

Multimodal Analysis In Wardah Islamic Beauty Product Advertising

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Abstract.

This study discusses multimodal analysis in advertising Wardah Islamic beauty products. This time, beauty advertising is one of the various types of advertising in the mass media, which certainly covers people's lives today. It is a multimodal discourse in which text consists of complex sources of meaning. The complexity of meaning is caused by the messages conveyed in advertisements do not only use verbal language but also visual images that work together as a unified meaning. This study observes wardah beauty advertisements manifesting verbal and visual elements. This study uses Bahasa Halliday Metafunction component (2004) and multimodal discourse analysis proposed by Kress and Van Leeuwen (2006). The result shows that, found meaning contained in verbal texts and visual texts in Wardah beauty advertisements in the form of : the experiential function of verbal texts includes processes: material, mental, relational, behavioral, verbal and tangible. Participants: gold, actor, senser, behavior, phenomenon, speaker, speech, form and value. Circumstantial: method, time, location, cause and accompaniment. Representation Metafunction, Interpersonal Metafunction, and Realization of visual text and verbal text in Wardah's beauty advertisement which is verbalized by a narrator along with Visual advertisements that appear by exploring the relationship of linguistic elements to visual images which are the fabric of messages, goals and intentions of producers to the audience.

Keywords : Multimodal, Metafunction, Wardah beauty product advertisement.

I. INTRODUCTION

Language is an important medium of communication for society. Through language, people can express their feelings, convey ideas in their minds, and interact in society. Verbal language (oral and written) has an important role in interaction and becomes the most important medium of interaction, while visual language is seen as less important, even though many valuable human activities are associated with verbal and visual. Oral verbal is represented by sound and written verbal is represented in the form of letters. Meanwhile, visual means are represented through gestures, motion, sound, color, gaze, material and visual objects. Verbal language without visual language will limit our understanding when communicating. Verbal and visual language are interconnected and together build the meaning of a text. Understanding language (text) which refers to one point of view is called Monomodal, while understanding language (text) which refers to more than one point of view is called Multimodal.

Multimodal is a term used to refer to the way people communicate using two or more different modes at the same time (Kress and Leeuwen, 1996:122). According to Sinar (2012:131) Multimodal language is a semiotic system which implies that meaning lies in communication and each means influencing meaning centrally and dominantly in the whole communication process, both by means of phonics and graphics, namely speech, writing, pictures, and signs. Linguistik Sistemik Fungsional Theory (LSF) was developed by Halliday (1994) Martin (1997), Saragih (2003) and Sinar (2008). Halliday's LSF theory is different from the systemic theory of language which views language as part of a social phenomenon related to the social context of language use. In analyzing Linguistik Sistemik Fungsional (LSF) is the notion of metafunction. Metafunction can be generalized into three terms of metafunction, namely ideational function, interpersonal function, and textual function. In Reading Images Kress and van Leeuwen (2006) introduce the realization of the three metafunctions for visual language shown in Table 1.1 below. The realization of these three metafunctions is then

used as a framework in analyzing the visual meaning of a multimodal text. Table 1.1 Realization of Visual Metafunction Components.

No	Metafunction Components	Realization
1	Ideal	Representative
2	Interpersonal meaning	Interactive
3	Textual	Composition

With respect to multimodal analysis, which combines language and visuals. Kress and Van Leeuwen explain the grammar of pictures. According to Halliday, who does not use grammar as a rule but as a source for creating or conveying meaning. Kress and van Leeuwen (2006) see that images can be used as language. So, pictures can also have a grammar that allows people to express the meaning conveyed and then transcribed in a text, where meaning sometimes has complexity. One of the texts that has complexity is advertising, both in print and electronic media. Advertising is always around us and becomes part of our life. We can see ads everywhere. From advertisements in magazines, television, newspapers, radio, transportation and the Internet. The power of advertising lies in its images, language and creative layout. Basically, every advertisement wants the product sold. Therefore, in making an advertisement, the language and images used must be made carefully and attractively. Because advertising is not only invites the audience to buy the product being promoted but also to inform or remind them about something. Advertising as text involves complex ideas where the audience has to understand the text conveyed in an advertisement. Several previous studies examining multimodal analysis have been conducted by Napitupulu, Bako, Ars, Zein (2018) examining advertisements at an online market company called Shopee using multimodal analysis. The Shopee app is used to buy and sell. Quickly offers a wide variety of products on mobile with ease.

This research is related to verbal and visual analysis. This research focuses on the advertising function that is realized in offering goods to buyers who are interested in viewing and buying which are found and dominate in the online marketplace called Shopee. The method used in analyzing multimodal in this study is the theory of verbal text analysis in language metafunctions such as ideational, interpersonal, and textual metafunctions by Halliday (1994), while visual texts using multimodal analysis by Kress and Van Leeuwen (1996, 2006) and Cheong (2004). Wulan (2017) examines the Multimodal Semiotics of the Indonesian Cartoon "Adit Sopo Jarwo episode of Bakso Lost" vs the Malaysian cartoon "Upin-IPin episode of Ecosystem". Discourse analysis and education: Multimodal Indonesian cartoons (Adit Sopo Jarwo) and Malaysian cartoons (Upin-IPin). Cartoons are audiovisual media which are also equipped with various types of writing as a support. The elements known in this article are linguistic analysis and visual analysis. Cartoons can be used as learning materials because they have many valuable messages, especially for children who are starting to lose their childhood due to technological developments and television shows that do not support children's development. The multimodal analysis discussed in this paper uses the theory of verbal text analysis on language metafunctions, namely ideational functions, interpersonal functions, and textual functions, the model proposed by Halliday (1994), while visual texts use multimodal analysis by Kress and Van Leeuwen (1996, 2006) and Cheong (2004).

