: existential	Existent

The word "*There*" in such clause is neither a participant nor a circumstance, but rather serving to indicate the feature of existence.

2.2.4 Interpersonal Meaning: Interacting with Language

The language used in advertising campaigns is not only used to represent the experience of the world, but further the campaigns producer also use it to engage interaction with the their readers. As interaction tool, language has interpersonal meaning. It is used to encode the interaction between advertisement producer and their readers through the use of lexicogrammatical resources. Butt, et. al. (2000: 86) explain that interpersonal meaning encompasses two main areas:

1) the type of interaction taking place and the kind of commodity being exchanged,

2) the way the speakers take a position in their messages

1. Type of Interaction and Kind of Commodity Being Exchanged

In the first line, the difference between type of interaction and kind of commodity being exchanged must be clearly drawn. In interpersonal meaning, there are two types of interaction: demanding and giving interaction, and there are also two commodities being exchanged: information and goods and services. Each type of interaction and each kind of commodity being exchanged has different metalanguage in use to create meaning.

a) Giving and Demanding Information

According to Butt, et. al. (2000: 87) in semantic level, giving information and demanding information are realized at the lexicogrammatical level through statements and question. In other words, the most usual way of giving information is through statement and the most usual way of demanding information is through question. For example in the conversation below:

| Demand information | A: | Where is the nearest post office in town? |
| Give information | B: | It is on Jl. Ahmad Yani. |

Demand information	A:	Is it still far from here?
Give information	B:	No, it is only three minutes from here.

b) *Demanding Goods and Services*

Unlike giving and demanding information, the realization of demanding goods and services is in the form of giving orders or instructions. It "involves using language to get things done, either by offering to do them ourselves or ordering someone else to do them" (Butt, et. al., 2000: 88). Usually, it follows such number of orders that should be followed in order to achieve the intended result. It occurs as the result of the existence of "certain contexts where power or knowledge is unevenly distributed" (Butt, et. al., 2000: 88). The example of interaction where exchanging goods and services take place is as follow:

Demand information	A:	Is it still far from here?
Give information	B:	No, it is only three minutes from here.
Demand service		From this road, go straight until you see the traffic light,
Demand service		turn left to Jl. Mawar,
Demand service		take the left turn after you see the T-junction
Demand service		just go follow the main road
Demand service		look at your left hand side
Give information		you will then find the post office there.

c) *Metalanguage Used in Language as Interaction*

There are some grammatical resources used to express interpersonal metafunction of language, especially that related to the function of language as interaction such as:

i)   The Finite

Finite is the part of the verbal group that determines the tense (sign of time) of the language used in relation to the speaker or encodes the speaker's opinion through the Modal sign (Butt, et. al., 2000: 89). One of its functions is to tie down the verb to its Subject. When the verbal group is consisting of more than one word, we mark one side as Finite and tense, and the other as Predicator. Below, the Finite would be underlined:

1.   The ruling party <u>made</u> some regulations.
2.   Chiko <u>could</u> <u>make</u> the paintings this time.
3.   Fabsya <u>was</u> not <u>making</u> the pizza.
4.   Why is Merry <u>making</u> the pizza?
5.   We <u>will</u> <u>make</u> some cupcakes.

In Experiential Function, the entire underlined verbal groups are called as Process. But in Interpersonal Metafunction, those are called as Finite. The uses of those Finites are quite different. Clause 1 and 3 might have the same tense, which are indicating past event, but in Clause 1 the past of the activity is mapped onto the single word *made*. This makes the word *made* in Clause 1 has double roles: as Finite and Predicator. Clause 2 talks about the definiteness of the clause. It talks about the speaker's opinion about Chiko's ability to make the paintings, not whether or not he *did* it. Here, the Finite is functioning as the tool to encode the speaker's opinion rather than showing the tense. Finite that functioning as encoder of speaker's opinion is called as MODAL FINITES. In Clause 3, the argument is brought to negative one. The positiveness or negativeness of the clause is called as POLARITY. "All English clauses have either positive or negative POLARITY" (Butt, et. al., 2000: 89). In

Clause 4, the Finite is the first word that shows the tense (present). In Clause 5, the separate Finite *will* indicate that the Event will occur after the talk.

In analyzing the Interpersonal Metafunction of language, the Finite will take place as follow:

The ruling party	made	some	regulations
	Finite + (past)	Predicator	

Chiko	could	make	the paintings this time
	Finite + (modal)	Predicator	

Fabsya	was not	making	the pizza
	Finite – (past)	Predicator	

Why	is	Merry	making	the pizza?
	Finite + (present)		Predicator	

We	will	make	some cupcakes
	Finite + (future)	Predicator	

ii) The Subject

In Experiential Metafunction, Subject is known as the Participant. In Interpersonal Metafunction, Subject is "the nominal group which interacts most closely with the Finite" (Butt, et. al., 2000: 90). In English grammar, the interaction between Subject and Finite become the fundamental relationship, since one can affect the other. When the nominal group of the Subject is changed, the Finite will reflect the change in its own form. However, whether the changes are

signaled clearly in the verbal group or not, it is the relationship between Subject and Finite that matter the most. When the Subject and Finite are conjoined together, they will form the Mood (or Mood Block) of the message and leave the rests as Residue.

The ruling party made some regulations

Subject	Finite + (past)	Predicator	
Mood Block		Residue	

Chiko could make the paintings this time

Subject	Finite + (modal)	Predicator	
Mood Block		Residue	

Fabsya was not making the pizza

Subject	Finite – (past)	Predicator	
Mood Block		Residue	

Why is Merry making the pizza?

Subject	Finite + (present)		Predicator	
Mood Block		Residue		

We will make some cupcakes

Subject	Finite + (future)	Predicator	
Mood Block		Residue	

iii) Mood

The Mood or Mood Block is a term given to the Subject and Finite that work in pairs, have been added with the polarity of the clause. It exchanges meaning in semantic level. According to Butt, et. al. (2000: 91) to test the Mood Block of a clause is to simply add a brief check namely Mood Tag to the message. The tag added "will contain the Subject and Finite in the reverse order from the original clause" (Butt, et. al., 2000: 91). The following clauses show the

Interpersonal analysis including the Mood Tag. Note that the + and − symbols next to the Finite indicate the polarity of the clause.

The ruling party		made	some regulations,	didn't	they?
Subject	Finite + (past)	Predicator	Complement	Finite	Subject
Mood Block		Residue		Mood Tag	

Chiko	could	make	the paintings,	couldn't	he?
Subject	Finite + (modal)	Predicator	Complement	Finite	Subject
Mood Block		Residue		Mood Tag	

Fabsya	was not	making	the pizza,	was	she?
Subject	Finite − (past)	Predicator	Complement	Finite	Subject
Mood Block		Residue		Mood Tag	

We	will	make	some cupcakes,	won't	we?
Subject	Finite + (future)	Predicator	Complement	Finite	Subject
Mood Block		Residue		Mood Tag	

iv) Predicator

Predicator is the rest of verbal group, if the verbal group consists of more than one word, including auxiliaries. It is named this way because "it is the basis for the predication, or validation, of the rest of the clause" (Butt, et. al., 2000: 92).

v) Adjunct

Adjunct is adverbial groups, nominal groups and prepositional phrases that simply added on the Interpersonal clause. In Experiential Meaning, it is known as the Circumstances (Butt, et. al., 2000: 92).

vi) Complement

Complement is nominal group that complete the argument in the clause (Butt, et. al., 2000: 92).

vii) Residue

Residue is the Metalanguage in Interpersonal Metafunction that is composed from Predicator, Complement(s), and Adjunct(s) (Butt, et. al., 2000: 93).

d) *Metalanguage Used to Analyse and Describe the Interaction*

As explained before, the relationship between Subject and Finite becomes a sign of the interaction taking place in the discourse by establishing the message as statement, question, and command. The most common way to demand information is through question, the most common way to give information is through statement, and the most common way to demand goods and services is through command. The clear explanation would be discussed below.

i) Exchanging information: Giving information

As explained above, the most common way to give information is through statement. In clauses giving information, the Subject appears before the Finite. In Mood Block, this configuration is known as Declarative Mood (Butt, et. al., 2000: 94).

	During summer	Tina		works	part time
Declarative mood give information	Adjunct	Subject	Finite + (present)	Predicator	Complement
	Res-	Mood Block		-idue	

	Tomorrow	he		will be	leaving	for America
Declarative mood give information	Adjunct	Subject	Finite + (future)		Predicator	Complement
	Res-	Mood Block			-idue	

ii) Exchanging information: Demanding information

As explained above, the most common way to demand information is through question. According to Butt, et. al.

(2000: 94), the question delivered might be in the form of polar interrogatives that expect yes or no answer. "In polar interrogative question the Finite comes before the Subject". This order, in the Mood Block is called as Interrogative Mood. For example:

Interrogative mood demand information	Can	I	have	another glass?
	Finite + (modal)	Subject	Predicator	Complement
	Mood Block		Residue	

When the question word *Who, Which,* or *What?* Used, they are functioning as the Subject, and the Finite will follow those question words. For example:

Interrogative mood demand information	Who	knock		the door?
	Subject	Finite + (present)	Predicator	Complement
	Mood Block		Residue	

In another occasion, the question words might not be the Subject, any other question words is used instead. This condition, in Mood Block will be Finite then followed by Subject. For example:

Interrogative mood demand information	When	will	you	go?
	WH-complement	Finite + (present)	Subject	Predicator
	Res-	Mood block		-idue

Interrogative mood demand information	Why	don't	Hasan	know?
	WH-complement	Finite + (present)	Subject	Predicator
	Res-	Mood block		-idue

iii) Exchanging goods and services: Demanding goods and services

As explained above, the most common way to demand goods and services is through command. In giving command, speakers might not write down the Subject and Finite, but to

make their command more emphatic, they can add the Subject or Finite (Butt, et. al., 2000: 97). Such configuration, in Mood Block, is called as IMPERATIVE MOOD. The Mood Tag of this kind of clause is either *will you?* or *won't you?*. It is because the clause contains the idea of futurity. For example:

		Open	the door!
No Subject	No Finite	Predicator	Complement
Mood Block		Residue	

Imperative mood demand goods and services

		Do	open	the door!
No Subject	Finite	Predicator		Complement
Mood Block		Residue		

Imperative mood demand goods and services

Note that there is such occasion where sometimes, demanding good and services encoded as declarative or interrogative. The Subject and Finite will follow the normal pattern of declarative and interrogative mood, for example:

I	need	to see	your passport*
Subject	Finite	Predicator	Complement
Mood Block		Residue	

Declarative mood demand goods and services

Can	I	see	your passport?*
Finite	Subject	Predicator	Complement
Mood Block		Residue	

Interrogative mood demand goods and services

*Example from Butt, et. al., (2000: 97)

iv) Exchanging goods and services: Giving goods and services

According to Butt, et. al. (2000: 98), in providing goods and services, there is no special mood configuration of the Subject-Finite relationship. The identification is done through looking at the context of the message. For example:

I	'll	open	the window
Subject	Finite	Predicator	Complement
Mood Block		Residue	

Declarative mood give goods and services

Shall	I	open	the window
Finite	Subject	Predicator	Complement
Mood Block		Residue	

Interrogative mood give goods and services

2. **Taking Position through Language**

In this point, there are two main resources through which speakers take a position in their messages (Butt, at. al., 2000: 110): a) adjustment of the Mood Block, and b) appraisal of Experiential Meanings. This study would focus on analysing the position of the speaker and addressee through the adjustment of the Mood Block in the clause of their messages. First thing that should be done is separating the two main types of exchange to exchange of information and exchange of goods and services.

a) *Taking Position in the Exchange of Information*

To show their position during the interaction of exchanging information, both speaker and addressee can take either a definite stand or in-between definite stand through the use of Modality.

i)   Taking a Definite Stand

When taking a definite stand, the configuration of the clause will be Subject, followed by Finite, and whether the proposition is positive or negative in polarity. According to Butt, et. al. (2000: 111) when speakers are showing their definite propositions upon something, "the Finite encodes information about whether an Event has occurred is presently occurring, or is yet to occur". For example:

A: She is beautiful

The clause above is a positive proposition stated by speaker A. If speaker B want to state his definite position on agreeing with speaker A, he will simply says:

B: She is beautiful.

Or, if speaker B want to disagree with the speaker A's positive proposition, he can simply add negative *not* into the Mood Block, that gives the clause negative polarity. Such as:

B: She is not beautiful.

The analysis will be:

A: She   is (+ polarity)   beautiful
B: She   is not (- polarity)   beautiful

Subject	Finite (present)	Complement
Mood Block		Residue

In another occasion, one might answer *No, she isn't*, and the analysis will be:

No,   she   isn't (- polarity)

Subject	Finite (present)	Complement
Mood Block		Residue

There occur during the interaction, a clause that does not have a Mood Block. It does not have ellipsed Subject and Finite, that is recoverable from previous clauses, but purely because it has never had a Finite. According to Butt, et. al. (2000: 113) without a Finite, a clause has no clear-cut place in the arguability of things. This kind of clause is called as non-finite clause. For example:

Taking   a bath

Predicator	Complement
Residue	

ii)   Taking an in-between Definite Stand

There occur the situations in which the speakers are not quite sure about their message. In that kind of situation, they tend to look for an in-between position between a definite *yes* and a definite *no*. They do this by changing the configuration of the Mood Block by several range of option called MODALITY. Modality refers to the position in which the speakers are saying about the probability, usuality, typicality, obviousness, obligation, and inclination (Butt, et. al., 2000: 113). There are three metalanguage that can be used to express Modality, that are: 1) Modal Finite, 2) Mood Adjunct, and 3)

Interpersonal Grammatical Metaphor. All those metalanguage belong to Mood Block.

1. Modal Finite

In showing the Speaker's position, the Finite that first functioning as tense pointer here has been replaced by Modal Finite that showing probability, possibility, and usuality. The use of Modal Finite is to change "the force of the proposition from a definite polarity to the grey area between *yes* or *no*" (Butt, et. al., 2000: 114). For example:

Maria	goes	to school	everyday
Subject	Finite + (present)	Adjunct	
Mood Block		Residue	

Maria	might	go	to school everyday
Subject	Finite (modal): probability	Residue	
Mood Block			

It is important to note that the distinction between Finite functioning as time pointer and Finite expressing modality is not always a clear cut (Butt, et. al., 2000: 115).

2. Mood Adjunct

Mood Adjunct in Interpersonal Metafunction is realized through the use of adverbial groups that showing or expressing usuality, probability, typicality or obviousness (Butt, et. al., 2000: 115). For real example, see the table below:

Maria	might	go	to school everyday
Subject	Mood Adjunct: probability	Predicator	Adjunct
Mood Block		Residue	

I	always	take	the bus
Subject	Mood Adjunct: usuality	Predicator	Adjunct
Mood Block		Residue	

3. Interpersonal Grammatical Metaphor

In expressing something, people sometimes use metaphorical grammar to refer to something else. For example when someone say "*I think you better wear the blue dress*" when actually she means *"Probably you better wear the blue dress"* or *"don't you think"* when she means *"definitely"*. Butt, et. al. (2000: 116) mention that Finite that precedes the Subject such as in *don't you think* showing that the speaker is demanding an agreement. Through that statement, both the demand of the *yes* response and the speaker's opinion are encoded.

The point of application of this Interpersonal grammatical metaphor is in the meaning shifting from a separate mental process clause (Experiential Metafunction) to an expression of Modality that shown in the projected clause. For a clearer understanding, pay attention to the following example:

Experiential Metafunction	I	think	he's coming to the party*
	Senser	Process: mental	Projected clause

The Mood Tag that appropriate to that clause will be *Isn't he?* not *Don't I?*. This condition lead to the conclusion that what looks like a projecting clause (*I think*) is actually showing Mood Adjunct in Interpersonal Metafunction. The new clause after being reworded will be:

Experiential Metafunction	Probably	he	's	coming	to the party*
	Mood Adjunct: probability	Subject	Finite	Predicator	Complement
	Res-	Mood		-idue	

*examples are from Butt, et. al., (2000: 116)

b) Taking Position in the Exchange of Goods and Services

The use of Imperative mood is the most direct way to demand goods and services. But, for some people and in some contexts, the use of imperative to demand goods and services is judged as too bossy, impolite and even inappropriate (Butt, et. al., 2000: 118). Here, to show the speaker's in-between position in demanding someone to do something, speaker can use interrogative and declarative clause employing Modals of obligation (Modal Finite to express obligation). Obligation is expressing modulation of the clause, as in examples below:

Hilman	needs	to see his dentist
Shinta	should	ask her boyfriend first
I	have to	tell him the problem
Subject	Finite (modal: obligation)	Residue
Mood Block		

2.2.4.1 Imperative Sentences as One of Interpersonal Features in Advertising Campaign

One of the features of language used in advertising campaigns is the use of imperative sentences. The use of imperative sentences in advertising campaigns usually in the form of slogan of the advertised products or even in the form of information about the product (Enhancer elements). Imperative sentences are the sentences containing verbs which are used to give command, direction, warning or instruction, and if *"please"* is employed, it can be functioning as request-making. The target of that verb will always be second person, but the pronoun is understood

and not spoken or written. Its Subject is 'you' or 'me' or both 'you and me'. Imperative sentences have basic message of either 'I want you to do something' or 'I want us (you and me) to do something' (Halliday and Matthiessen, 2004: 76). It is often used because "this kind of sentence is the most direct way to achieve the ideal effect" (Xiaosong Ding on www.translationdirectory.com/article49.htm).

As explained above, imperative plays the role as the mood for exchanging goods and services, especially when the speaker demands the addressee to do something. As in examples below:

		Open	the door!
Transitivity		Process: material	Circumstances
Mood analysis	No Subject No Finite	Predicator	Complement
	Mood Block	Residue	

		Put	on	your coat
Transitivity		Process: material		Circumstances
Mood analysis	No Subject	Finite	Predicator	Complement
	Mood Block	Residue		

This study is aimed to construe the Ideational and Interpersonal meaning. Thus, Transitivity and Mood analysis would be employed to identify the linguistic components in advertising campaigns.

2.2.5 Systemic Functional Model for Visual Element: Generic Structure Potential of Print Advertisement

The term Generic Structure or Text Structure is firstly introduced by Hasan (1989). It is defined as the overall structure, the global structure of the message form (Hasan, 1989: 53). It consists of separate events or elements that work on a certain context. The structure of a text in one context might different from another text in another context. In short, the context will determine the elements of the structure of a possible and appropriate text. Hasan calls this as Contextual Configuration (CC). Some texts that share the same Generic Structure (GS or CC) will compose

Generic Structure Potential (GSP). GSP consist of obligatory elements, optional elements, and follow some order of sequence.

Print advertisement is one of text genre. The first to analyze the GSP of print advertisement is Hasan (1996). As the core of print advertisement's GSP, Hasan proposes three obligatory elements of print advertisements (as cited in Cheong, 2004:164), they are:

> Capture ^ Focus ^ Justification

Figure 2.1 Hasan's GSP of print advertisement

Note that the symbol "^" means "followed by", and the elements will follow the order of sequence. It is that Focus will occur after Capture, and Justification will occur after Focus. All those three elements are the obligatory elements of print advertising according to Hasan (1996).

1) Capture

   Capture is the element which functions

   > "to attract attention…realized in the written mode
   > through the management of the visual layout, the
   > typeface patterns and/or the presence of pictures."
   > (in Cheong, 2004: 164)

   According to this definition, this element plays the salient role in the advertisement. This element is rather similar to Cheong's Announcement, which will be discussed later on.

2) Focus

   Hasan (as stated in Cheong, 2004: 164) states that "Focus singles out that which is being advertised". According to Cheong, Hasan herself clearly states that Focus can be visually realized. However, she "does not clarify whether the Focus has a linguistic realization as well".

3) Justification

   Justification is realized by the presence of a visual aspect. However, according to Cheong (2004: 164), in a similar manner, Justification

"does not include the component to give a detailed account of other elements of structure for an advertisement".

According to the explanation above, Cheong considers that there is still needed a clear and detailed account of GSP for print advertisements. According to Cheong (2004:164), Hasan does not clearly clarify the realization of linguistic and visual elements of print advertisements. Yet, "Hasan's (1996) model does not make explicit the complexities involved in the interaction between visual images and linguistic text in advertisements". This way, Cheong herself formulates the pattern of the Generic Structure Potential of Print Advertisement as follows:

Lead^(Display)^Emblem^(Announcement)^(Enhancer)^(Tag)^(Call-and-Visit-Information)

Figure 2.2 The Generic Structure Potential of print advertisement

The symbol "^" means "followed by", and the brackets "()" mean that the element inside them is optional. According to Cheong, Lead and Emblem are the elements that mostly occur in the advertisements that she analyzed. It becomes the ground reason why the elements inside the brackets "()" are optional – because not all print advertisement have those elements in it.

The GSP of Print Advertisement is used to categorize the visual elements of print advertisement and linguistic element of it. According to Cheong (2004), a print advertisement is consisting of visual elements and linguistic elements. The categorization of the elements can be seen in the figure 2.3 as follows:

Visual components	*Lead*	Locus of Attention (LoA) and Complement to the Locus of Attention (Comp.LoA)
	Display	Explicit, Implicit, Congruent, Incongruent (metaphorical)
	Emblem	
Linguistic components	*Announcement*	Primary, Secondary
	Enhancer	
	Emblem	
	Tag	
	Call-and-Visit-Information	
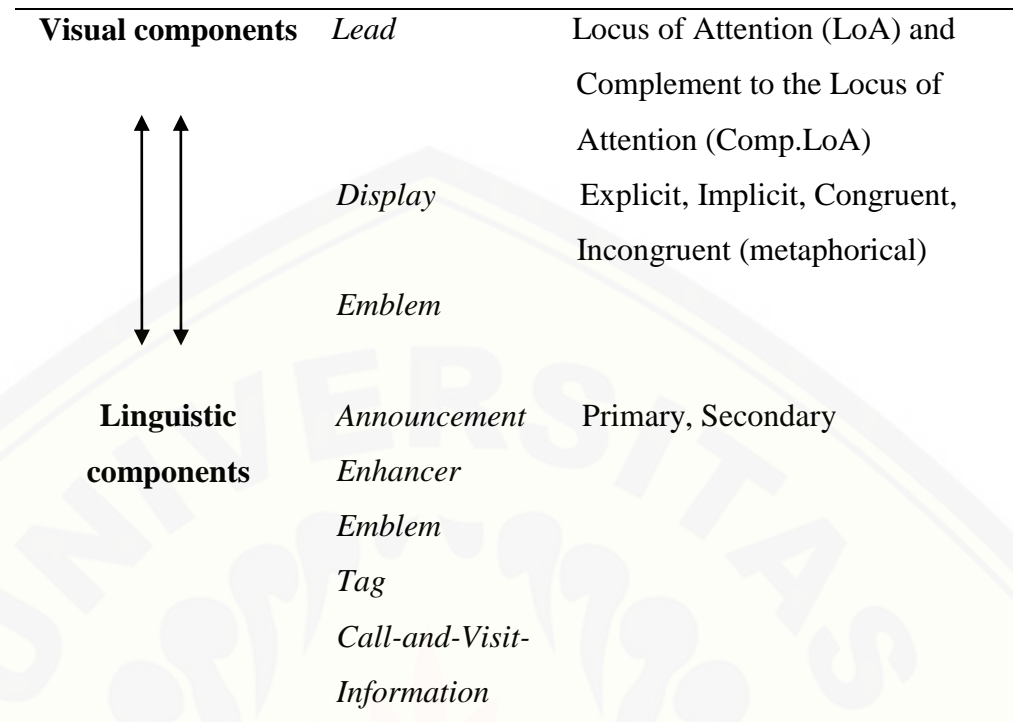
Figure 2.3 Proposed generic structure potential of print advertisement (O'Halloran, 2004:165)

From the figure above, a print advertisement is composed of Lead, Display, Emblem, Announcement, Enhancer, Tag, and Call-and-Visit Information. The double arrows are used to show the interaction to create Interpersonal, Ideational and Textual meanings of print advertisement.

a) Lead

The Lead is the visual element of print advertisement. It should be the most noticeable image of the advertising campaign. It also should be the main focus of attention that attracts the viewers or the one that the viewers give attention to the advertisement.

Lead consists of Locus of Attention (LoA) and Complementary Locus of Attention (Comp.LoA). LoA is the most noticeable item or items in the Lead. It "encapsulates the central idea" (Cheong in O'Halloran, 2004: 167) of the print advertisement. LoA functioning as the enhancer for "the meaning of the linguistic elements and make it obvious to the reader" (Ningsih, 2014: 20).

On the other hand, Complementary Locus of Attention (Comp.LoA) is the background or other visual elements which are less noticeable than the LoA. As the name suggest, it complements the LoA.

b)   Display

The Display is the element that shows the characteristics of the Lead in the matrix of Explicit – Implicit and Congruent – Incongruent. As shown in figure 1.3, there are four types of Display: Explicit, Implicit, Congruent, and Incongruent or Metaphorical. The Display is Explicit it the product which is being advertised is in a tangible object. On the other hand, the Display is Implicit if the intangible product or service is given tangible form through another medium" (Nugroho, 2009: 74). Furthermore, the Display is Congruent "if the product is not realized through symbolism" (Nugroho, 2009: 74). Hence, the Display is Incongruent "if the product is realized through symbolism".

c)   Emblem

The Emblem is usually the logo of the company. It also can be the brand name of the product (Cheong in O'Halloran, 2004: 171). It belongs to both linguistic and visual element of print advertisement. According to Cheong's conclusion upon her research, Emblem is one of the obligatory elements in print advertisement. It is functioning as the identity giver for the product which is being advertised. It also gives a status to the product, to which the product is belonging to.

d)   Announcement

Announcement is the most vital linguistic text in the advertisement. According to the level of prominency, Announcement consists of the Primary announcement and Secondary Announcement. Primary announcement is the most interpersonally vital announcement in print advertisement among other announcements in the same print advertisement. The Primary Announcement acts as the eye-catching phrases of the advertisement. But basically, all these announcements are used to grab the attention of the readers of the advertised product.

e) Enhancer

The Enhancer is the part of the linguistic element of advertisement which explains the Announcement further. According to Cheong (in O'Halloran, 2004: 173) "the Enhancer builds on or modifies the meaning emanating from the interaction between the Lead and the Announcement". Enhancer is usually typed in smaller font size and in the form of a paragraph, and its function is to persuade and influence the reader to buy the product and also to give a reasonable argument why the product is worth buying for.

f) Tag

The Tag is the additional phrase or clause that explain the visual of the advertisement further. It is "realized as non-finite and as ellipted Subject and finite element" (Cheong in O'Halloran, 2004: 174) and it is usually printed in brief. The Tag represents certain information about the product that is being advertised, which is not informed in the Enhancer.

g) Call-and-Visit-Information

The Call-and-Visit Information is the part of the advertisement that is usually printed in small font size and regarded as non-salient element, yet actually it is necessary to be included in the advertisement. Through this element, readers can contact the company if they are interested in the products which are being advertised or if they want to find out more about the products.

2.2.6 Intersemiotic as the Construction of Ideational Meaning

This theory is used to uncover the relationship between linguistic and visual elements of the print advertisement. This study uses Intersemiotic Ideation as proposes by O'Halloran (2008: 459). The structure of Intersemiotic Ideation is drawn in the table below:

Table 2.1 SF-MDA: the Ideational Metafunction

INTERSEMIOSIS ACROSS LANGUAGE AND VISUAL DISPLAY			
Metafunction	**Discourse**	**Grammar**	**Expression**
Experiential	INTERSEMIOTIC IDEATION Activity Sequences and relation which span visual and linguistic elements.	TRANSITIVITY RELATION Relational process to set up identifying relation LEXICALIZATION & VISUALIZATION Functional elements are re-represented using an alternative semiotic resource	JUXTAPOSITION Use of space and position to create lexical and visual relation FONT Use of font style, size and colour for experiential meaning COLOUR Use of colour for experiential meaning

There are many elements that work together in the meaning-making process. They are:

a) **Intersemiotic Ideation – Active Sequences**

This element is realized through the activity the model of advertisement does.

b) **Transitivity Relation**

This element is realized through the relational processes contain in the linguistic elements of print advertisement.

c) **Lexicalization and Visualization**

This element is re-representing using an alternative semiotic resource.

d) Juxtaposition

It is the use of space and position to create lexical and visual relation. It relates to the position of placement of certain thing in the advertisement.

e) Font

It works with how the use of font style, size and colour for experiential meaning.

f) Colour

It works with how the use colour for experiential meaning.

From table 2.1 above, it is clearly shown how the process of meaning-making is going on. All the discourses are linked together by interpreting and working with some sustainable theories.

2.2.7 Intersemiotic for Meaning-Making: Theory of Colour

The theory of colour is also employed in this study because colour can be used as a tool "to create meanings: to convey messages, engage the reader and consolidate" (Zammit in Whittaker et. al., 2007: 65), hence it cannot be ignored during the analysis. In creating meaning, according to Kress and van Leeuwen (2006: 229), colour can be used metafunctionally to generate Ideational, Interpersonal, and Textual meaning. Since this study works on finding the concept of beauty brought in print advertisements, it will ask for a hand to the use of colour in generating Ideational meaning in the selected beauty product advertising campaign. In constructing Ideational meaning, colour is realizing the representation of people, places and things. Cosmetic companies, for instance, are using certain specific colour to represent their identity that becomes their uniqueness so that people will easily recognize them and their products.

The usage of colour is usually linked with other parts of the advertisement, for example with the text, with the product, etc. In the other words, aside from becoming the aid to deliver certain message to the reader, colour also "can be used to create coherence in texts" itself (Kress and van Leeuwen, 2006: 230). In helping the analysis to support meaning-

making, there are two types of affordance in colour that can be taken into account: 1) association of colour, and 2) distinctive features of colour. Association of colour related to the communicative uses of colour. As seen in advertisement, colour will usually be associated to substances, objects, and etc. It carries "significant symbolic value in the given socio-cultural context" (Kress and van Leeuwen, 2006: 233) of the advertisement. The second affordance, distinctive features of colour, works with the materiality of colour. In the other words, it becomes the signifiers that potentially bring meaning. The distinctive features of colour are specified in several scales as follows:

a) Value

Kress and van Leeuwen (2006: 233) state that "the scale of value is grey scale". It ranges from maximally light (white) to the maximally dark (black). According to (Kress and van Leeuwen, 2006: 106), gold is the colour that would confer the values of things associated with softness. It shows a strong sense of unity and cohesion.

b) Saturation

Saturation, according to Kress and van Leeuwen (2006: 233), ranges from the most intensely saturated (pure manifestation) to the softest (pale or pastel colour). Saturation has the ability to express emotive feeling such as positive, exuberant, adventurous, which are expressed through high saturation colour, and subtle, tender, cold, repressed, brooding and moody, which are expressed through low saturation colour.

c) Purity

Purity, according to Kress and van Leeuwen (2006: 234), ranges from the most pure to the most mixture of colour. It relates to the pureness or primary and the mixture of colour. Colour like red, green, blue, which has one single name are considered as pure colour. On the other hand, colour like cyan is considered as mixed colour since it composes from blue and green.

d) Modulation

Modulation, as stated by Kress and van Leeuwen (2006: 234), runs from the fully modulated to the flat colour. Flat colour expresses colour essential quality of things, while modulated colour rather attempts to show the colour of people, places and things as it is actually seen, under specific lighting conditions. For example, *grass is green* refers to the generic colour as it express the quality of things. Meanwhile, when saying *the colour of grass depends on the time of day and the weather* this refers to the colour according to a certain condition. In other words, flat colour brings an abstract truth while modulated colour brings naturalistic yet perceptual truth.

e) Differentiation

Differentiation is related to the monochromic of colour to maximally varied palette of colour. It relates to the adventurousness or timidities of a thing (Kress and van Leeuwen, 2006: 235).

f) Hue

Hue runs from blue to red in scale (Kress and van Leeuwen, 2006: 235). Red is associated with warmth – may be very warm, medium dark, highly saturated, pure and modulated–, energy, salience and foregrounding, while blue is associated with cold, calm, distance and backgrounding. According to Goethe (1840: 311), blue represents cold, gloomy and calmness

2.2.8 Intersemiotic for Meaning-Making: Structure of Composition

The structure of composition helps this study in terms of meaning-making process. According to Kress and van Leeuwen (2006: 177), the representational and interactive meaning can be analyzed through the compositional structure of the image. It concerns with the disposition of elements within the visual space. There are three interrelated systems of composition:

1) Information Value

It refers to the way elements from the picture are placed between left and right, top and bottom, centre and margin. This certain 'zones' of the images sets informational values such as Given and New, Ideal and Real and Centre and Margin, respectively (Kress & van Leeuwen, 2006: 177). As Kress and van Leeuwen state

> "the right seems to be the side of the key information, of what the reader must pay particular attention to, of the 'message'. It follows that the left is the side of the 'already given'… as part of the culture, or at least as part of the culture of the magazine" (2006: 180).

In short, something places on the right must be the new information that the advertisement try to introduce, while something places on the left is assumed to be known by the readers already.

Speaking off the top and bottom, the element, which is placed in the top part of the page, places as the most salient element in the advertisement (Kress and van Leeuwen, 2006: 178) and it "is presented as the Ideal" (2006: 186). The element puts in the bottom "is put forward as the Real" (Kress and van Leeuwen, 2006: 186). Something labeled as Ideal means that it is set as the "generalized essence of the information", while something is Real when "it presents more specific information" in detail (Kress and van Leeuwen, 2006: 187).

According to Kress and van Leeuwen (2006: 196), if certain element is placed in central position, in the center, that element must be the center of the advertisement. It means that the element acts as the central of the information of the whole advertisement. As the consequences, it makes "all the other elements are in some sense subservient", which is called as Margin.

In brief, the figure below would help to conclude the explanation about composition structure above.

Margin Ideal Given	Margin Ideal New
Margin Real Given	Centre	Margin Real New
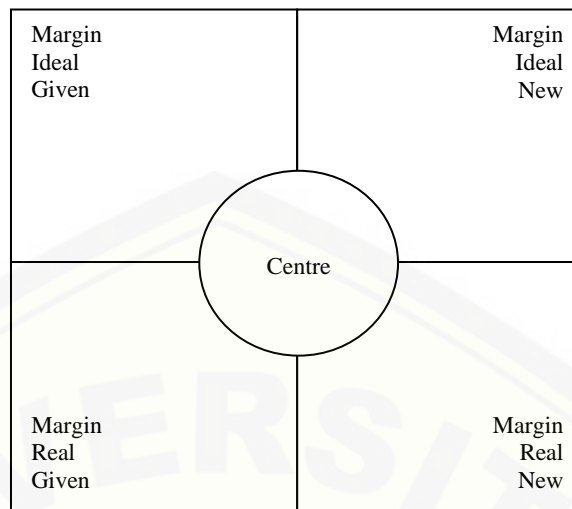
Figure 2.4 The dimension of visual space (Kress and van Leeuwen, 2006: 197)

2) Salience

Salience can create a hierarchy of importance among the elements, selecting some as more important, more worthy of attention than others. Salience is not objectively measurable, but results from complex interaction. As Kress and van Leeuwen (2006: 202) explain, salience as

> "a complex trading-off relationship between a number of factors: size, sharpness of focus, tonal contrast, colour contrasts, placement in the visual field, perspective, and also quite specific cultural factors, such as the appearance of a human figure or a potent cultural symbol".

3) Framing

Framing determines whether the elements in the layout may be strongly or weakly framed or connected each other. Kress and van Leeuwen (2006: 204) state that "the more the elements of the spatial composition are connected, the more they are presented as belonging together, as a single unit of information". It means that framing controls whether the elements in the advertising are interconnected or not and whether the advertisement itself shown a harmony in information sharing.

All of these frameworks (intersemiotic, theory of colour and structure of composition) are applied in Multimodal Discourse Analysis to analyze the intersemiotic of the verbal, visual, symbolic and other semiotic resources in the meaning-making processes. By this, the relationship between the reasons of employing certain type of processes in linguistic elements, utilizing certain colours and choosing certain position to placing objects are hoped to be able to uncover systematically and scientifically.

2.2.9 Concept of Beauty

Many researches have been conducted in term of searching or determining the ideal concept of beauty, for example de-Cort (2009), Gelles (2011), Rondilla (2012), McCann Truth Central (xx). Those researches leave the notion that the determination of beauty is subjective, and varies cross-culturally (Gelles, 2011: 3). For example Western culture considers the evolution of society's views on the ideal skin tone. To become fair is one of the characters of beauty. Collins in Rondilla (2012: 21-22) states that "in the U.S. context, young, white, slender women with light skin and blond hair define beauty and femininity for all women, including non-white women". These stereotypes are then spread all over the world and become the ideal of beauty that women are worship for. However, as time goes by, in the modern era, white arms are more likely to be regarded as pale rather than beautiful in most Western countries. This condition is then triggering the emergence of articles about how to maintain tan skin during the cooler months in most of American fashion (Gelles, 2011: 3). This brings the desire to many women to be tanned. They tend to go to indoor tanning salons or tan themselves since the emergence of self-tanning products, like L'Oreal New Sublime Bronze, Jergens Natural Glow, and Coppertone Tan Care, is booming in 2000 to 2008.

From time to time, as the globalization and technology are growing rapidly, beauty industry comes to a more dynamic and more innovative phase. Moreover, the vast majority development of mass media and internet bring such easiness to consumers all around the world to share tips, tricks, reviews, recommendations, and even warnings on fashion industry stuffs. Some questions are arousing in line with those conditions, such as "Who sets the standards for beauty? What must one do to truly look beautiful? What does feeling beautiful mean?" (McCann Truth Central Survey). According to the survey conducted by McCann Truth Central (xx: 25), there are five truths about beauty. They are:

1.   Beauty is non-negotiable

From the result, 83% of women believe there are higher standards of beauty today than there were in the past. People's point of view on beauty sees that beauty is no longer restricted to special occasion like wedding, but is now viewed as an everyday opportunity. This is what makes beauty is non-negotiable for women.

The result also show that over half of women aged 16-34 say that they started thinking about aging and maintaining their looks before the age of 30. For about 72% young consumers of beauty claim that they know more about beauty than their mother and they start educating their mother and aunts about beauty products. This condition drives to the born of optimism on women that "the right beauty products can keep them looking younger for longer". This indicates that to stay young or look younger is one of item list to be considered as beauty.

2.   Five global beauty prototypes according to the attitude towards beauty (xx: 7):

(1) The Powerful Peacocks

Women who belong to this type love the dynamism in beauty, in part because they are looking to get ahead in a dynamic world. Particularly present in rapidly growing China, Powerful Peacocks associate beauty with career success and power.

(2) The Seductive Foxes

This type is the largest group globally. Women in this type love to use beauty products to enhance their femininity. Seductive Foxes associate beauty with romantic and sexual prowess, and like using cosmetics to feel sexy.

(3) The Social Butterflies

Women in this type love the beauty conversation. They enjoy sharing tips with their friends, being inspired by beautiful women, and the feeling of contentment and success that comes with looking beautiful. Particularly present in Latin America, Social Butterflies have grown up buying beauty products from their friends and neighbors who are direct sellers.

(4) The Graceful Swans

Women belong in this type like the subtle enhancements that come from using good beauty products. For them, beauty leads to confidence and contentment. Graceful Swans appear most frequently in Europe and the US, and like to focus on improving their existing beauty.

(5) The Comfortable Cats

According to the survey, women in this type are largely happy with their natural beauty. While they do use some beauty products, they are the least likely to hope for or expect dramatic changes. More concentrated in Europe and the US than emerging markets, Comfortable Cats view a few staple beauty products here and there as a means to feel even more comfortable in their own skin.

3. According to the survey, there are four key components that women think about when it comes to building and maintaining their beauty (xx:11):

   (1) Foundation Beauty

   The solid foundations of beauty are provided through skincare, hair care, hair color, and sunless tanner.

   (2) Enhancement Beauty

   Women tend to play with color cosmetics, accessories and style when they want to take their beauty to the next level or reinvent their look to suit a mood or occasion.

   Foundation beauty and enhancement beauty are two key components that construct the beautiful looking.

   (3) Wellness Beauty

   Wellness beauty becomes the more and more important value around the world. Wellness beauty can be achieved through eating the right food, getting enough exercise, taking your vitamins, getting enough sleep, staying out of the sun and taking your make-up off before bed.

   (4) Emotional Beauty

   Nowadays women seek to demonstrate beauty via substance like confidence, talent, charisma, kindness, intelligence as well as style.

   Wellness beauty and emotional beauty are the key components that construct the feeling of beautiful.

4. The Inner Cynic Versus The Inner Dreamer

   It is said that beauty has always lived in the world of fantasy, dreams and aspiration, and for years, stunningly beautiful celebrities have been represented by the industry. According to the survey, 44% of women believe that celebrities use the beauty products they endorse. This result also followed by the desire for them to try the

products that the celebrities endorsed. On the other hand, the rest are showing "the strong desire for authenticity" (xx: 21).

Aside from this, the survey present the women's truly feeling about beauty:

> "women ultimately see beauty as a source of pleasure and playfulness. In fact, 63% of women believe that putting on cosmetics and getting ready to go out is one of life's greatest pleasures" (xx: 22).

5. The Desire for Magic

The survey also asks women to define their own fantasy on beauty products. When it comes to designing their own fantasy, women want products that surprise, delight and intrigue them. It is seen from their beauty products design that reflecting the desire for magic and transformation.

The survey concludes that "for women, beauty is pleasurable, playful and magical", and thus, the survey states that it is needed to "always represent this desire within the inexorable quest for greater innovation and efficacy".

This finding about the concept of beauty is used to elaborate the analysis of the data to obtain the comprehensive discussion on the concept of beauty brought by the beauty product advertising campaigns.

CHAPTER 3. RESEARCH DESIGN AND METHODOLOGY

This chapter contains the design and methodology organized to conduct the research. Arranging research design and methodology is aimed at getting the validity and the accuracy of the result of the research. This chapter consists of several subchapters: the type of research, the type of data, the data collection, and the data analysis.

3.1 Type of Research

This study belongs to descriptive qualitative because the types of data, which are interpreted, are in the form of pictures and texts. No numerical and statistical data is used in this study. These statements are supported by Denscombe as he states that "qualitative research tends to be associated with words or images as the unit of analysis" (2007: 248). Besides, as mentioned earlier, the analysis is in the form of interpretation as Mackey and Gass (2005: 2) state that on qualitative studies "the analysis is interpretative rather than statistical".

3.2 Research Strategy

This study applies documentary research strategy, with focus on internet-based data collection. Documentary research strategy is used because this strategy is best suited for accessing and collecting the data. The data is gathered through desktop-based work involving internet as the source of data gathering. According to Denscombe (2007: 244), documentary research "provides a cost-effective method of getting data, particularly large-scale data such as those provided by official statistics" and it provides "a source of data which is permanent and available in a form that can be checked by others". Furthermore, from data analysis point of view, the analysis of the data in this present research is based on interpretation. It is accordingly as one of documentary research's characteristic that it is "particularly susceptible to alternative interpretations for

the natural events and their effects" (Ahmed, 2010: 5). These reasons are then become the determinant of choosing this strategy.

3.3 Data Collection

Regarding to the data collection, documentary technique is applied. Internet is chosen as the tool to collect the data because the magazine containing the data is emerged and sold in the United States of America. Hence, searching for it on the internet is the most possible and economic alternative. Ten beauty product advertising campaigns from several well-known brands that appear in Marie Claire Magazine March 2015 edition, as read online in http://www.magastack.com/issue/5725-marie-claire-usa-march-2015, are used as the main data of this study. Those products are:

1. Double Wear by Estee Lauder
2. Revitalift by L'Oreal
3. Complexion Rescue by bareMinerals
4. Mirage Sleeping Cream by Garnier
5. Ultimune by Shisheido
6. Infalliable Pro Matte by L'Oreal
7. Matte + Poreless by Fit Me
8. Dewy + Smooth by Fit Me
9. Regenerist Luminous by Olay
10. No Foundation Foundation Serum by Perricone MD

According to http://www.allyoucanread.com/top-10-fashion-magazines/, Marie Claire magazine sits on the top 3 of the most read magazine in the world. It became the reason why this study gathered the data from Marie Claire magazine. The products above are chosen since they are the newest products launched by several cosmetic brands in 2015, with expectation that the newest products would show how the construction of today's beauty as brought by their advertising campaign work. All those advertisements are advertising some types of face treatment products with the same goal, which is to make the appearance of the targeted market as beautiful as the nature of beauty.

3.4 Data Processing

After collecting the data, the next step to be applied is processing the data. The data is processed by using documentary technique. Blaxter, et. al. (2010: 231) state that

> "documentary analysis proceeds by abstracting from each document those elements which we consider to be important or relevant, and by grouping together these findings, or setting them alongside others which we believe to be related".

In short, by using documentary technique, all data that have been collected is classified into the relevant data for the analysis. The process would be explained as follows:

1. First, print advertisements regarding to the beauty product, are selected with specification to the face treatment advertising campaigns,

2. Then, the face treatment advertising campaigns are categorized based on the type of elements in advertising campaign. It includes categorizing the elements to visual and linguistic elements based on Cheong's framework of Generic Structure Potential of print advertisement,

3. The visual elements of advertising campaigns are grouped to Lead, Display, and Emblem. While the linguistic elements are grouped to Announcement, Enhancer, Emblem, Tag, and Call-and-Visit elements.

4. The linguistic elements of advertising campaigns are processed using Transitivity and Mood analysis to categorize the verb processes employed in advertising campaigns and finding the metalanguage of interpersonal meaning of the clause, and

5. Finally, discussion with elaboration of interpretation of the data analysis is made in order to create a clear cut about today's construction of beauty.

3.5 Data Analysis

This study uses descriptive qualitative method of data analysis. Denscombe (2007: 286) states that qualitative analysis

> "is based on a logic of discovering things from the data, of generating theories on the basis of what the data contains, and of moving from the particular features of the data towards more generalized conclusions or theories".

As this study aims at finding what the advertising campaigns try to construct, descriptive qualitative strategy becomes the best method to help achieving the goals. Descriptive qualitative method is used to analyze and explain about the data systematically. Besides, content analysis is also used as the approach to quantify the extent of the data. As Denscombe (2007: 236) states, content analysis can be used to "help the researcher to analyze the content of documents, … , whether it be in the form of writing, sounds, or pictures". Those two approaches work best to support this study to help uncovering the hidden message of what is being communicated in the print advertising campaigns systematically. The steps of analyses are as follow:

1. Analysing the visual and linguistic elements of beauty product advertising campaign by using O'Halloran's framework of Systemic-Functional Multimodal Discourse Analysis elaborated with Cheong's framework of Generic Structure Potential of print advertisement,

2. More detailed analysis of the linguistic elements is conducted by analysing the Transitivity and do Mood Analysis of some clauses and sentences on beauty product advertising campaign by using Halliday's notion of ideational meaning,

3. Finding the relation of visual and linguistic elements of beauty product advertising campaign by using O'Halloran's intersemiotic mechanism, and finally

4. Interpreting the advertisements by elaborating all the analysis under the concept of beauty.

CHAPTER 4. RESULTS AND DISCUSSION

This chapter provides the result from the data analysis. Elaboration is done during the discussion of the data. There are mainly two topics of discussion concerning to the data. The first is the result concerning with the analysis based on the Generic Structure Potential of the advertising campaigns. The next is discussion regarding to the visual and linguistic analysis of the data. The theories of GSP, Transitivity, Mood Analysis, and Intersemiotic as the construction of the meaning of the advertising campaigns, including the theory of Colour and Structure of Composition, are employed together to support the analysis and finally to obtain the final conclusion of the overall analysis.

4.1 Result of the Analysis Based on the Generic Structure Potential (GSP) of Advertising Campaigns

According to Cheong (2004: 164), the GSP of the advertising campaigns consists of two categories: visual and linguistic elements. Visual elements consist of Lead, Emblem, and Display. Meanwhile, linguistic elements consist of Emblem, Announcement, Enhancer, Tag, and Call-and-Visit Information. Based on the analysis of the data, the existence of the elements is served in this table below for the detailed result.

Tabel 4.1 Visual and Linguistic Elements in the Advertising Campaign

No	Advertising Campaign	Visual Element	Linguistic Element	Element Absent
1	Double Wear by Estee Lauder	Lead, Display	Announcement, Enhancer, Emblem, Tag, Call-and-Visit Information	Visual Emblem
2	Revitalift by L'Oreal	Lead, Display	Announcement, Enhancer, Emblem, Tag, Call-and-Visit Information	Visual Emblem
3	Complexion	Lead,	Announcement,	Visual

	Rescue by bareMinerals	Display	Enhancer, Emblem, Tag, Call-and-Visit Information	Emblem
4	Mirage Sleeping Cream by Garnier	Lead, Display, Emblem	Announcement, Enhancer, Emblem, Tag, Call-and-Visit Information	-
5	Ultimune by Shisheido	Lead, Display, Emblem	Announcement, Enhancer, Emblem, Tag, Call-and-Visit Information	-
6	Infalliable Pro Matte by L'Oreal	Lead, Display	Announcement, Enhancer, Emblem, Tag, Call-and-Visit Information	Visual Emblem
7	Matte + Poreless by Fit Me	Lead, Display	Announcement, Enhancer, Emblem, Tag, Call-and-Visit Information	Visual Emblem
8	Dewy + Smooth by Fit Me	Lead, Display	Announcement, Enhancer, Emblem, Tag, Call-and-Visit Information	Visual Emblem
9	Regenerist Luminous by Olay	Lead, Display, Emblem	Announcement, Enhancer, Emblem, Tag, Call-and-Visit Information	-
10	No Foundation Foundation Serum by Perricone MD	Lead, Display, Emblem	Announcement, Enhancer, Emblem, Call-and-Visit Information	Tag

From table 4.1 above, it can be seen that all beauty product advertising campaigns have Lead and Display as visual elements of the Advertisement that the Lead also functioning as Display. The Display of the beauty product advertising campaigns are Explicit yet Congruent, so the readers do not need to imagine how the products are since the beauty product advertising campaigns show the products without symbolism (Nugroho, 2009: 74).

Unfortunately, not all beauty product advertising campaigns have visual Emblem (brand logo). Only Garnier Miracle Sleeping Cream, Ultimune by Shiseido, Olay Regenerist Luminous, and Perricone MD have visual Emblem. Visual Emblem is functioning as the identity giver for the product that is being advertised. Visual Emblem is more representing the symbolic logo of the brand.

All beauty product advertising campaigns have linguistic Emblem that functioning as the identity giver and to validate the authenticity of the products advertised. One linguistic element that absents from the beauty product advertising campaign is Tag. But its absence only occurs in one beauty product advertising campaign, which place only 10% of the total advertising campaigns.

Linguistic elements like Announcement, Enhancer, and Call-and-Visit-Information also occur in all beauty product advertising campaigns. It means that those linguistic elements play important roles for the beauty product advertising campaigns. According to Cheong's (2004) notion of GSP of print advertisement, linguistic element like Announcement, Enhancer, and Call-and-Visit-Information are put inside the brackets, which indicate that the elements are optional. However, in the analysis, it is found that those linguistic elements always occur in the beauty product advertising campaigns. The use of complete elements in advertising campaigns shows the completeness and makes the advertising campaigns become clearer for the readers to understand the content of the advertising campaigns.

In addition to the result of the GSP analysis of the advertising campaign, the result of the linguistic analysis of the data showing the function of the sentences, whether they are orienting to the readers or the products, and also the interpretation of each sentences is served on the appendix 3.

4.2 Discussion of Visual and Linguistic Elements in the Advertising Campaign

There are ten beauty product advertising campaigns analyzed in this study. The analysis is done in three objects, the first is GSP analysis, which categorized the elements into visual and linguistic, the second is analysis of linguistic elements by Transitivity and Mood Analysis, and the last is analysis of the Intersemiotic as the construction of the meaning of the advertising campaigns. The analysis and its discussion would be presented below.

1. Double Wear by Estee Lauder

Figure 4.1 Double Wear by Estee Lauder Advertising Campaign

Double Wear by Estee Lauder is printed in two pages of advertising campaigns. The analysis of the GSP of the advertising campaign is done based on each pages of the advertising campaign as below.
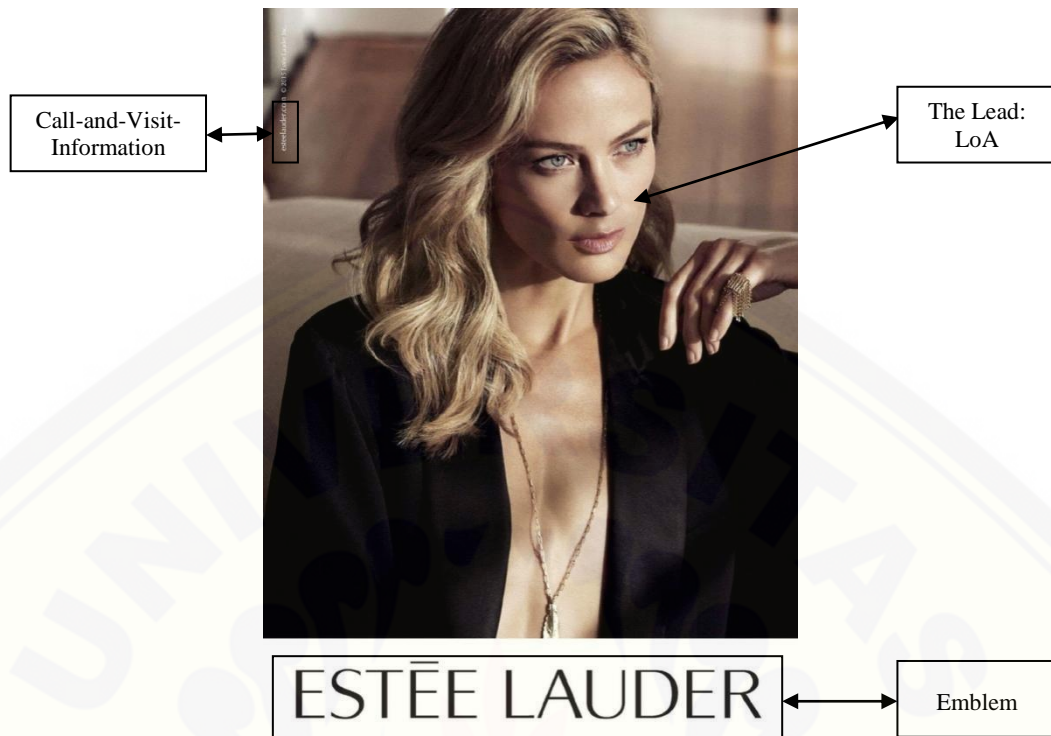
Figure 4.2 The GSP Analysis of Double Wear by Estee Lauder
Source: http://www.magastack.com/issue/5725-marie-claire-usa-march-2015

On the advertising campaign, the model is placed on the top-left hand side of the page. The producer wants to show to their targeted market that the model is famous and has been known by the readers (Kress and van Leeuwen, 2006: 180), that is why the model is located in the left page. It is placed on the top since the producer wants to show the readers that the model is the most salient element in that advertising campaign (Kress and van Leeuwen, 2006: 178). Through the model, the producer wants to tell the consumers that the look of beauty like the one owned by the model is the look of beauty that every woman should have.

On the left hand side, the emblem (the company logo) is printed on big size and put on the bottom part of the page. The producer positions himself as the well-known brand in the beauty market since the emblem is put on the left page (Kress and van Leeuwen, 2006: 180). It is put under the model of the product as it presents more specific information about the product, showing that the product belongs to Estee Lauder (Kress and van Leeuwen, 2006: 187).

Figure 4.3 The GSP Analysis of Double Wear by Estee Lauder
Source: http://www.magastack.com/issue/5725-marie-claire-usa-march-2015

The Announcements are located on the top of the right page. The producer wants to share that the announcements are the most salient element of the advertising campaign that the readers have to pay attention to (Kress and van Leeuwen, 2006: 180).

The product is placed on the bottom-right hand side of the pages. The producer wants to show the readers the more specific information about the product being introduced. As Kress and van Leeuwen state that "the right seems to be the side of the key information, of what the reader must pay particular attention to" (2006: 180).

According to Kress and van Leeuwen (2006: 106), the use of gold as the background of the advertising campaign would confer the values of things associated with softness. It shows a strong sense of unity and cohesion. It represents the luxuriousness of the things. It is also associated with elegance, prestige and sophistication.

This advertising campaign uses personal pronoun *you* to address the readers. This usage is to address the readers directly and personally and it is considered highly valued. It also helps creating a friendly atmosphere to persuade the readers. Through this, the producer seems to talk with friends (the readers) that make them closer.

Through the use of the catchy-and-easy-to-remember tagline *"Every shade. Every skin tone"*, the producer wants to tell the readers that the product is made for every woman in the world, no matter what race she is. This advertising campaign employs female model on the campaign. It is not surprising since the targeted market of the products is women. In this advertising campaign the model has blonde hair. It is probably to show that a certain race (the white) might need this product due to their skin problem (too pale, etc.). It is also assumed that the employment of blonde model can make the readers easily to identify themselves since the magazine is released in the USA. Unfortunately, the use of blonde model seems contrast with the tagline '*Every skin tone*', because blonde only refers to the White.

According to the result in appendix 2, this advertising campaign uses mostly Material process, such as in the sentences *"Double Wear **makes** flawless easy"*, *"**Last** 15 hours without touch-ups"*, *"**Wear** it for the confidence it gives you"*, *"**Come** to Estee Lauder Counter for your perfect match"*, and *"**Try** it for 10 days"*. The type of interaction taking place and the kind of commodity being exchanged in the advertising campaign as shown in the appendix 2 are imperative mood demanding goods and services, such as *"**Wear** it for the confidence it gives you"*, *"**Come** to Estee Lauder Counter for your perfect match"*, and *"**Try** it for 10 days"*, and declarative mood giving information.

Based on appendix 3, the linguistic phrases of this advertising campaign are equally orienting to both the readers and the product itself. It shows that the producer wants to unevenly distribute their conception about beauty, in the way either to positioning the readers as the most important part of the advertising campaign, by praising the readers for example on the phrase *"you're flawless every hour of the day"*, or by putting the product itself as having the excellence

performance in helping to create the beautiful look, such as on the phrase *"Double Wear makes flawless easy"*. The employment of Material process and imperative mood demanding goods and services show that the producer has the power over the readers to deliver certain concept of beauty that they brought on their advertising campaign. In addition, by using imperative mood, the producer wants to persuade the readers to take certain action towards the advertising campaign.

They bring the concept of **flawless** to define what beauty means. This is, according to a survey by McCann Truth Central Survey, in accordance with the truth that beauty is non-negotiable. According to the survey, women start to think about aging and maintaining their looks. They need to look for the right beauty product that can keep them looking younger. The producer realizes this condition and produces the product, which brings **flawless** as its keypoint feature. The use of the beauty product meets the criteria of the Graceful Swan prototype. In this prototype, according to a survey by McCann Truth Central Survey, women like the subtle enhancements that come from using the beauty product. By using this product, women will get the benefit of it, which is having flawless skin. Therefrom, women will gain their confidence by applying the product.

2.   Revitalift by L'Oreal

Figure 4.4 Revitalift by L'Oreal Advertising Campaign
Source: http://www.magastack.com/issue/5725-marie-claire-usa-march-2015

Revitalift by L'Oreal is also printed in two pages of advertising campaigns. The analysis of the GSP of the advertising campaign is done based on the pages of the advertising campaign as below.

Figure 4.5 The GSP Analysis of Revitalift by L'Oreal
Source: http://www.magastack.com/issue/5725-marie-claire-usa-march-2015

On the advertising campaign, the model is placed on the right page, while the advertised product is placed on the left page. The producer wants to show to their targeted market that the product is more popular and has been known by the readers rather than the model (Kress and van Leeuwen, 2006: 180). It is assumed that the readers know the products better rather than the model. Through the model, the producer wants to tell the consumers that the look of beauty like the one owned by the model is the look of beauty that every woman should have.

On the left page, the emblem (the company logo) is printed on big size and put on the bottom part of the page. The producer positions himself as the well-known brand in the beauty market (Kress and van Leeuwen, 2006: 180). It is put under the product as it presents more specific information about the product

(Kress and van Leeuwen, 2006: 187), showing that the product belongs to L'Oreal Paris.

The announcements are located on the left page. The producer wants to show that the announcements are the most salient element of the advertising campaign that the readers have already known about (Kress and van Leeuwen, 2006: 180). Here, the producer wants to explain clearly about the product being advertised through the detailed picture-explanation about the product.

The product is placed on the bottom-right on the left page. As Kress and van Leeuwen state that "the right seems to be the side of the key information, of what the reader must pay particular attention to" (2006: 180), the product is put on the left page to show that the product is a well-known product that the readers have to pay attention to.

The use of black as the background of the advertising campaign shows the value of the picture (Kress and van Leeuwen, 2006: 233). It contains the most intensely saturated colour, which expresses emotive feeling of adventurous. The producer wants the readers to give their focus on the content of the advertisement.

This advertising campaign uses personal pronoun *your* to address the readers. This usage is to address the readers directly and personally and it is considered highly valued. It also helps creating a friendly atmosphere to persuade the readers. Through this, the producer seems to talk with friends (the readers) that make them closer.
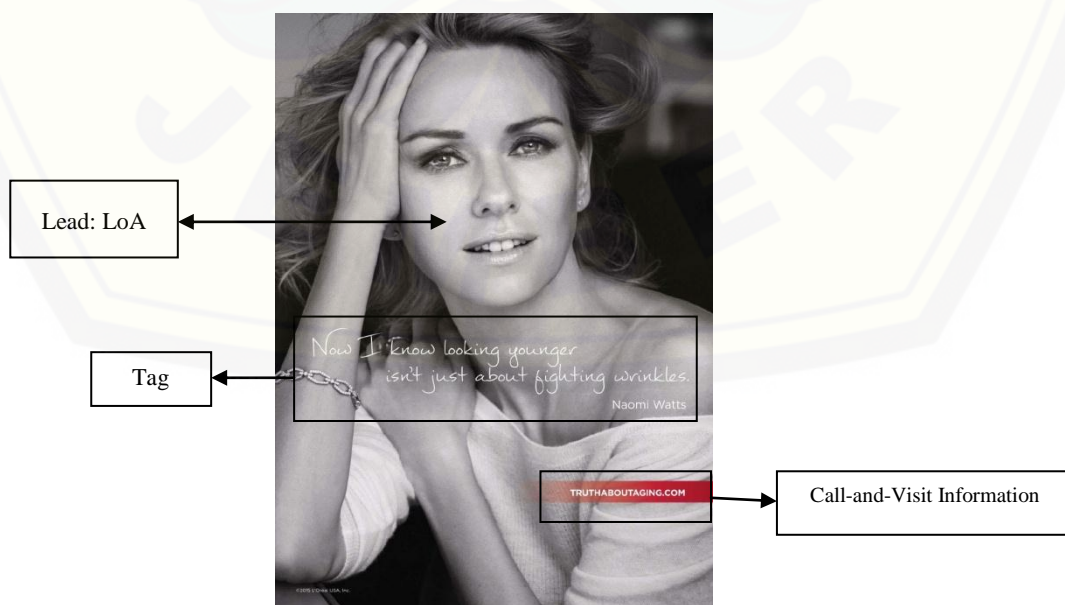
Figure 4.6 The GSP Analysis of Revitalift by L'Oreal
Source: http://www.magastack.com/issue/5725-marie-claire-usa-march-2015

On the right page, the model and the celebrity endorsement are printed on monochromatic colour. Heavy use of grey usually indicates a lack of confidence and fear of exposure. It shows the value of the image itself (Kress and van Leeuwen, 2006: 233). This might as well show that even the model has lack of confidence without wearing the product.

The use of celebrity endorsement on the right-centre part as the Tag of the advertising campaigns shows that the endorsement is the central information of the whole advertising campaign (Kress and van Leeuwen, 2006: 196). This placed all stuffs on the left page become the supporting element of the endorsement. Through the use of this celebrity endorsement and the employment of grey colour in picturing the model and the endorsement itself, the producer wants to reassure the readers that the advertised product greatly helps in resolving the problems that are faced by the model, that in this case representing woman in general.

Based on the result in appendix 3, the linguistic elements employed in this advertising campaign is more orienting to the readers. This orientation is based on the result as shown on appendix 2. According to the result in appendix 2, this advertising campaign mostly uses Material process, such as *"**Seeing** changes as your skin ages?", "Loss of skin volume **creates** wrinkles.", As your skin ages, its moisture level **drops**,", "and skin l**oses** fullness.", "it **maintains** moisture", "It actually **can bind** up to 1,000X its weight in water!", "Now L'Oreal **introduces** Revitalift Volume Filler.", "Formulated with our highest dose of Hyaluronic, Volume Filler **provides** intense moisture.", "**helps** restore fullness to skin", "**Run** your hands over your face", "And best of all, you **can see** the result in just 4 weeks."* and declarative mood giving information. It means that the producer of this advertising campaign owned a higher power over the readers to deliver certain concept of beauty that they brought on their advertising campaign. This advertising campaign states that having **moist skin** is more important in order to have a beautiful look besides **fighting wrinkles**. This advertising campaign also employs imperative mood, such as *"**Run** your hands over your face"* and imposes questions, such as *"**Seeing** changes as your skin ages?"* and *"What is Hyaluronic?"*. These employments are functioning to create a personal

relationship by stimulating informal conversation with the readers. It is also used to engage the readers rather than straightly conveying information of the products. By using imperative sentence and also questions, the producers are trying to establish a closer relationship with the readers.

According to a survey by McCann Truth Central Survey, the concept of beauty that this advertising campaign tries to bring is in accordance with the truth that beauty is non-negotiable. According to the survey, women start to think about aging and maintaining their looks. They need to look for the right beauty product that can keep them looking younger. The producer realizes this condition and produces the product, which brings **moisturizing skin** as its feature. The use of the beauty product meets the criteria of the Graceful Swan prototype. In this prototype, according to a survey by McCann Truth Central Survey, women like the subtle enhancements that come from using the beauty product. By using this product, women will get the benefit of it, which is having moisturized skin. Therefrom, women will gain their confidence by applying the product.

3. Complexion Rescue by bareMinerals

Figure 4.7 Complexion Rescue by bareMinerals
Source: http://www.magastack.com/issue/5725-marie-claire-usa-march-2015

Complexion Rescue by bareMinerals is printed in two pages of advertising campaigns. The analysis of the GSP of the advertising campaign is done based on the pages of the advertising campaign as below.

Figure 4.8 The GSP Analysis of Complexion Rescue by bareMinerals
Source: http://www.magastack.com/issue/5725-marie-claire-usa-march-2015

The announcements are located on top of the left page. The producer wants to share that the announcements are the most salient element of the advertising campaign (Kress and van Leeuwen, 2006: 1178) that the readers perhaps have already known (Kress and van Leeuwen, 2006: 180).

This advertising campaign uses personal pronoun '*our*' to address the readers. This usage is to address the readers directly and personally and it is considered highly valued. It also helps creating a friendly atmosphere to persuade the readers. The use of personal pronoun *our* shows the engagement between the producer, the product and the readers.

The product is placed on the central position on the left page. The producer wants to show the readers that the product is the central of the information of the whole advertising campaign (Kress and van Leeuwen, 2006: 196). According to Kress and van Leeuwen (2006: 234), the use of white as the background of the advertising campaign represents purity and innocence. White offers an inner

cleansing and purifying of the thoughts, emotions and spirit, refreshing and strengthening the entire energy system.
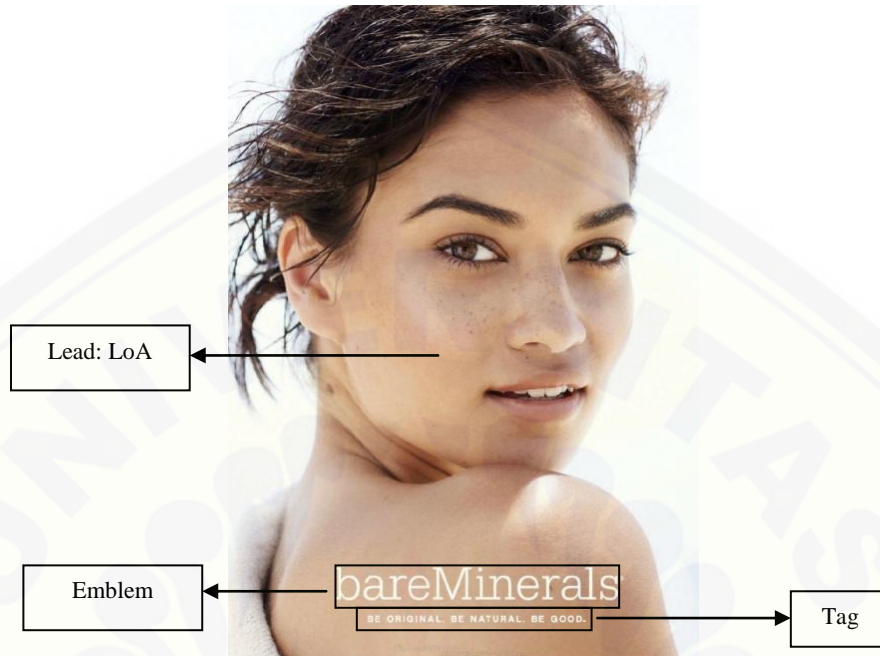
Figure 4.9 The GSP Analysis of Complexion Rescue by bareMinerals
Source: http://www.magastack.com/issue/5725-marie-claire-usa-march-2015

Through the use of the catchy and easy-to-remember tagline, *'Be Original. Be Natural. Be Good'*, the producer wants to tell the readers that the product support the concept that beauty is how woman comfortable in their own skin as Comfortable Cats prototypes proposed. This tagline shows that by using the product, there will be no dramatic changes but to give a natural look on the users.

On the advertising campaign, the model is placed on the right page, while the advertised product is placed on the left page. The producer wants to show to their targeted market that the product is more popular and has been known by the readers rather than the model (Kress and van Leeuwen, 2006: 180). Through this, it is assumed that the readers know the products better rather than the model. Through the model, the producer wants to tell the consumers that the look of beauty like the one owned by the model is the look of beauty that every woman should have.

As shown on appendix 2, this advertising campaign mostly uses imperative mood demanding goods and services. This advertising campaign also uses Material process, such as *"**Try** it with our NEW dual fiber Smoothing Face Brush for a professional, flawless finish"* and *"**Discover** radiant, healthy-looking coverage at bareMinerals.com"*. It means that the producer of this advertising campaign owned a higher power over the readers to deliver certain concept of beauty that they brought on their advertising campaign. In addition, by using imperative mood, the producer wants to persuade the readers to take certain action towards the advertising campaign.

Based on the result on appendix 2, the linguistic elements used in this advertising campaign are concluded to be more orienting to the readers as the targeted market of this advertising campaign (see the result in appendix 3). By orienting to the readers, the producer of this advertising campaign has the power to straightly introduce the concept of beauty which is wanted to be introduced. This advertising campaign states that having **moist skin** is more important in order to have a beautiful look besides **fighting wrinkles**. According to a survey by McCann Truth Central Survey, this conception in accordance with the truth that beauty is non-negotiable. According to the survey, women start to think about aging and maintaining their looks. They need to look for the right beauty product that can keep them looking younger. The producer realizes this condition and produces the product, which brings **moisturizing skin** as its feature.

This advertising campaign meets the criteria of the Graceful Swan prototype. In this prototype, according to a survey by McCann Truth Central Survey, women like the subtle enhancements that come from using the beauty product. By using the advertised product, the producer wants women to get the benefit of it, which is having moisturized skin, which in the end, lead women to achieve the beautiful looking.

4. Mirage Sleeping Cream by Garnier

Figure 4.10 The GSP Analysis of Mirage Sleeping Cream by Garnier
Source: http://www.magastack.com/issue/5725-marie-claire-usa-march-2015

On the advertising campaign, the model is placed on the central position of the page. The producer wants to show the readers that the product is the central of the information of the whole advertising campaign (Kress and van Leeuwen, 2006: 196). Through the model, the producer wants to tell the consumers that the look of beauty like the one owned by the model is the look of beauty that every woman should have.

The emblem (the company logo) is printed and put on the top-right part of the page. The producer introduces himself as the brand in the beauty market that the readers need to pay attention to (Kress and van Leeuwen, 2006: 180). It is put above the model of the product as it presents the most salient information about the product, showing that the product belongs to Garnier.

The announcements are located on the bottom of the page. The producer wants to share the more specific information about the product (Kress and van Leeuwen, 2006: 187). This advertising campaign uses second-person *you* to

address the readers directly and personally and it is considered highly valued. It also helps creating a friendly atmosphere to persuade the readers.

The product is placed on the bottom-right hand side of the pages. The producer wants to show the readers the more specific information about the product being introduced. As Kress and van Leeuwen state that "the right seems to be the side of the key information, of what the reader must pay particular attention to" (2006: 180).

The use of dark blue as the background of the advertising campaign shows the hue of the picture (Kress and van Leeuwen, 2006: 235). It expresses coldness, calmness, distance and confidence. The producer wants to create such situation in which through using that product will make the users feel confidence.

According to the result in appendix 2, this advertising campaign employs declarative mood giving information. It also uses Material, such as *"works while you sleep when skin is most receptive"* and Relational attributive process *"in just 1 week, skin appears refreshed, revitalized, smoother, and feels firmer"*. This indicates that the producer of this advertising campaign only tries to give attribute towards the targeted market. It employs Material process to show that the producer has the power over the readers to deliver certain concept of beauty that they brought on their advertising campaign.

Based on the result on appendix 2, the linguistic elements used in this advertising campaign are concluded to be orienting to the readers as the targeted market of this advertising campaign (see the result in appendix 3). By orienting to the readers, the producer of this advertising campaign has the power to straightly introduce the concept of beauty which is wanted to be introduced. This advertising campaign states that having **younger-looking skin** defines beauty.

This advertising campaign meets the criteria of the Graceful Swan prototype. In this prototype, according to a survey by McCann Truth Central Survey, women like the subtle enhancements that come from using the beauty product. By using this product, women will get the benefit of it, which is having younger-looking skin. In the end, the producer wants to reassure women that they will gain their confidence by applying the advertised product.

5. Ultimune by Shiseido

Figure 4.11 Ultimune by Shiseido Advertising Campaign
Source: http://www.magastack.com/issue/5725-marie-claire-usa-march-2015

Ultimune by Shiseido is printed in two pages of advertising campaigns. The analysis of the GSPof the advertising campaign is done based on the pages of the advertising campaign as below.

Figure 4.12 Ultimune by Shiseido Advertising Campaign
Source: http://www.magastack.com/issue/5725-marie-claire-usa-march-2015

On the advertising campaign, the model is placed on the centre of the left page. It shows that the producer wants to show to their targeted market that the model is famous and has been known by the readers (Kress and van Leeuwen, 2006: 180). Through the model, the producer wants to tell the consumers that the look of beauty like the one owned by the model is the look of beauty that every woman should have. Yet, by positioning it on the center, the producer wants to show that the model is the centre attention of the advertising campaign (Kress and van Leeuwen, 2006: 196).

Beside the model, there are several Enhancer of the advertising campaign that is put on the same box with black background. The use of black background is because the producer wants the readers to put their focus on the model and the Enhancer in that box.

The announcements are printed in a big size and located on the top side of the left page. The producer wants to catch the attention of the reader by printing the announcement in big font. The placement on the top left page asserts that the announcement is the most significant element of the advertising campaign (Kress and van Leeuwen, 2006: 178). The use of super power that is placed on the left page indicates that the brand has owned the attribute of super power and it is well-known in the market (Kress and van Leeuwen, 2006: 180).

The existence of other products of the brand placed on the left page shows that the producer wants to claim that the products are well-known in the market (Kress and van Leeuwen, 2006: 180). Those products are appearing in this advertising campaign to support the newly introduced product, which is being advertised and mostly appeared in the whole two pages of this advertising campaign.

From the result in appendix 2, this advertising campaign employs various types of exchanges and commodity being exchanged in this advertising campaign. Firstly and mostly, this advertising campaign employs declarative mood giving information such as *"Now you can fight them with the science of immunity"*. It shows the producer's power over the readers to give certain information regarding to the concept of beauty that the producer tries to bring. Secondly, it employs

interrogative mood demanding information, such as *"What if your skin had immunity?"*. It places the readers as the important part of the advertising campaign because the producer wants the readers to take part in answering the question in the advertising campaign. This can also cause the curiosity on the readers themselves. The producer also uses imperative mood demanding good and services, such as *"Experience world-first technology from Shiseido"*, to show the producer's power towards the reader. Through the use of imperative, the producer wants the readers to take certain action.

This advertising campaign mostly uses Material process, such as in *"**Experience** world-first technology from Shiseido"* and *"Now Shiseido makes the world's first approach to skin's Langerhan cells"*. It implies that the producer has the power over the readers. By this analysis, it can be concluded that the linguistic elements employed in this advertising campaign are more orienting to the readers. Towards employing Material process and various types of exchanges and commodity being exchanged, the producer is able to implants its concept of beauty. In this advertising campaign, the producer brings **immunity** as its feature of beauty.

The use of the beauty product meets the criteria of the Graceful Swan prototype. In this prototype, according to a survey by McCann Truth Central Survey, women like the subtle enhancements that come from using the beauty product. By using this product, women will get the benefit of it, which is having strong immune skin. Therefrom, women will gain their confidence by applying the product.

The use of slogan *'Because the beauty is already in you'* deliberately tells the readers that the producer praises that all the readers are beautiful. Hence, the producer intends to state that through using the product advertised the readers will become more and more beautiful. This slogan seems to praise the readers, but in the end, the producer still tries to attract the attention of the readers to buy the product.
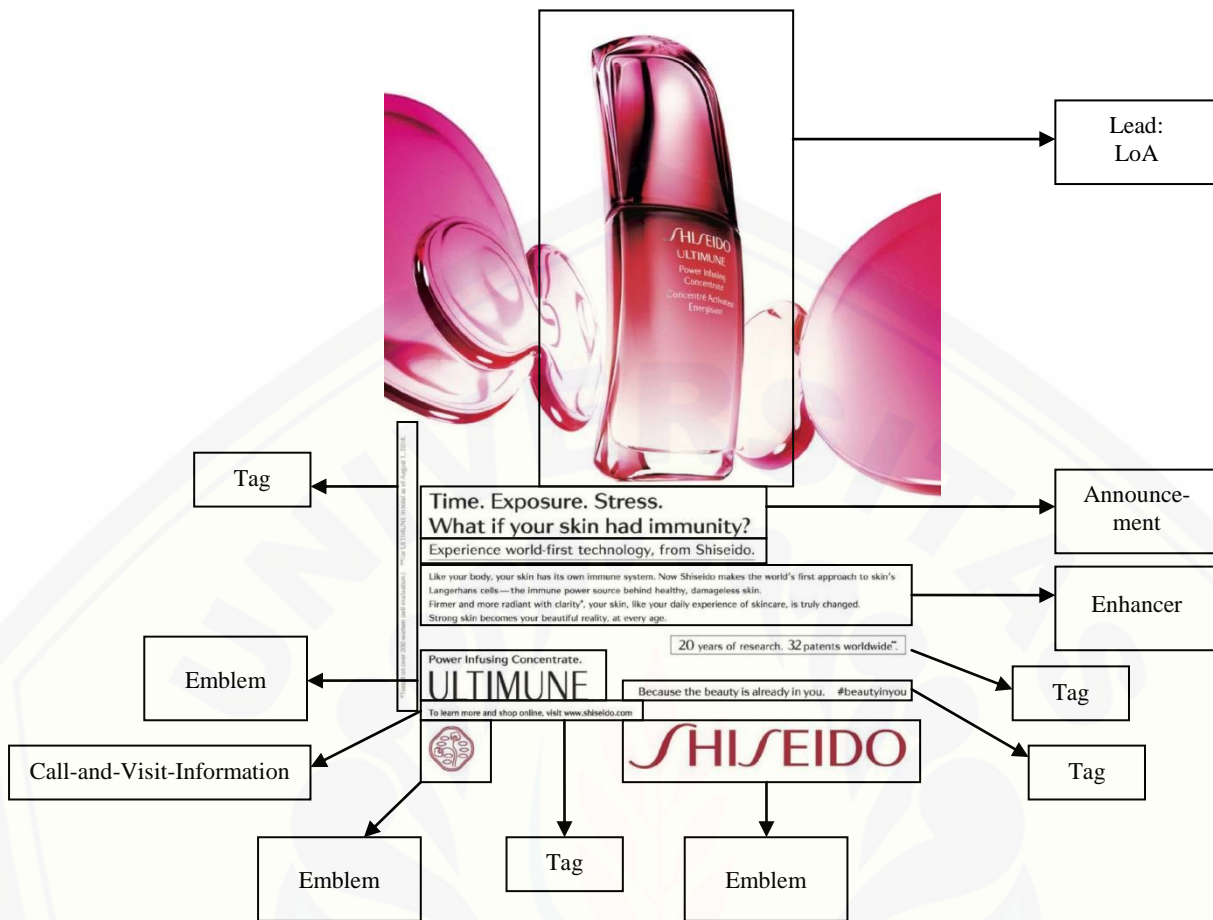
Figure 4.13 The GSP Analysis of Ultimune by Shiseido
Source: http://www.magastack.com/issue/5725-marie-claire-usa-march-2015

This advertising campaign uses second-person personal and possessive pronouns such as '*you*' and '*your*' to address the readers directly and personally and it is considered highly valued. It also helps creating a friendly atmosphere to persuade the readers.

On the right hand side, the emblem (the company logo) is printed on big size and put on the bottom part of the page. The producer wants to introduce himself as the brand in the beauty market that the readers have to pay attention to (Kress and van Leeuwen, 2006: 180). It is put on the bottom part as it presents more specific information about the product (Kress and van Leeuwen, 2006: 187), showing that the product belongs to Shiseido.

The product is placed on the top side of the right page. The producer wants to show the readers the more specific information about the product being

introduced. As Kress and van Leeuwen state that "the right seems to be the side of the key information, of what the reader must pay particular attention to" (2006: 180).

The use of white as the background of the advertising campaign represents purity and innocence (Kress and van Leeuwen, 2006: 234). White offers an inner cleansing and purifying of the thoughts, emotions and spirit, refreshing and strengthening the entire energy system. Moreover, through the use of white, the producer wants to show more about the product and also wants the reader to pay more attention to the product and the announcement of the advertising campaign.

6. Infalliable Pro Matte by L'Oreal

Figure 4.14 Infalliable Pro Matte by L'Oreal Advertising Campaign
Source: http://www.magastack.com/issue/5725-marie-claire-usa-march-2015

Infalliable Pro Matte by L'Oreal is printed in two pages of advertising campaigns. The analysis of the GSP of the advertising campaign is done based on the pages of the advertising campaign as below.
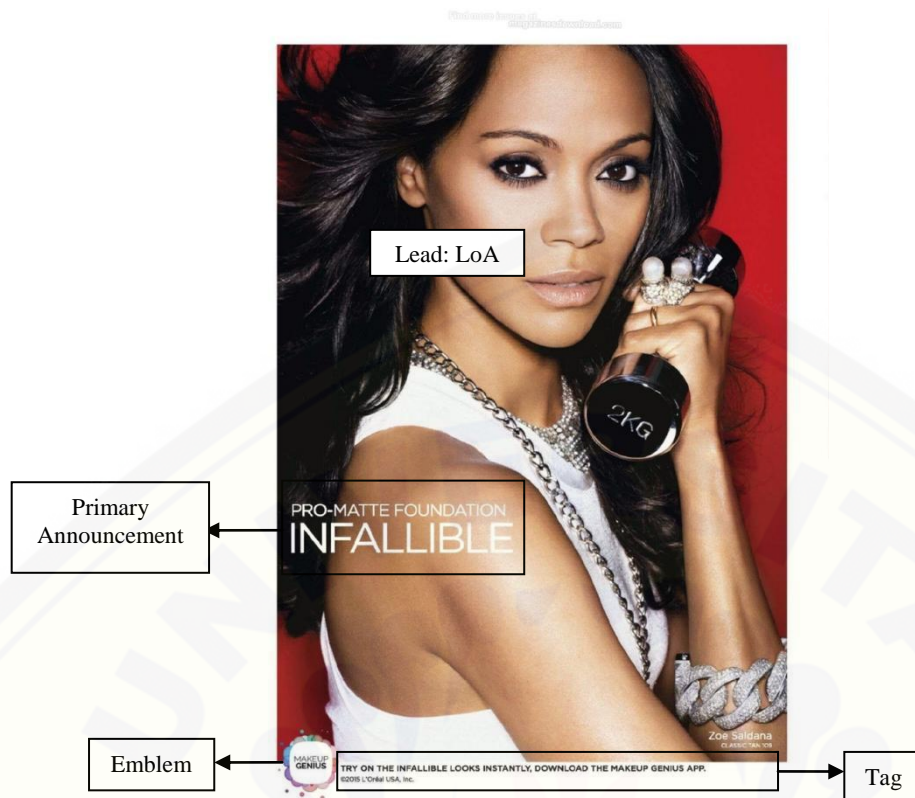
Figure 4.15 The GSP Analysis of Infalliable Pro Matte by L'Oreal
Source: http://www.magastack.com/issue/5725-marie-claire-usa-march-2015

On the advertising campaign, the model is placed on two places. First is in the left page. The producer wants to show to their targeted market that the model is famous and has been known by the readers (Kress and van Leeuwen, 2006: 180), that is why the producer puts it on the left page. The model is shown bringing barbell on her hand to show that being women are not only have to be beautiful, but also have to be strong. Through the advertising campaign, the producer wants to encourage women to be strong as independent women should do. This condition is supported by the use of red as the background. This advertising campaign is also carrying the ideation that having dark skin is also another concept of beauty. Through the campaign, the producer wants to encourage that being dark is no longer considered as less beautiful, in hope that women that have dark skin could gain their confidence and be independent.
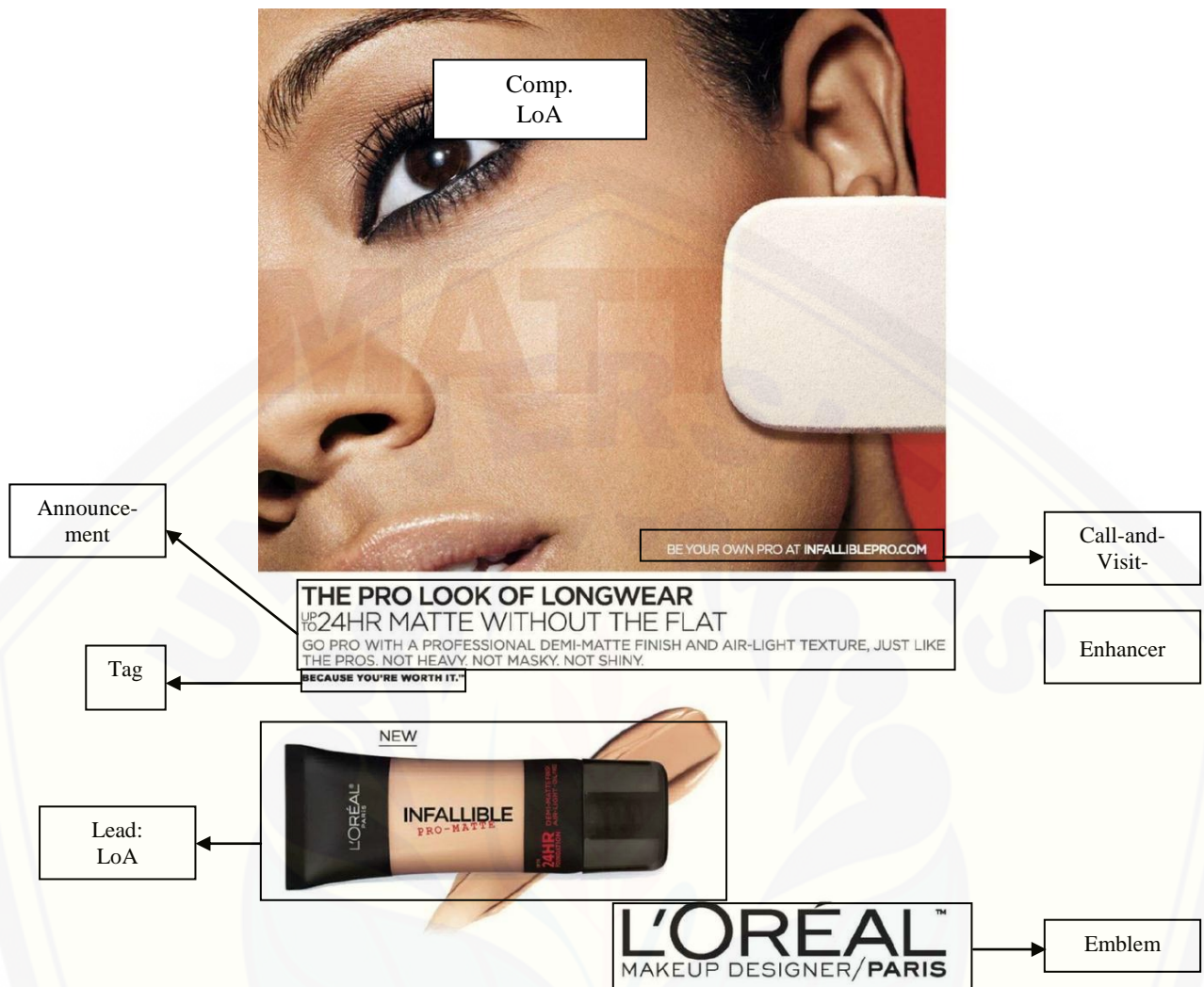
Figure 4.16 The GSP Analysis of Infalliable Pro Matte by L'Oreal
Source: http://www.magastack.com/issue/5725-marie-claire-usa-march-2015

The second model is placed in the right page. The producer wants to emphasize the readers about the use of the product on model. The second picture containing model is put on the top position in the right page. This positioning shows that the picture with model applying the product is the most salient visual imagery of the advertising campaign (Kress and van Leeuwen, 2006: 178) that becomes the proof that the model is also using the product in her daily routine.

According to Kress and van Leeuwen (2006: 235), the use of red as the background of the advertising campaign represents energy. The use of red as the background encourages the readers and also gives and motivates the readers to take action. It is also strong-willed and can give confidence to those who are shy

or lacking in will power. Through the use of red as the background, the producer wants to encourage the readers to be more confidence by using the product.

On the right page, the emblem (the company logo) is printed on big size and put on the bottom-right part of the page. The producer positions himself as the brand that the readers have to pay attention to. It is put on the bottom part to show that this element gives more specific information in detail (Kress and van Leeuwen, 2006: 187).

The announcements are located on the centre part on the right page. The announcements are the central information of the advertising campaign that the readers have to pay attention to (Kress and van Leeuwen, 2006: 196).

The product is placed on the bottom-left hand side of the right page. The producer wants to show the readers the more specific information about the product being introduced. As Kress and van Leeuwen state that "the right seems to be the side of the key information, of what the reader must pay particular attention to" (2006: 180).

According to the analysis on appendix 2, this advertising campaign mostly use Relational Attributive process such as in *"**Be** your own pro at infalliablepro.com"* and *"Because you're worth it"*. This indicates that the producer of this advertising campaign only tries to give attribute towards the targeted market.

According to the analysis on appendix 3, the linguistic elements employed in this advertising campaign are orienting to the readers. By this, the producer has the power to directly introduces the concept of beauty that wants to be introduced. This advertising campaign offers having professional looking as its ideation of beauty. The professional, model-like, looking can only be obtained by wearing the advertised product.

This advertising campaign meets the criteria of the Graceful Swan prototype. In this prototype, women like the subtle enhancements that come from using the beauty product. By using this product, women will get the benefit of it, which is having professional (model-like) looking.

7. Matte + Poreless by Fit Me

Figure 4.17 The GSP Analysis of Matte + Poreless by Fit Me
Source: http://www.magastack.com/issue/5725-marie-claire-usa-march-2015

The use of slogan *'Maybe she's born with it. Maybe it's Maybelline'* shows that the beauty posses by every woman is perhaps the nature that woman is born with. Yet, through the use of this catchy and easy-to-remember tagline, the producer wants to tell the readers that beauty can also be owned by having Maybelline as the beauty product treatment.

On the advertising campaign, the model is placed on the top-left hand side of the page. The producer wants to show to their targeted market that the model is famous and has been known by the readers (Kress and van Leeuwen, 2006: 180). Through the model, the producer wants to tell the consumers that the look of beauty like the one owned by the model is the look of beauty that every woman should have. The model supports the product that is being advertised.

The emblem (the company logo) is printed on big size and put on the bottom part of the page. The producer positions himself as the well-known brand in the beauty market (Kress and van Leeuwen, 2006: 180). It is put under the model and the product as it presents more specific information about the product, showing that the product belongs to Maybelline (Kress and van Leeuwen, 2006: 187).

The announcements are located on the top-right hand side of the pages. The producer wants to share that the announcements are the most salient element of the advertising campaign (Kress and van Leeuwen, 2006: 186) that the readers have to pay attention to (Kress and van Leeuwen, 2006: 180). This advertising campaign uses personal pronoun *my* to address himself as the representative of the readers directly and personally and it is considered highly valued. It also helps creating a friendly atmosphere to persuade the readers.

The product is placed on the centre-right hand side of the pages. The producer wants to tell the readers the product is the central point of the advertising campaign (Kress and van Leeuwen, 2006: 196). It is placed on the right hand side since the producer wants the reader to pay more attention to it, as Kress and van Leeuwen state that "the right seems to be the side of the key information, of what the reader must pay particular attention to" (2006: 180).

The use of white as the background of the advertising campaign represents purity and innocence (Kress and van Leeuwen, 2006: 234). White offers an inner cleansing and purifying of the thoughts, emotions and spirit, refreshing and strengthening the entire energy system. Moreover, through the use of white, the producer wants to show more about the product and also wants the reader to pay more attention to the product and the announcement of the advertising campaign.

As shown in appendix 2, this advertising campaign mostly uses Relational identifying process such as in *"Maybe it's Maybelline"*. It shows that the producer wants to identify something, either the readers or the product, as exactly the same as certain entity. The producer also employs declarative mood giving information, such as in *"90% of women agree pores appear smaller",* in the

advertising campaign to show its power over the readers to give certain information regarding to the concept of beauty that the producer tries to bring.

According to the result on appendix 3, the linguistic elements employed in this advertising campaign are concluded to be more orienting to the readers. By this situation, the producer of the advertising campaign can directly introduce the concept of beauty. This advertising campaign tries to bring matte and **poreless** to define beauty. On the advertising campaign, there is also positive adjective "**totally natural**" as the concept of beauty that the producer wants to introduce. This is relating to the truth that beauty is non-negotiable as a survey conducted by McCann Truth Central Survey. According to the survey, women start to think about aging and maintaining their looks. They need to look for the right beauty product that can keep them looking younger. The producer realizes this condition and produces the product, which brings **poreless and natural skin** as its feature.

This advertising campaign meets the criteria of the Graceful Swan and Comfortable Cats prototype. In Graceful Swan prototype, according to a survey by McCann Truth Central Survey, women like the subtle enhancements that come from using the beauty product. By using this product, women will get the benefit of it, which is having poreless skin. Therefrom, women will gain their confidence by applying the product. In Comfortable Cats prototype, women do use certain beauty products, but they are least expecting a dramatic changes but already happy with their natural beauty. Women make use of beauty products as a tool to feel even more comfortable with their own skin.

8. Dewy + Smooth by Fit Me

Figure 4.18 The GSP Analysis of Dewy + Smooth by Fit Me
Source: http://www.magastack.com/issue/5725-marie-claire-usa-march-2015

The use of slogan *'Maybe she's born with it. Maybe it's Maybelline'* shows that the beauty posses by every woman is perhaps the nature that woman is born with. Yet, through the use of this catchy and easy-to-remember tagline, the producer wants to tell the readers that beauty can also be owned by having Maybelline as the beauty product treatment.

As shown in appendix 2, this advertising campaign mostly uses Relational identifying process such as in *"Maybe it's Maybelline"*. It shows that the producer wants to identify something, either the readers or the product, as exactly the same as certain entity. The producer also employs declarative mood giving information, such as in *"hydrates rough patches with smoothing concentrate"*.

According to the result on appendix 3, the linguistic elements employed in this advertising campaign are concluded to be more orienting to the readers. By this situation, the producer of the advertising campaign can directly introduce the concept of beauty. This advertising campaign tries to bring matte and **poreless** to define beauty. On the advertising campaign, there is also positive adjective "**totally natural**" as the concept of beauty that the producer wants to introduce. This is relating to the truth that beauty is non-negotiable as a survey conducted by McCann Truth Central Survey. According to the survey, women start to think about aging and maintaining their looks. They need to look for the right beauty product that can keep them looking younger.

The producer realizes the condition and produces the product, which brings **poreless and natural skin** as its feature. The use of the beauty product meets the criteria of the Graceful Swan and Comfortable Cats prototype. In Graceful Swan prototype, according to a survey by McCann Truth Central Survey, women like the subtle enhancements that come from using the beauty product. By using this product, women will get the benefit of it, which is having poreless skin. Therefrom, women will gain their confidence by applying the product. In Comfortable Cats prototype, women do use certain beauty products, but they are least expecting a dramatic changes but already happy with their natural beauty. Women make use of beauty products as a tool to feel even more comfortable with their own skin.

On the advertising campaign, the model is placed on the top-left hand side of the page. The producer wants to show to their targeted market that the model is famous and has been known by the readers (Kress and van Leeuwen, 2006: 180). Through the model, the producer wants to tell the consumers that the look of beauty like the one owned by the model is the look of beauty that every woman should have. The model supports the product that is being advertised.

The emblem (the company logo) is printed on big size and put on the bottom part of the page. The producer positions himself as the well-known brand in the beauty market (Kress and van Leeuwen, 2006: 180). It is put under the model and the product as it presents more specific information about the product,

showing that the product belongs to Maybelline (Kress and van Leeuwen, 2006: 187).

The announcements are located on the up-right hand side of the pages. the producer wants to share that the announcements are the most salient element of the advertising campaign (Kress and van Leeuwen, 2006: 186) that the readers have to pay attention to (Kress and van Leeuwen, 2006: 180). This advertising campaign uses personal pronoun '*my*' to address himself as the representative of the readers directly and personally and it is considered highly valued. It also helps creating a friendly atmosphere to persuade the readers.

The product is placed on the centre-right hand side of the pages. The producer wants to tell the readers the product is the central point of the advertising campaign (Kress and van Leeuwen, 2006: 196). It is placed on the right hand side since the producer wants the reader to pay more attention to it, as Kress and van Leeuwen state that "the right seems to be the side of the key information, of what the reader must pay particular attention to" (2006: 180).

The use of white as the background of the advertising campaign represents purity and innocence (Kress and van Leeuwen, 2006: 234). White offers an inner cleansing and purifying of the thoughts, emotions and spirit, refreshing and strengthening the entire energy system. Moreover, through the use of white, the producer wants to show more about the product and also wants the reader to pay more attention to the product and the announcement of the advertising campaign.

9. Regenerist Luminous by Olay

Figure 4.19 The GSP Analysis of Regenerist Luminous by Olay
Source: http://www.magastack.com/issue/5725-marie-claire-usa-march-2015

The use of celebrity endorsement on the right-top part of the advertising campaigns is to show that the endorsement is the most important part of the information of the whole advertising campaign (Kress and van Leeuwen, 2006: 178). This placed all stuffs on the left page become the supporting element of the endorsement including the model herself. Towards employing celebrity endorsement, the producer wants to reassure the readers that the advertised product greatly helps in fulfilling the desire of the model, that in this case representing the desire of woman in general. This advertising campaign uses personal pronoun *I* to address the model as the representative of the readers directly and personally.

On the advertising campaign, the model is placed on the top-left hand side of the pages. The producer wants to tell their targeted market that the model is famous and has been known by the readers (Kress and van Leeuwen, 2006: 180). Through the model, the producer wants to tell the consumers that the look of beauty like the one owned by the model is the look of beauty that every woman should have. The model supports the product that is being advertised through the endorsement she did.

The emblem (the company logo) is located on the bottom-right part of the page inside the box with blue background. The producer wants the readers to put attention to it by placing it inside a box with blue background. It is put on the bottom part of the advertising campaign as it presents more specific information about the product (Kress and van Leeuwen, 2006: 187), showing that the product belongs to Olay. The use of blue as the background of the box represents cold, gloomy and calmness (Goethe, 1840: 311). This probably means that the brand carrying calmness and relaxation as their identity.

The announcements are located on the up-right hand side of the pages under the celebrity endorsement. The producer wants to share that the announcements are the most salient element of the advertising campaign (Kress and van Leeuwen, 2006: 178) that the readers have to pay attention to (Kress and van Leeuwen, 2006: 180). It is placed under the celebrity endorsement to show that the announcement is presenting more specific information about the endorsement.

The product is placed on the bottom-left hand side of the pages, under the model. The producer wants to show the readers the more specific information about the products being introduced (Kress and van Leeuwen, 2006: 187). The product is placed on the left side means that Olay's products are already known by the readers (Kress and van Leeuwen, 2006: 180). It is placed under the model to support the model's endorsement about the product.

According to Kress and van Leeuwen (2006: 233), the use of black as the background of the advertising campaign shows the value of the picture. It contains the most intensely saturated colour, which expresses emotive feeling of

adventurous. The producer wants the readers to give their focus on the content of the advertisement.

The use of tag *"Your best beautiful"* is to state that his products can make the users obtain the best beautiful just by using the products by Olay brand. As shown in appendix 2, this advertising campaign is containing declarative mood giving information, such as in *"I want to glow from inside out"*. It mostly uses Material process, such as in *"Olay Regenerist Luminous Collection **penetrates** 10 surfaces cell layers deep"*.

As shown on appendix 3, the linguistic elements employed in this advertising campaign are more orienting to the product itself. The producer praises his own product as it brings certain eminency to represent how beauty is. The employment of declarative mood and Material process in the linguistic element of this advertising campaign is to show the producer's power over the readers to embed the concept of beauty that the product tries to bring. The producer is carrying **bright and luminous skin** as the idea of beauty. This is, according to a survey by McCann Truth Central Survey, in accordance with the truth that beauty is non-negotiable. According to the survey, women start to think about aging and maintaining their looks. They need to look for the right beauty product that can keep them looking younger. The producer realizes this condition and produces the product, which brings **bright and luminous skin** as its feature.

This advertising campaign meets the criteria of the Graceful Swan prototype. In this prototype, according to a survey by McCann Truth Central Survey, women like the subtle enhancements that come from using the beauty product. By using this product, women will get the benefit of it, which is having bright and luminous skin. From the usage of the advertised product, women will gain their confidence.

10. No Foundation Foundation Serum by Perricone MD
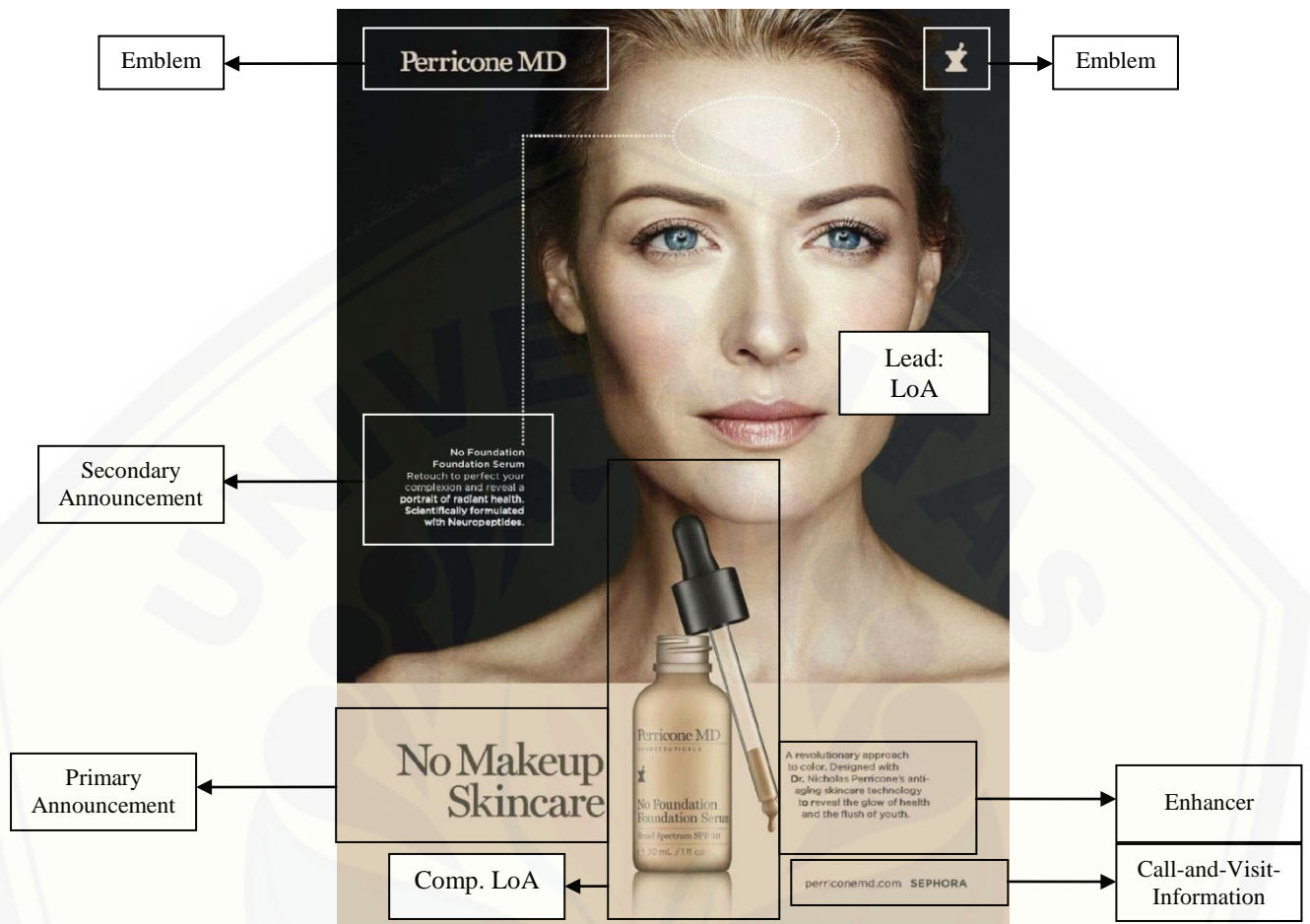
Figure 4.20 The GSP Analysis of No Foundation Serum by Perricone MD
Source: http://www.magastack.com/issue/5725-marie-claire-usa-march-2015

The use of slogan 'No Makeup Skincare' as the announcement in this advertising campaign is to tell the readers that by using the product, the readers will become beautiful without need to apply thick makeup like the others.

On the advertising campaign, the model is placed on the top position. The producer wants to show that the model is the most important part of the advertisement (Kress and van Leeuwen, 2006: 178). It is because through the model, the producer explains how the product works in the user.

On the left hand side of the page, the Emblem (the company logo) is printed on big size and put on the top part. The producer positions himself as the well-known brand in the beauty market (Kress and van Leeuwen, 2006: 180). It is put above the model of the product as it shows that it is important to know who

the owner of the product is. The model is placed under the Emblem to show that the model belongs or supports the brand. Through the model, the producer wants to tell the consumers that the look of beauty like the one owned by the model is the look of beauty that every woman should have.

The product is placed on the bottom-centre side of the page. The producer wants to show the readers the more specific information about the product being introduced (Kress and van Leeuwen, 2006: 187). Kress and van Leeuwen state that if certain element is placed in central position, the element must be the center of the information (2006: 196). This placement makes the announcement more alive and also makes product easy to recognize.

According to Kress and van Leeuwen (2006: 106), the use of gold as the background of the advertising campaign, would confer the values of things associated with softness. It shows a strong sense of unity and cohesion. It represents the luxuriousness of the things. It is also associated with elegance, prestige and sophistication. The product also produced in gold colour to represent that it is probably the most valuable and easily traded commodity available in the beauty market place. It is as if that the user of this product will shine brightly as the color of gold and will be placed on the first place since gold is the colour of the winner.

As shown in appendix 2, this advertising campaign employs declarative mood giving information, such as *"Scientifically formulated with Neuropeptides"*, and imperative mood demanding good and services, such as *"Retouch to perfect your complexion and reveal a portrait of radiant health"* as the type of exchange and commodity being exchanged. It also uses Material process, such as in the sentence *"Retouch to perfect your complexion and reveal a portrait of radiant health"*. This employment comes to the conclusion that the linguistic element employed in this advertising campaign are orienting to the readers and it shows the producer's power over the readers so that the producer can carry certain concept of beauty. This advertising campaign brings the concept of **anti-aging skincare, glow of health and flush of youth** to define what beauty means. According to a survey by McCann Truth Central Survey, this concept of beauty is

in accordance with the truth that beauty is non-negotiable. According to the survey, women start to think about aging and maintaining their looks. They need to look for the right beauty product that can keep them looking younger. The producer realizes this condition and produces the product. The use of the advertised beauty product meets the criteria of the Graceful Swan prototype. In this prototype, according to a survey by McCann Truth Central Survey, women like the subtle enhancements that come from using the beauty product. By using this product, women will get the benefit of it and gain their confidence.
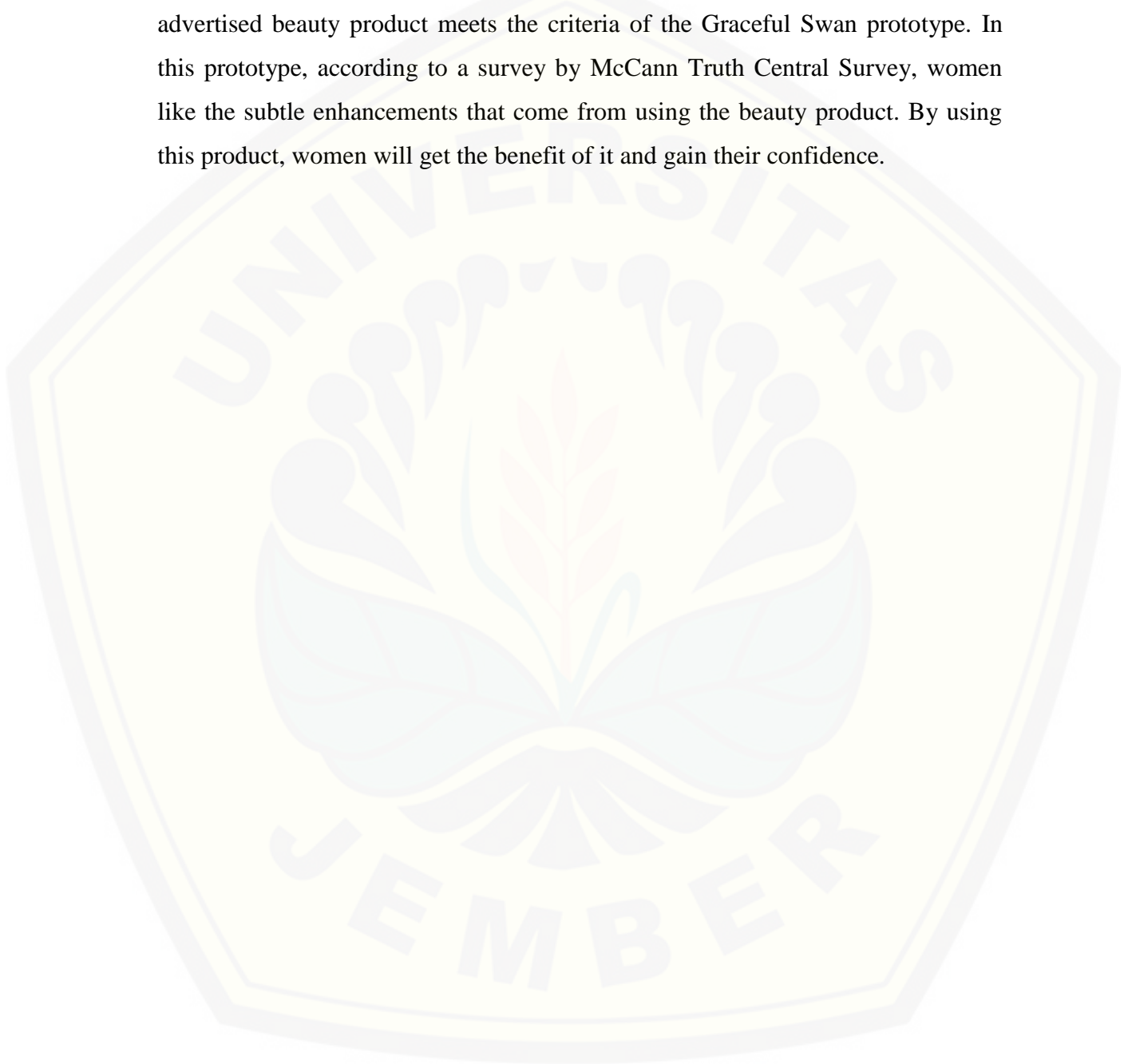
CHAPTER 5. CONCLUSION

This is the final chapter of this thesis. It contains the conclusion of the analysis regarding to the concept of beauty in the ten selected beauty product advertising campaigns in Marie Claire magazine March 2015 edition. The analysis have been conducted and discussed in the previous chapter by using the theory of Systemic Functional Multimodal Discourse Analysis by O'Halloran (2008) supported by GSP of Print Advertisement by Cheong (2004), Systemic Functional Linguistic especially Transitivity and Mood Analysis by Halliday (1994), theory of Colour and Structure of Composition. To bring the discussion into a close, the discussion below will contain the answers to the research questions available in chapter one.

The first question in this study is related to what the visual and linguistic elements employed in the advertising campaigns are. From the analysis on chapter four, it is evidently answered that the visual elements worked in the beauty product advertising campaigns are Lead and Display. Seven out of ten advertising campaigns do not have Visual Emblem. The Leads of the advertising campaigns are also functioning as Displays. The Displays of the advertising campaigns are Explicit yet Congruent, so the readers do not need to imagine how the products are since the beauty product advertising campaigns show the products without symbolism.

At the same time, the linguistic elements employed in the beauty product advertising campaigns are Announcement, Enhancer, Emblem, and Call-and-Visit Information. One out of ten beauty product advertising campaigns do not have Tag element. Furthermore, through the analysis of the text as linguistic elements in the advertising campaigns, it can be found that there are some type of processes used. The processes are Material, Relational Attributive, Relational Identifying, and Mental Processes. Material process is the process which is mostly used in the ten beauty product advertising campaigns (51,4%). The use of Material process

indicates that the producers owned the ability or power to do or give something to the readers and also to influence them to buy the products. Next, Relational Attributive (19%) and Relational Identifying (18%). These processes represent the character of the products, or simply give the attribute towards the users. Lastly, Mental process (11,6%) is used to engage the readers to feel themselves the sensations and the feeling of applying the products. However, it can be concluded that the ten beauty product advertising campaigns are having complete elements of advertising campaign as Cheong's (2004) notion of GSP of Print Advertisement. The use of complete elements in advertising campaigns show the completeness and make the advertising campaigns clear for the readers to understand the content of the advertising campaigns.

To answer the second and the third questions related to the interplay between visual and linguistic elements in constructing complex layers of meaning in the selected beauty product advertising campaigns and how different affordances of visual and linguistic elements co-deployed to enhance the advertising campaigns' main claims about the concept of beauty, the employment of both visual and linguistic elements in the advertising campaigns take place. These questions are answered through the intersemiotic analysis of the elements in the advertising campaigns.

The second question, which is related to how the interplay between visual and linguistic elements in constructing complex layers of meaning in the selected beauty product advertising campaigns in the ten beauty product advertising campaigns, is answered through the visual and linguistic analysis of the elements. In the ten beauty product advertising campaigns, there were a great usage of second-person personal and possessive pronouns such as *I, you*, *our* and *your* to address the readers directly and personally and it is considered highly valued. It also helps creating a friendly atmosphere to persuade the readers. Through this, the producer seems to talk with friends (the readers) that make them closer. The use of personal pronoun *our* shows the engagement between the producer, the product and the readers.

In addition, the advertising campaigns also need to persuade the readers to take certain action, which in the end will make the readers buy the product, by employing imperative sentence like *'Wear it for the confidence it gives you'*, *'Come to Estee Lauder Counter for your perfect match'*. *'Run your hands over your face and feel a smoother, more even surface.'*, *'Try it with our new dual fiber Smoothing Face Brush for a professional, flawless finish'*, *'Discover radian, health-looking coverage at bareMinerals.com'*, *'Go pro with a professional demi-matte finish and air-light texture'*, *'Give your skin super powers'*, *'Use this dynamic duo to rev up your radiance.'*, *'Knock out visible traces of aging by teaming Ultimune with this revolutionary, time-fighting serum to counteract the look of wrinkles, sagging, and dullness.'*, *'Get luminous skin to the power of 2'*, and *'Retouch to perfect your complexion'*.

The ten beauty product advertising campaigns also consist of list of vocabularies as the part of their linguistic element. Vocabulary is the tool for the advertising campaigns to express ideological opinions about certain issues, in this case the concept of beauty. Through the use of selected positive adjectives as the vocabularies, such like *flawless, beautiful, confidence, comfortable, love, perfect, youthful, smoother, natural, younger, professional, radiant, healthy, original, luminous, poreless, smooth, fresh, brighter, revolutionary and anti-aging*, the producers are trying to illustrate the positivity of the product. This will be inserted in the readers' mind that potentially will drive the readers to give positive evaluation towards the product. Positive adjectives are used to highlight certain qualities and values to how the ideal women are.

The employment of female model actually can lower the self-image of the targeted market. It happens since the models are well-known. This situation drives to the condition: 1) through the model, the producer wants to tell the consumers that the look of beauty like the one owned by the model is the look of beauty that every woman should have, thus 2) by using the advertised product, the consumers will have the look like the models have. The employment of female model and the endorsement they do in those advertising campaigns support the finding of The Truth about Beauty. They are functioning as the attention getter, something that

can make the readers believe that the models use the product they endorse, and further will be followed by the readers' desire to try the products that the celebrities endorsed.

The relationship between the factors such as colour contrasts, placement in the visual field, and the appearance of human figure and so does the product itself create a hierarchy (salience) of the advertising campaign. The framing of the advertising campaign shows that the elements on the advertising campaign are connected each other. The model represents the look of beauty as using the advertised product. The depiction of the product itself depict the real shape of the product being advertised, and the information given on the announcement describe and inform how the product works and gives certain effect on their users.

The third question, related to how different affordances of visual and linguistic elements co-deployed to enhance the advertising campaigns' main claims about the concept of beauty, is answered through the relationship of visual and linguistic elements of the advertising campaigns. All of those relationships evoke desires and help constructing the concept of beauty as brought in those ten advertising campaigns, especially by the employment of linguistic element on the Primary Announcement. It puts a great emphasize that *being flawless, having moisturized yet younger-looking skin with immunity, having poreless and glowing skin* are what and how truly beauty is. The use of linguistic elements grabs the attention of the readers since it is printed on a big size and placed on certain strategic location. The Enhancer supports the Primary Announcement. It gives the detail explanation about what it will look like if the readers are using the product and why many women are using the product.

One of the advertising campaign (Infalliable Pro-Matte by L'Oreal) shows that being women are not only have to be *beautiful*, but also have to be *strong*. Through the advertising campaign, the producer wants to encourage women to be strong as independent women. This advertising campaign is also carrying the ideation that having dark skin is also another concept of beauty. Through the campaign, the producer wants to encourage that being dark is no longer

considered as less beautiful, in hope that women that have dark skin could gain their confidence and be independent.

Besides those concepts of beauty, three of ten advertising campaigns (Complexion Rescue by bareMinerals, Matte+Poreless by Fit Me Maybelline and Dewy+Smooth by Fit Me Maybelline) bring *natural* as their concept of beauty. The readers indeed do applying the products on their face but the result of the usage will cause their face as natural as possible. It means that the brand owner still want to hold up the nature of being purely American.

Most of the advertising campaigns meet the criteria of Graceful Swan prototype. According to the survey, this prototype women like the subtle enhancements that come from using the beauty product. By using this product, women will get the benefit of it and gain their confidence. All the ten beauty product advertising campaigns are containing the Foundation Beauty key component. Those beauty products are providing the skincare that can help the users to construct the beautiful looking. To support the finding of the survey on the desire for magic in beauty, those advertising campaigns are showing their innovation and efficacy of the products. This is the products' attempts to fulfill the fantasy of women towards beauty products they advertised.

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APPENDICES

Appendix 1. Clause Boundary

a. Double Wear by Estee Lauder

1. || You're flawless every hour of the day ||
2. || Look as beautiful as you did this morning ||
3. || Double Wear makes flawless easy ||
4. || Last 15 hour without touch-ups ||
5. || Wear it for the confidence it gives you ||
6. || How comfortable it feels ||
7. || And the way the shade becomes one with your skin ||
8. || No wonder millions of women love it ||
9. || Come to Estee Lauder Counter for your perfect match ||
10. || Try it for 10 days. ||

b. Revitalift by L'Oreal

11. || Seeing changes as your skin ages? ||
12. || Your skin could be losing volume. ||
13. || Loss of skin volume creates wrinkles. ||
14. || As your skin ages, its moisture level drops, ||
15. || and skin loses fullness. ||
16. || What is hyaluronic? ||
17. || it maintains moisture ||
18. || It actually can bind up to 1,000X its weight in water! ||
19. || The decrease in skin volume causes more pronounced wrinkles, less rounded cheeks, and hollows under eye area. ||
20. || Now L'Oreal introduces Revitalift Volume Filler. ||
21. || Formulated with our highest dose of Hyaluronic, Volume Filler provides

intense moisture. ||

22. || helps restore fullness to skin ||

23. || so lines and wrinkles are visibly smoother, ||

24. || cheekbones appear more rounded, ||

25. || and under-eye area is less hollowed. ||

26. || See and feel the difference. ||

27. || Run your hands over your face ||

28. || and feel a smoother, more even surface. ||

29. || And best of all, you can see the result in just 4 weeks. ||

30. || Now I know looking younger isn't just about fighting wrinkles. ||

c. Complexion Rescue by bareMinerals

31. || this is a whole new way to think about makeup. ||

32. || Try it with our NEW dual fiber Smoothing Face Brush for a professional, flawless finish. ||

33. || Discover radiant, healthy-looking coverage at bareMinerals.com ||

d. Mirage Sleeping Cream by Garnier

34. || in just 1 week, skin appears refreshed, revitalized, smoother, and feels firmer. ||

35. || works while you sleep when skin is most receptive. ||

e. Ultimune by Shisheido

36. || Give your skin super powers ||

37. || Enemies of your skin want to operate with impunity. ||

38. || Now you can fight them with the science of immunity/ ||

39. || Ultimune power infusing concentrate helps activate 4 super powers of skin: ||

40. || Use this dynamic duo to rev up your radiance. ||

41. || The multi-benefit serum helps create a beautifully even-toned, resilient glow. ||

42. || Knock out visible traces of aging by teaming Ultimune with this

revolutionary, time-fighting serum to counteract the look of wrinkles, sagging, and dullness. ||

43. || Get luminous skin to the power of 2. ||

44. || This advanced brightening solution helps prevent and diminish the look of dark spots and discoloration. ||

45. || It's time to power up your regimen and unleash your skin's super powers. ||

46. || What if your skin had immunity? ||

47. || Experience world-first technology from Shiseido. ||

48. || Like your body, your skin has its own immune system. ||

49. || Now Shiseido makes the world's first approach to skin's Langerhan cells

50. || Your skin, like your daily experience skincare, is trully changed. ||

51. || Strong skin becomes your beautiful reality at every age. ||

52. || Because the beauty is already in you. ||

53. || To learn more and shop online visit www.shiseido.com ||

f. Infalliable Pro Matte by L'Oreal

54. || Be your own pro at infalliablepro.com ||

55. || Go pro with a professional demi-matte finish and air-light texture, ||

56. || Because you're worth it. ||

g. Matte + Poreless by Fit Me

57. || Beyond matching skin tone, fit my skin. ||

58. || 90% of women agree pores appear smaller. ||

59. || Pores and shine disappear with blurring micro-powders. ||

60. || You look perfectly poreless. ||

61. || My fit is Matte+Poreless 115 ||

62. || Maybe she's born with it. ||

63. || Maybe it's Maybelline. ||

h. Dewy + Smooth by Fit Me

64. || Beyond matching skin tone, fit my skin. ||

65. || My fit is Dewy+Smooth 120 ||

66. || hydrates rough patches with smoothing concentrate. ||

67. || Looks fresh. ||

68. || Maybe she's born with it. ||

69. || Maybe it's Maybelline. ||

i. Regenerist Luminous by Olay

70. || I want to glow from inside out.||

71. || Pearlescent skin in 2 weeks, without drastic measures. ||

72. || Olay Regenerist Luminous Collection penetrates 10 surfaces cell layers deep, ||

73. || and fades the look of dark spots. ||

74. || Your best beautiful begins at Olay.com ||

j. No Foundation Foundation Serum by Perricone MD

75. || Retouch to perfect your complexion ||

76. || and reveal a potrait of radiant health. ||

77. || Scientifically formulated with Neuropeptides. ||

78. || Designated with Dr. Nicholas Perricone's anti-aging skincare technology to reveal the glow of health and the flush of youth. ||

Appendix 2. Transitivity and Mood Analysis of Linguistic Elements

    c. Double Wear by Estee Lauder

      1. || **You**'re flawless every hour of the day ||

You	're		flawless	every hour of the day
Carrier	Process: relational attributive		Attribute	Circumstance
Subject	Finite + (present)	Predicator	Complement	
Mood block		Residue		

Declarative mood give information

      2. || (**You**) Look as beautiful as you did this morning ||

(You)	Look		as beautiful as you did this morning
Carrier	Process: relational attributive		Attribute - Circumstance
Subject	Finite + (present)	Predicator	Complement
Mood block		Residue	

Declarative mood give information

      3. || **Double Wear** makes flawless easy ||

Double Wear	Makes		flawless	easy
Actor	Process: material		Goal	Circumstance
Subject	Finite + (present)	Predicator	Complement	Adjunct
Mood block		Mood block		

Declarative mood give information

      4. || (**Double Wear**) Last 15 hour without touch-ups ||

(It)	Last		(for) 15 hours without touch-ups
Actor	Process: material		Circumstance
Subject	Finite + (present)	Predicator	Adjunct
Mood block		Residue	

Declarative mood give information

      5. || **Wear it** for the confidence it gives you ||

Wear	It	for the confidence it gives you
Process: material	Goal	Circumstance
Predicator	Complement	Adjunct
Residue		

Imperative mood demand goods and services

6. || How comfortable **it** feels ||

How comfortable	it	feels	
Phenomenon	Senser	Process: mental: affect	
Complement	Subject	Finite + (present)	Predicator
Res-	Mood block		-idue

7. || And the way **the shade** becomes one with your skin ||

And	the way the shade	becomes		one	with your skin
	Identified	Process: relational identifying		Identifier	Circumstance
Conj. Adjunct	Subject	Finite + (present)	Predicator	Complement	Adjunct
	Mood block		Residue		

8. || No wonder millions of women love **it** ||

No wonder	millions of women	love		it
	Senser	Process: mental affection		Phenomenon
	Subject	Finite + (present)	Predicator	Complement
	Mood block		Residue	

9. || **Come** to the Estee Lauder Counter for **your** perfect match ||

Come	to the Estee Lauder Counter for your perfect match
Process: material	Circumstance
Predicator	Adjunct
Residue	

10. || **Try** it for 10 days. ||

Try	it	for 10 days
Process: material	Goal	Circumstance
Predicator	Complement	Adjunct
Residue		

Material process	: 5
Relational identifying process	: 1
Relational attributive process	: 2
Mental process	: 2 +
	10

Type of interaction and commodity being exchanged	
Declarative mood giving information	: 7
Imperative mood demanding good & service	: 3 +
	10

d. Revitalift by L'Oreal

11. || Seeing changes as your skin ages? ||

Seeing	changes	as your skin ages?	
Process: material	Goal	Circumstance	
Predicator	Complement	Adjunct	
Residue			

Interrogative mood demand information

12. || Your skin could be losing volume. ||

Your skin	could	be	losing volume
Carrier	Process: relational attributive		Attribute
Subject	Finite (+) Modal	Predicator	Complement
Mood block		Residue	

Declarative mood give information

13. || Loss of skin volume creates wrinkles. ||

Loss of skin volume	creates	wrinkles	
Actor	Process: material	Goal	
Subject	Finite (+)	Predicator	Complement
Mood block		Residue	

Declarative mood give information

14. || As your skin ages, its moisture level drops, ||

As your skin ages	its moisture level	drops	
Circumstance	Goal	Process: material	
Adjunct	Subject	Finite (+)	Predicator
Res-	Mood block		-idue

Declarative mood give information

15. || and skin loses fullness. ||

and	Skin	loses		fullness
	Actor	Process: material		Range
Conjunction adjunct	Subject	Finite (+)	Predicator	Complement
Res-	Mood block		-idue	

16. || What is hyaluronic? ||

What	is	hyaluronic?
	Process: relational identifying	Phenomenon
WH-Subject	Finite (+)	Predicator	Complement
Mood block	Residue	

17. || it maintains moisture ||

It	maintains	moisture
Actor	Process: material	Goal
Subject	Finite (+)	Predicator	Complement
Mood block	Residue	

18. || It actually can bind up to 1,000X its weight in water! ||

It	actually	can	bind	up to 1,000x its weight in water
Actor		Process: material		Circumstance
Subject	Mood adjunct	Finite (+)	Predicator	Adjunct
Mood block		Residue		

19. || The decrease in skin volume causes more pronounced wrinkles, less rounded cheeks, and hollows under eye area. ||

The decrease in skin volume	causes	more pronounced line and wrinkles, less rounded cheeks, and hollows under the eye area.
Identified	Process: relational identifying	Identifier
Subject	Finite (+)	Predicator	Complement
Mood block	Residue	

20. || Now L'Oreal introduces Revitalift Volume Filler. ||

Now	L'Oreal	introduces		revitalift volume filler
Circumstance	Actor	Process: material		Goal
Adjunct	Subject	Finite (+)	Predicator	Complement
Res-	Mood block		-idue	

Declarative mood give information

21. || Formulated with our highest dose of Hyaluronic, Volume Filler provides intense moisture. ||

Formulated with our highest dose of Hyaluronic	Volume Filler	provides		intense moisture
Circumstance	Actor	Process: material		Goal
Adjunct	Subject	Finite (+)	Predicator	Complement
Res-	Mood block		-idue	

Declarative mood give information

22. || helps restore fullness to skin ||

(It)	helps restore		fullness	to skin
Actor	Process: material		Goal	Circumstance
Subject	Finite (+)	Predicator	Complement	Adjunct
Mood block	Residue			

Declarative mood give information

23. || so lines and wrinkles are visibly smoother, ||

So	lines and wrinkles	are		visibly	smoother
	Carrier	Process: relational attributive		Attribute	
Conjunction adjunct	Subject	Finite (+)	Predicator	Mood adjunct	Complement
	Mood block	Residue			

Declarative mood give information

24. || cheekbones appear more rounded, ||

cheekbones	appear		more rounded
Carrier	Process: relational attributive		Attribute
Subject	Finite (+)	Predicator	Complement
Mood block	Residue		

Declarative mood give information

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25. || and under-eye area is less hollowed. ||

and	under-eye area	is		less hollowed
	Carrier	Process: relational attributive		Attribute
Conjunction adjunct	Subject	Finite (+)	Predicator	Complement
Res-	Mood block		-idue	

Declarative mood give information

26. || See and feel the difference. ||

See and feel	the difference
Process: mental affection	Phenomenon
Predicator	Complement
Residue	

Imperative mood demand goods and services

27. || Run your hands over your face ||

Run	your hands	over your face
Process: material	Goal	Circumstance
Predicator	Complement	Adjunct
Residue		

Imperative mood demand goods and services

28. || and feel a smoother, more even surface. ||

and	feel	a smoother, more even surface
	Process: mental affection	Phenomenon
Conjunction adjunct	Predicator	Complement
Residue		

Imperative mood give goods and services

29. || And best of all, you can see the result in just 4 weeks. ||

And best of all	you	can	see	the result	in just 4 weeks
	Senser	Process: mental		Phenomenon	Circumstance
Conjunction adjunct	Subject	Finite (+)	Predicator	Complement	Adjunct
Res-	Mood block		-idue		

Declarative mood give information

30. || Now I know looking younger isn't just about fighting wrinkles. ||

Now	I	know		(that) looking younger isn't just about fighting wrinkles
Circumstance	Senser	Process: mental		Phenomenon
Conjunction adjunct	Subject	Finite (+)	Predicator	Complement
Res-	Mood block		-idue	

Declarative mood give information

Material process : 10
Relational identifying process : 2
Relational attributive process : 4
Mental process : 4 +
20

Type of interaction and commodity being exchanged
Declarative mood giving information : 15
Interrogative mood giving information : 1
Interrogative mood demanding information : 1
Imperative mood demanding good & service : 2
Imperative mood giving good & service : 1 +
20

d. Complexion Rescue by bareMinerals

31. || this is a whole new way to think about makeup. ||

this	is		a whole new way to think about makeup
Carrier	Process: relation attributive		Attribute
Subject	Finite (+)	Predicator	Complement
Mood block		Residue	

Declarative mood give information

32. || Try it with our NEW dual fiber Smoothing Face Brush for a professional, flawless finish. ||

Try	it	with our new dual fiber smoothing face brush for a professional, flawless finish
Process: material	Goal	Circumstance
Predicator	Complement	Adjunct
Residue		

Imperative mood demand goods and services

33. || Discover radiant, healthy-looking coverage at bareMinerals.com ||

Discover	radiant, healthy looking coverage	at bareMinerals.com
Process: material	Goal	Circumstance
Predicator	Complement	Adjunct
Residue		

(to the left of the table:)

Imperative mood demand goods and services

Material process   : 2   Type of interaction and commodity being exchanged
Relational attributive process   : 1 +   Declarative mood giving information   : 1
                                            3   Imperative mood demanding good & service: 2   +
                                                                                                                                                3

e. Mirage Sleeping Cream by Garnier

36. || in just 1 week, skin appears refreshed, revitalized, smoother, and feels firmer. ||

in just 1 week	skin	appears		refreshed, revitalized, smoother, and feels firmer
Circumstance	Carrier	Process: relational attributive		attribute
Adjunct	Subject	Finite (+)	Predicator	Complement
Res-	Mood block		-idue	

(to the left of the table:) Declarative mood give information

37. || works while you sleep when skin is most receptive. ||

(it)	works		while you sleep when skin is most receptive
Actor	Process: Material		Circumstance
Subject	Finite (+)	Predicator	Adjunct
Mood block		Residue	

(to the left of the table:) Declarative mood give information

Material process   : 1   Type of interaction and commodity being exchanged
Relational attributive process   : 1 +   Declarative mood giving information : 2   +
                                            2   2

f. Ultimune by Shisheido

36. || Give your skin super powers ||

Give	your skin	super power	
Process: material	Beneficiary: Recipient	Goal	
Predicator	Complement		
Residue			

Imperative mood demand goods and services

37. || Enemies of your skin want to operate with impunity. ||

Enemies of your skin	wants	to operate	with impunity.
Senser	Process: mental: inclination		Circumstance
Subject	Finite (+)	Predicator	Adjunct
Mood block		Residue	

Declarative mood give information

38. || Now you can fight them with the science of immunity. ||

Now	you	can	fight	them	with the science of immunity
Circumstance	Actor	Process: material		Goal	Circumstance
Adjunct	Subject	Finite (+) modal	Predicator	Adjunct	Adjunct
Res-	Mood block		-idue		

Declarative mood give information

39. || Ultimune power infusing concentrate helps activate 4 super powers of skin: ||

Ultimune power infusing concentrate	helps	activate	4 super powers of skin
Actor	Process: material		Goal
Subject	Finite (+)	Predicator	Complement
Mood block		Residue	

Declarative mood give information

40. || Use this dynamic duo to rev up your radiance. ||

Use	this dynamic duo	to rev up your radiance
Process: material	Goal	Circumstance
Predicator	Complement	Adjunct
Residue		

Imperative mood demand goods and services

41. || The multi-benefit serum helps create a beautifully even-toned, resilient glow. ||

<table>
<tr><td>The multi-benefit serum</td><td colspan="2">helps   create</td><td>a beautifully even-toned, resilient glow</td></tr>
<tr><td>Actor</td><td colspan="2">Process: material</td><td>Goal</td></tr>
<tr><td>Subject</td><td>Finite (+)</td><td>Predicator</td><td>Complement</td></tr>
<tr><td>Mood block</td><td colspan="2">Residue</td><td></td></tr>
</table>

Declarative mood give information

42. || Knock out visible traces of aging by teaming Ultimune with this revolutionary, time-fighting serum to counteract the look of wrinkles, sagging, and dullness. ||

<table>
<tr><td>Knock out</td><td>visible traces of aging</td><td>by teaming Ultimune with this revolutionary, time-fighting serum to counteract the look of wrinkles, sagging, and dullness</td></tr>
<tr><td>Process: material</td><td>Goal</td><td>Circumstance</td></tr>
<tr><td>Predicator</td><td>Complement</td><td>Adjunct</td></tr>
<tr><td colspan="3">Residue</td></tr>
</table>

Imperative mood demand goods and services

54. || Get luminous skin to the power of 2. ||

<table>
<tr><td>Get</td><td>luminous skin</td><td>to the power of 2</td></tr>
<tr><td>Process: material</td><td>Goal</td><td>Circumstance</td></tr>
<tr><td>Predicator</td><td>Complement</td><td>Adjunct</td></tr>
<tr><td colspan="3">Residue</td></tr>
</table>

Imperative mood give goods and services

55. || This advanced brightening solution helps prevent and diminish the look of dark spots and discoloration. ||

<table>
<tr><td>This advanced brightening solution</td><td>helps</td><td>prevent and diminish</td><td>the look of dark spots and discoloration</td></tr>
<tr><td>Actor</td><td colspan="2">Process: material</td><td>Goal</td></tr>
<tr><td>Subject</td><td>Finite (+)</td><td>Predicator</td><td>Complement</td></tr>
<tr><td>Mood block</td><td colspan="2">Residue</td><td></td></tr>
</table>

Declarative mood give information

56. || It's time to power up your regimen and unleash your skin's super powers. ||

<table>
<tr><td>It</td><td>'s</td><td></td><td>time</td><td>to power up your regimen and unleash your skins super power</td></tr>
<tr><td>Carrier</td><td colspan="2">Process: relation attributive</td><td>Attribute</td><td>Circumstance</td></tr>
<tr><td>Subject</td><td>Finite (+)</td><td>Predicator</td><td>Complement</td><td>Adjunct</td></tr>
<tr><td>Mood block</td><td colspan="2">Residue</td><td></td><td></td></tr>
</table>

Declarative mood give information

57. || What if your skin had immunity? ||

What if	your skin	had	immunity?
	Identified	Process: relational identifying	Identifier
WH- Complement	Subject	Predicator	Complement
Mood block		Residue	

Interrogative mood demand information

58. || Experience world-first technology from Shiseido. ||

Experience	world-first technology	from Shiseido
Process: material	Goal	Circumstance
Predicator	Complement	Adjunct
Residue		

Imperative mood give goods and services

59. || Like your body, your skin has its own immune system. ||

Like your body,	your skin	has		its own immune system
Circumstance	Identified	Process: relational identifying		Identifier
Adjunct	Subject	Finite (+)	Predicator	Complement
Res-	Mood block		-idue	

Declarative mood give information

60. || Now Shiseido makes the world's first approach to skin's Langerhan cells ||

Now	Shiseido	makes		the world's first approach to skin's Langerhan cells
Circumstance	Actor	Process: material		Goal
Adjunct	Subject	Finite (+)	Predicator	Complement
Res-	Mood block		-idue	

Declarative mood give information

61. || Your skin, like your daily experience skincare, is truly changed. ||

Your skin	like your daily experience of skincare	is		truly changed
Token	Circumstance	Process: relational identifying		Value
Subject	Adjunct	Finite (+)	Predicator	Complement
Mood	Res-	block	-idue	

Declarative mood give information

62. || Strong skin becomes your beautiful reality at every age. ||

Strong skin	becomes		your beautiful reality	at every age
Identified	Process: relational identifying		Identifier	Circumstance
Subject	Finite (+)	Predicator	Complement	Adjunct
Mood block		Residue		

Declarative mood give information

63. || Because the beauty is already in you. ||

Because	the beauty	is		already in you
	Identified	Process: relational identifying		Identifier
Comment adjunct	Subject	Finite (+)	Predicator	Complement
	Mood block		Residue	

Declarative mood give information

64. || To learn more and shop online visit www.shiseido.com ||

To learn more and shop online	visit	www.shiseido.com
Circumstance	Process: material	Goal
Adjunct	Predicator	Complement
Residue		

Declarative mood give information

Material process	: 11	Type of interaction and commodity being exchanged	
Relational identifying process	: 5	Declarative mood giving information	: 13
Relational attributive process	: 1	Interrogative mood demand information	: 1
Mental process	: 1 +	Imperative mood demand good & service	: 3
	18	Imperative mood give good & service	: 1 +
			18

f. Infalliable Pro Matte by L'Oreal

54. || Be your own pro at infalliablepro.com ||

Be	your own pro	at infalliablepro.com
Process: relational attributive	Attribute	Circumstance
Predicator	Complement	Adjunct
Residue		

Imperative mood demand goods and services

55. || Go pro with a professional demi-matte finish and air-light texture, ||

Go	pro	with a professional demi-matte finish and air-light texture
Process: material	Goal	Circumstance
Predicator	Complement	Adjunct
Residue		

Imperative mood demand goods and services

56. || Because you're worth it. ||

Because	you	're		worth it
	Carrier	Process: relational attributive		attribute
Comment adjunct	Subject	Finite (+)	Predicator	Complement
	Mood block		Residue	

Declarative mood give information

Material process	: 1
Relational attributive process	: 2 +
	3

Type of interaction and commodity being exchanged	
Declarative mood giving information	: 1
Imperative mood demand good & service	: 2 +
	3

h. Matte + Poreless by Fit Me

57. || Beyond matching skin tone, fit my skin. ||

Beyond matching skin tone,	(it)	fit		my skin
Circumstance	Identified	Process: relation identifying		Identifier
Adjunct	Subject	Finite (+)	Predicator	Complement
Res-	Mood block		-idue	

Declarative mood give information

58. || 90% of women agree pores appear smaller. ||

90% of women	agree		pores appear smaller
Senser	Process: mental perception		Phenomenon
Subject	Finite (+)	Predicator	Complement
Mood block		Residue	

Declarative mood give information

59. || Pores and shine disappear with blurring micro-powders. ||

Pores and shine	disappear		with blurring micro-powders
Actor	Process: material		Circumstance
Subject	Finite (+)	Predicators	Adjunct
Mood block		Residue	

Declarative mood give information

60. || You look perfectly poreless. ||

You	look		perfectly poreless
Carrier	Process: relational attributive		Attribute
Subject	Finite (+)	Predicators	Complement
Mood block		Residue	

Declarative mood give information

61. || My fit is Matte+Poreless 115 ||

My fit	is		Matte + Poreless 115
Identified	Process: relational identifying		Identifier
Subject	Finite (+)	Predicators	Complement
Mood block		Residue	

Declarative mood give information

62. || Maybe she's born with it. ||

Maybe	she	's	born	with it
	Carrier	Process: relational attributive		Circumstance
Mood Adjunct: Probability	Subject	Finite (+)	Predicators	Adjunct
	Mood block		Residue	

Declarative mood give information

63. || Maybe it's Maybelline. ||

Maybe	it		's	Maybelline
	Identified	Process: relational identifying		Identifier
Mood Adjunct: Probability	Subject	Finite (+)	Predicators	Adjunct
	Mood block		Residue	

Declarative mood give information

113

Material process   : 1

Type of interaction and commodity being exhanged

Relational identifying process   : 3

<u>Declarative mood give information   : 7 +</u>

Relational attributive process   : 2   7

<u>Mental process   : 1   +</u>

                                    7

i. Dewy + Smooth by Fit Me

64. || Beyond matching skin tone, fit my skin. ||

Beyond matching skin tone,	**(it)**	**fit**		**my skin**
Circumstance	Identified	Process: relation identifying		Identifier
Adjunct	Subject	Finite (+)	Predicator	Complement
Res-	Mood block		-idue	

Declarative mood give information

65. || My fit is Dewy+Smooth 120 ||

My fit	**is**		**Dewy + Smooth 120**
Identified	Process: relational identifying		Identifier
Subject	Finite (+)	Predicators	Complement
Mood block	Residue		

Declarative mood give information

66. || hydrates rough patches with smoothing concentrate. ||

(it)	**hydrates**		**rough patches**	**with smoothing concentrate**
Actor	Process: material		Goal	Circumstance
Subject	Finite (+)	Predicators	Complement	Adjunct
Mood block	Residue			

Declarative mood give information

67. || Looks fresh. ||

(skin)	**looks**		**fresh**
Carrier	Process: relational attributive		Attribute
Subject	Finite (+)	Predicators	Complement

Declarative mood give information

Mood block		Residue		

68. || Maybe she's born with it. ||

Maybe	**she**	**'s**	**born**	**with it**
	Carrier	Process: relational attributive		Circumstance
Mood Adjunct: Probability	Subject	Finite (+)	Predicators	Adjunct
	Mood block		Residue	

Declarative mood give information

69. || Maybe it's Maybelline. ||

Maybe	**it**	**'s**		**Maybelline**
	Identified	Process: relational identifying		Identifier
Mood Adjunct: Probability	Subject	Finite (+)	Predicators	Adjunct
	Mood block		Residue	

Declarative mood give information

Material process	: 1		Type of interaction and commodity being exchanged	
Relational identifying process	: 3		Declarative mood give information	: 6 +
Relational attributive process	: 2 +			6
	6			

j. Regenerist Luminous by Olay

70. || I want to glow from inside out. ||

I	**want**		**to glow from inside out.**
Senser	Process: mental inclination		Phenomenon
Subject	Finite (+)	Predicator	Complement
Mood block		Residue	

Declarative mood give information

71. || Pearlescent skin in 2 weeks, without drastic measures. ||

(It	**creates)**	**pearlescent skin**	**in 2 weeks without drastic measures.**
Actor	Process: material	Goal	Circumstance

Declarative mood give information

Subject	Finite (+)	Predicator	Complement	Adjunct
Mood block		Residue		

72. || Olay Regenerist Luminous Collection penetrates 10 surfaces cell layers deep, ||

Olay Regenerist Luminous Collection	penetrates		10 surface cell layers deep
Actor	Process: material		Goal
Subject	Finite (+)	Predicator	Complement
Mood block		Residue	

Declarative mood give information

73. || and fades the look of dark spots. ||

and	(it)	fades		the look of dark spots.
	Actor	Process: material		Goal
Conjunction adjunct	Subject	Finite (+)	Predicator	Complement
	Mood block		Residue	

Declarative mood give information

74. || Your best beautiful begins at Olay.com ||

Your best beautiful	begins		at Olay.com
Goal	Process: material		Circumstance
Subject	Finite (+)	Predicator	Adjunct
Mood block		Residue	

Declarative mood give information

Material process   : 4
Mental process   : 1 +
                            5

Type of interaction and commodity being exchanged:
Declarative mood giving information   : 5 +
                                             5

k. No Foundation Foundation Serum by Perricone MD

79. || Retouch to perfect your complexion ||

Retouch	to perfect your complexion
Process: material	Circumstance
Predicator	Adjunct
Residue	

Imperative mood demand goods and services

80. || and reveal a portrait of radiant health. ||

and	reveal	a portrait of radiant health
	Process: material	Goal
Conjunction adjunct	Predicator	Complement
	Residue	

Imperative mood give goods and services

81. || Scientifically formulated with Neuropeptides. ||

Scientifically	(it)	formulated		with Neuropeptides
	Goal	Process: material		Circumstance
Comment adjunct	Subject	Finite (+)	Predicator	Adjunct
	Mood block	Residue		

Declarative mood give information

82. || Designated with Dr. Nicholas Perricone's anti-aging skincare technology   to reveal the glow of health and the flush of youth. ||

(it)	Designated		with Dr. Nicholas Perricone's anti-aging skincare technology to reveal the glow of health and the flush of youth
Goal	Process: material		Circumstance
Subject	Finite (+)	Predicator	Adjunct
Mood block		Residue	

Declarative mood give information

Material process   : 4 +
                                                                       4

Type of interaction and commodity being exchanged
Declarative mood giving information   : 2
Imperative mood demanding good & service : 2 +
                                                                  4

Appendix 3. Analysis of the Linguistic Elements in the Advertising Campaign

Data 1: Double Wear by Estee Lauder

| No | Linguistic element | Type of interaction and commodity being exchanged | Orienting to | | Interpretation |
			The readers	The product	
1	You're flawless every hour of the day	Declarative mood give information	√		The producer wants to assure the readers (target market) that by using the product, they will be flawless. The producer has the power over the readers to give information that the readers have to know.
2	(You) Look as beautiful as you did this morning	Declarative mood give information	√		The producer wants to assure the readers (target market) that by using the product, they will look beautiful as they are in the morning, the time when they first applying their make up. It means that the product will make the beauty of the users lasts longer. The producer has the power over the readers to give information that the readers have to know.
3	Double Wear makes flawless easy	Declarative mood give information		√	This sentence more orienting to the product since the producer wants to emphazise the ability that the product has.
4	(Double Wear) Last 15 hour without touch-ups	Declarative mood give information		√	This sentence more orienting to the product since the producer wants to emphazise the excess that the product has.
5	Wear it for the confidence it gives you	Imperative mood demand goods & services	√		By using imperative mood, the producer owned the power over the readers since the producer can persuade the readers to take certain action, in this case to wear the product. This imperative sentence

					further will lead the readers to buy the product first in order to be able to wear it and get the advantage of wearing the product.
6	How comfortable it feels	Declarative mood give information		√	This sentence more orienting to the product since the producer wants to emphazise the feel that the readers will get by applying the product.
7	And the way the shade becomes one with your skin	Declarative mood give information		√	This sentence more orienting to the product since the producer wants to depict the condition of applying the product.
8	No wonder millions of women love it	Declarative mood give information		√	This sentence more orienting to the product since the producer wants to show how the women's feeling towards the product. This sentence becomes the strong sentence to reassure the readers to make their minds in choosing and buying the product.
9	Come to the Estee Lauder Counter for your perfect match	Imperative mood demand goods & services	√		By using imperative mood, the producer owned the power over the readers since the producer can persuade the readers to take certain action, in this case to have a visit to the product's counter. This imperative sentence leads the readers to find themselves more information about the product.
10	Try it for 10 days	Imperative mood demand goods & services	√		By using imperative mood, the producer owned the power over the readers since the producer can persuade the readers to take certain action, in this case to try to wear the product. This imperative sentence gives certain promises to the readers that the product will give certain effect in just 10 days.

Data 2: Revitalift by L'Oreal

No	Linguistic element	Type of interaction and commodity being exchanged	Orienting to		Interpretation
			The readers	The product	
11	Seeing changes as your skin ages?	Interrogative mood demand information	√		Through the use of interrogative mood, the producer wants to ask the readers (target market) whether there are any changes in their skin as they are aged. This question trigger the next information advertised in the advertising campaign.
12	Your skin could be losing volume.	Declarative mood give information	√		This sentence is the continuation of the question asked in the beginning of the advertising campaign. Through this sentence, the producer wants to emphasize that the readers may facing certain problem regarding to their skin as they are aged.
13	Loss of skin volume creates wrinkles.	Declarative mood give information	√		This sentence explains more about the problem the readers may face. The producer sits on the position to inform the readers about certain facial problem.
14	As your skin ages, its moisture level drops	Declarative mood give information	√		This sentence explains more about the problem the readers may face. The producer sits on the position to inform the readers about certain facial problem.
15	and skin loses fullness.	Declarative mood give information	√		This sentence explains more about the problem the readers may face. The producer sits on the position to inform the readers about certain facial problem.
16	What is hyaluronic?	Interrogative mood give information		√	Through the use of interrogative sentence, actually the producer wants to give certain information to the readers about hyaluronic. That is why this sentence more orienting to the product since this sentence wants to explain something related to the product.
17	it maintains moisture	Declarative mood give information		√	This sentence more orienting to the product since it provides information related to the product.

18	It actually can bind up to 1,000X its weight in water!	Declarative mood give information		√	This sentence more orienting to the product since it provides information related to the product.
19	The decrease in skin volume causes more pronounced wrinkles, less rounded cheeks, and hollows under eye area.	Declarative mood give information	√		By using this declarative sentence, the producer wants to inform the readers certain effects occur when they are facing the decreasing of skin volume. This sentence becomes the turning point for the producer to introduce his product in the next sentence.
20	Now L'Oreal introduces Revitalift Volume Filler.	Declarative mood give information		√	Through this declarative mood, the producer introduces the product that assumedly can solve the problems occurring as mentioned in the announcement above.
21	Formulated with our highest dose of Hyaluronic, Volume Filler provides intense moisture.	Declarative mood give information		√	This sentence contains of information about the product. Through this declarative sentence, the producer wants to inform the readers about the advantages of its product.
22	(it) helps restore fullness to skin	Declarative mood give information		√	This sentence contains of information about the product. Through this declarative sentence, the producer wants to inform the readers about the advantages of its product.
23	so lines and wrinkles are visibly smoother,	Declarative mood give information	√		This sentence contains of information about the product. Through this declarative sentence, the producer wants to inform the readers about the advantages of its product. It also shows the result of using the product.
24	cheekbones appear more rounded,	Declarative mood give information	√		This sentence contains of information about the product. Through this declarative sentence, the producer wants to inform the readers about the advantages of its product. It also shows the result of

					using the product.
25	and under-eye area is less hollowed.	Declarative mood give information	√		This sentence contains of information about the product. Through this declarative sentence, the producer wants to inform the readers about the advantages of its product. It also shows the result of using the product.
26	See and feel the difference.	Imperative mood demand good & services	√		By using imperative mood, the producer owned the power over the readers since the producer can persuade the readers to take certain action, in this case to wear the product and find the difference themselves. This imperative sentence further will lead the readers to buy the product first in order to be able to wear it and get the advantage of wearing the product.
27	Run your hands over your face	Imperative mood demand good & services	√		By using imperative mood, the producer owned the power over the readers since the producer can persuade the readers to take certain action, in this case to apply the product themselves. This imperative sentence indicates that the readers have to buy the product first in order to be able to apply it.
28	and feel a smoother, more even surface.	Imperative mood give good & services	√		By using imperative mood, the producer owned the power over the readers since the producer can persuade the readers to take certain action, in this case to apply the product themselves. This imperative sentence indicates that the readers have to buy the product first in order to be able to apply it and get the advantage of wearing the product.
29	And best of all, you can see the result in just 4 weeks.	Declarative mood give information	√	√	Through this declarative sentence, the producer wants to give information and kind of promises to the readers that the product will show its result in a particular allowed time.

| 30 | Now I know looking younger isn't just about fighting wrinkles. | Declarative mood give information | √ | | This is the celebrity endorsement. The celebrity endorsement is written on declarative mode giving information. Through this endorsement, the producer wants to show the readers that the use of the product has found to be successfull in a particular famous model, in hope that this endorsement can bring as many customer as possible. |

Data 3: Complexion Rescue by bareMinerals

| No | Linguistic element | Type of interaction and commodity being exchanged | Orienting to | | Interpretation |
			The readers	The product	
31	this is a whole new way to think about makeup.	Declarative mood give information		√	The producer wants to assure the readers (target market) that this product is an innovation on makeup industries. The producer has the power over the readers to give information that the readers have to know.
32	Try it with our NEW dual fiber Smoothing Face Brush for a professional, flawless finish.	Imperative mood demand good & service	√		By using imperative mood, the producer owned the power over the readers since the producer can persuade the readers to take certain action, in this case to try the product advertised with other product that the brand has. This imperative sentence indicates that the readers have to buy the product first in order to be able to apply it and get the result.
33	Discover radiant, healthy-looking coverage at bareMinerals.com	Imperative mood demand good & service	√		By using imperative mood, the producer owned the power over the readers since the producer can persuade the readers to take certain action, in this case to visit the brand's website.

Data 4: Mirage Sleeping Cream by Garnier

No	Linguistic element	Type of interaction and commodity being exchanged	Orienting to		Interpretation
			The readers	The product	
34	in just 1 week, skin appears refreshed, revitalized, smoother, and feels firmer.	Declarative mood give information	√		The producer wants to assure the readers (target market) that by using the product, they will get a fresher, revitalized, smoother amd firmer skin in just 1 week. The producer has the power over the readers to give information that the readers have to know.
35	(it) works while you sleep when skin is most receptive.	Declarative mood give information	√		The producer wants to inform the readers (target market) about the work of the product. The producer has the power over the readers to give information that the readers have to know.

Data 5: Ultimune by Shiseido

No	Linguistic element	Type of interaction and commodity being exchanged	Orienting to		Interpretation
			The readers	The product	
36	Give your skin super powers	Imperative mood demand goods & services	√	√	By using imperative mood, the producer owned the power over the readers since the producer can persuade the readers to take certain action, in this case to wear the product in order to be able to give the readers' skin super power to fight skin problems. This imperative sentence further will lead the readers to buy the product first in order to be able to wear it and get the advantage of wearing the product.
37	Enemies of your skin want to operate with impunity.	Declarative mood give information	√		The producer wants to declare to the readers (target market) certain kinds of possibility that can cause skin problems.

38	Now you can fight them with the science of immunity.	Declarative mood give information	√	√	By using this sentence, the producer wants to promise the readers (target market) that the producer has provide a way out to overcome the possible skin problems. This sentence is orienting to both the product and the readers. It is orienting to the product since the producer wants to emphasize the ability that the product has, and the reader, since it gives promises toward the readers.
39	Ultimune power infusing concentrate helps activate 4 super powers of skin:	Declarative mood give information		√	This sentence more orienting to the product since the producer wants to emphasize the ability that the product has, which is to activate the super powers of skin.
40	Use this dynamic duo to rev up your radiance.	Imperative mood demand goods & services	√	√	By using imperative mood, the producer owned the power over the readers since the producer can persuade the readers to take certain action, in this case to wear the product in combination with another product on the same brand with the product being advertised.
41	The multi-benefit serum helps create a beautifully even-toned, resilient glow.	Declarative mood give information		√	This sentence more orienting to the product since the producer wants to underline the ability that the product has and the result of applying the product.
42	Knock out visible traces of aging by teaming Ultimune with this revolutionary, time-fighting serum to counteract the look of wrinkles, sagging, and dullness.	Imperative mood demand goods & services	√		By using imperative mood, the producer owned the power over the readers since the producer can persuade the readers to take certain action, in this case to wear the product in combination with another product on the same brand with the product being advertised.
43	Get luminous skin to	Imperative mood give	√		By using imperative mood, the producer owned the

	the power of 2.	goods & services			power over the readers since the producer can persuade the readers to take certain action, in this case to obtain certain result by using advertised product.
44	This advanced brightening solution helps prevent and diminish the look of dark spots and discoloration.	Declarative mood give information		√	This sentence more orienting to the product since the producer wants to underline the ability that the product has and the result of applying the product.
45	It's time to power up your regimen and unleashes your skin's super powers.	Declarative mood give information	√		Through this sentence, the producer tries to encourage the readers (target market) to power up their regimen and unleash their skin's super powers. It is also the producer's strategy to make the readers curious about the product and finally decided to buy the product.
46	What if your skin had immunity?	Interrogative mood demand information	√		This interrogative sentence more orienting to the readers since through this sentence, the producer wants to build the readers' curiousity, so that the readers will pay attention more to the advertising campaign and finally decided to buy the product.
47	Experience world-first technology from Shiseido.	Declarative mood give information		√	In this sentence, the producer wants to show off the technology that the product has in comparison to other brands by using the lexical choise "world-first technology".
48	Like your body, your skin has its own immune system.	Declarative mood give information	√		In this sentence, the producer wants to tell the readers the fact about their skin.
49	Now Shiseido makes the world's first approach to skin's	Declarative mood give information		√	In this sentence, the producer wants to confirm that the producer is the first brand that can provide a way out to the skin problems, especially regarding to

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No	Linguistic element	Type of interaction and commodity being exchanged	Orienting to		Interpretation
			The readers	The product	
	Langerhan cells				skin's Langerhan cells.
50	Your skin, like your daily experience skincare, is truly changed.	Declarative mood give information	√		By using this sentence, the producer wants to promise the readers (target market) that the producer is able to provide a true result towards the skin.
51	Strong skin becomes your beautiful reality at every age.	Declarative mood give information	√		By using this sentence, the producer wants to promise the readers (target market) that the producer is able to provide a true result towards the skin.
52	Because the beauty is already in you.	Declarative mood give information	√		By using this sentence, the producer wants to glorify the readers (target market). It has the possibility that the producer wants to seduce its target market first by appraising the readers.
53	To learn more and shop online visit www.shiseido.com	Declarative mood give information	√		This sentence functioning as call-and-visit information so that the readers as the orientation will be able to find more information about the advertised product.

Data 6: Infalliable Pro Matte by L'Oreal

No	Linguistic element	Type of interaction and commodity being exchanged	Orienting to		Interpretation
			The readers	The product	
54	Be your own pro at infalliablepro.com	Imperative mood demand good & service	√		By using this sentence, the producer wants to persuade the readers (target market) to take certain action, in this case to find more information about the product on the internet.
55	Go pro with a professional demi-matte finish and air-light texture,	Imperative mood demand good & service	√		By using this sentence, the producer wants to persuade the readers (target market) to take certain action, in this case to apply the product. It also provide the results of wearing the product.

No	Linguistic element	Type of interaction and commodity being exchanged	Orienting to		Interpretation
			The readers	The product	
56	Because you're worth it.	Declarative mood give information	√		This sentence more orienting to the readers since the producer wants to appraise its readers. This sentence implies that the readers worth to becoming beautiful, having beautiful appearances by applying the producer's product.

Data 7: Matte + Poreless by Fit Me

No	Linguistic element	Type of interaction and commodity being exchanged	Orienting to		Interpretation
			The readers	The product	
57	Beyond matching skin tone, fit my skin.	Declarative mood give information	√		This sentence seems like portraying the consumers of the product's satisfaction of wearing the product. Through this sentence, the producer wants to convince the readers (target market), so that in the end, the readers will get curious and finally buy the product.
58	90% of women agree pores appear smaller.	Declarative mood give information	√		Through this sentence, the producer wants to provide its target market a live proof about the result of wearing the product.
59	Pores and shine disappear with blurring micro-powders.	Declarative mood give information	√		Through this sentence, the producer wants to provide its target market a live proof about the result of wearing the product.
60	You look perfectly poreless.	Declarative mood give information	√		This sentence more orienting to the readers since the producer wants to describe that the readers will be seen perfectly poreless by wearing the product.
61	My fit is Matte+Poreless 115	Declarative mood give information	√		This sentence is actually the endorsement of the model. It is functioning as the life proof that famous model is also wearing the product, so that there is no reason for the readers (target market) to not wearing

No	Linguistic element	Type of interaction and commodity being exchanged	Orienting to		Interpretation
			The readers	The product	
					the product.
62	Maybe she's born with it.	Declarative mood give information	√		This sentence more orienting to the readers since the producer wants to appraise the readers about the beauty that they have. It points out that the beauty that women have is what they got since they are born.
63	Maybe it's Maybelline.	Declarative mood give information		√	This sentence, in contrast to the previous sentence, is more orienting to the product since the producer wants to tell the readers that the producer is able to make women become beautiful. It implies that it is because of Maybelline that women become beautiful.

Data 8: Dewy + Smooth by Fit Me

No	Linguistic element	Type of interaction and commodity being exchanged	Orienting to		Interpretation
			The readers	The product	
64	Beyond matching skin tone, fit my skin.	Declarative mood give information	√		This sentence seems like portraying the consumers of the product's satisfaction of wearing the product. Through this sentence, the producer wants to convince the readers (target market), so that in the end, the readers will get curious and finally buy the product.
65	My fit is Dewy+Smooth 120	Declarative mood give information	√		This sentence is actually the endorsement of the model. It is functioning as the life proof that famous model is also wearing the product, so that there is no reason for the readers (target market) to not wearing the product.
66	(it) hydrates rough patches with smoothing concentrate.	Declarative mood give information		√	This sentence more orienting to the product since the producer wants to inform how the product works.
67	(skin) Looks fresh.	Declarative mood give	√	√	This sentence is orienting to both the readers and the

No	Linguistic element	Type of interaction and commodity being exchanged	The readers	The product	Interpretation
		information			product. It is orienting to the readers since the producer tells the readers the result of wearing the product. It is orienting to the product since it represents the ability that product has towards the result.
68	Maybe she's born with it.	Declarative mood give information	√		This sentence more orienting to the readers since the producer wants to appraise the readers about the beauty that they have. It points out that the beauty that women have is what they got since they are born.
69	Maybe it's Maybelline.	Declarative mood give information		√	This sentence, in contrast to the previous sentence, is more orienting to the product since the producer wants to tell the readers that the producer is able to make women become beautiful. It implies that it is because of Maybelline that women become beautiful.

Data 9: Regenerist Luminous by Olay

No	Linguistic element	Type of interaction and commodity being exchanged	Orienting to		Interpretation
			The readers	The product	
70	I want to glow from inside out.	Declarative mood give information	√		This sentence is actually the endorsement of the model. It is functioning as the life proof that famous model is also wearing the product, so that there is no reason for the readers (target market) to not wearing the product. This sentence is also showing what women really want, and as the answer, the producer provides a way out through the advertised product.
71	Pearlescent skin in 2 weeks, without drastic measures.	Declarative mood give information		√	The producer is providing the information to the readers (target market) that by using the product, they will get the result of wearing the product in 2 weeks.
72	Olay Regenerist	Declarative mood give		√	This sentence more orienting to the product since the

No	Linguistic element	Type of interaction and commodity being exchanged	Orienting to The readers	Orienting to The product	Interpretation
	Luminous Collection penetrates 10 surfaces cell layers deep,	information			producer wants to show the ability that the product has.
73	and (it) fades the look of dark spots.	Declarative mood give information		√	This sentence more orienting to the product since the producer wants to show the ability that the product has.
74	Your best beautiful begins at Olay.com	Declarative mood give information	√		The producer wants to inform the readers where to find more information regarding to the product.

Data 10: No Foundation Foundation Serum by Perricone MD

No	Linguistic element	Type of interaction and commodity being exchanged	Orienting to		Interpretation
			The readers	The product	
75	Retouch to perfect your complexion	Imperative mood demand good & service	√		Through this imperative sentence, the producer wants the readers to take certain action, in this case to retouch or apply the product to get a perfect look.
76	and reveal a portrait of radiant health.	Imperative mood give good & service	√		This sentence has the same aim as the previous sentence. It shows what the readers will get when they wear the product.
77	Scientifically formulated with Neuropeptides.	Declarative mood give information		√	Through this sentence, the producer wants to inform the readers (target market) that the product is formulated with certain substances that can help the readers to obtain a perfect look.
78	(it) Designated with Dr. Nicholas Perricone's anti-aging skincare technology to reveal the glow of health and the flush of youth.	Declarative mood give information		√	Through this sentence, the producer also wants to inform the readers (target market) that the product is formulated with certain substances that can help the readers to obtain a healthy yet flush of youth skin.

Appendix 4. Table of Total Verb Process

Process Type	Total Clause
Material Process	40
Mental Process	9
Relational Process	
Identifying	14
Attributive	15
Verbal Process	-
Behavioural Process	-
Existential Process	-
Total	**78**

Appendix 5. Table of Total Mood Employed

Mood Employed	Total Clause
Declarative mood give information	57
Interrogative mood give information	1
Interrogative mood demand information	2
Imperative mood give goods & services	2
Imperative mood demand goods & services	14
Total	**78**