Pratiwi and Wulan (2018) Multimodal Discourse Analysis of Dettol advertisements on Tv. This study observes TV commercials showing *Dettol* (protecting children version) manifesting verbal and visual elements. The multimodal analysis discussed in this paper uses Halliday's (2004) theory. Furthermore, multimodal discourse analysis was carried out by combining the multimodal theory of Anstey and Bull (2010) and Kress and Van Leeuwen (2006), while to determine the generic structure of advertising, this study followed the formulation of Cheong (2004). This study follows the procedure of multimodal discourse analysis which includes verbal and visual elements proposed by Hermawan (2013). The method used in this research is qualitative method. These studies show that every print advertisement has a multimodal semiotic system and has visual and linguistic elements. The difference between this study and previous research is that the object of the study is different

because this study focuses on multimodal analysis of beauty advertisements that have the concept of halal and Muslim women. The LSF-based multimodal theory used to analyze beauty advertisements will certainly explain in more detail meaning itself. Why is it important to look at texts multimodally, because texts contain verbal and visual meaning. That is conveying the relationship between the two in shaping and conveying the meaning of a text. This is in line with the view that multimodal includes all interactions, meaning that all means of communication play an important role, both verbal and non-verbal because language contains meaning and informative content.

II. METHODS

A. Data Collecting Method

Sugiyono (2013: 225) states that in qualitative research, data collection is carried out in natural conditions, with data collection techniques in *in-depth interviews* and documentation. In this study, the method used is the documentation is by collecting or documenting through video advertisements of Wardah's advertising products from the official website.

In the first step of data collectiong, the writer captures every scene from both videos consisting of images and text, images and brand logos, text, or images only. In the second step, the writer transcribes the verbal and text information contained in the advertisement. This audiovisual advertisement was analyzed based on the verbal element theory of Systemic Functional Linguistics by Halliday (Halliday and Matthiessen, 2004). the use of the concept of metafunctions is an appropriate tool to uncover complex differences to find different ways of constructing clauses. Meanwhile, visual elements were analyzed based on the multimodal theory of Kress and Leewen (2001).

B. Data and Data Sources

The data of this research are verbal data in the form of words or clauses and visual data in the form of images in Wardah's beauty advertisements.

The data sources for this research are 4 (four) advertising videos that can be downloaded from the youtube.com site. The four videos marketed Wardah beauty products. The data sources for this research can be viewed and downloaded on Wardah's official website, namely:

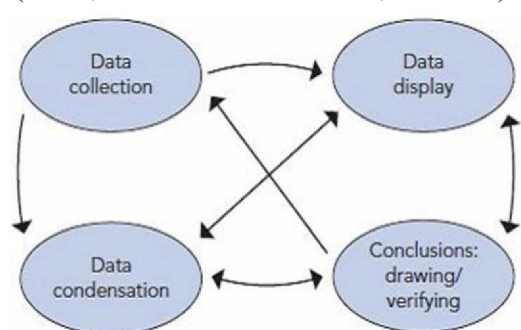
https://www.youtube.com/channel/UCG-dvInQRUkiZdr_50jp9jw

and the data sources in this study have different durations. The first video is 01.00 minutes long, the 2nd video is 01.00 minutes, the 3rd video is 01.00 minutes, and the 4th video is 00.30 minutes.

C. Data analysis technique

The researcher adapted the interactive model introduced by Miles, Huberman, and Saldana (2014) in analyzing the data. There as on for choosing this data analysis model is because the analysis steps are in accordance with the research design. Miles, Huberman and Saldana (2014) qualitative research analysis model which uses four components of data analysis can be described as follows:

Fig 1.1.Data Analysis Component : Interavtive Model
(Miles, Huberman and Saldana, 2014: 33)



III. FINDINGS AND DISCUSSION

In the linguistic element, wardah advertisements contain 37 clauses that appear orally with different durations of time. And 108 visual data in the form of images. Verbal data has a meaning that is interconnected with the visual data contained in Wardah advertisements. Verbal text meanings were analyzed using experiential functions and visual meanings were analyzed using Kress Van Leeuwen's multimodal.

A. Linguistic Analysis

Linguistic analysis in the wardah beauty advertisement is a clause based on the metafunction system under Halliday (1994) *Functional Grammar*.

1. Bersama Wardah matahari bukan lagi hambatan

Bersama	Wardah Matahari	Bukan lagi hambatan
Process: material	Goal	Actor
Residual		Mood
Theme	Rhema	
Statement		

According to the experimental function, in clause (1) “Bersama wardah matahari bukan lagi hambatan” the data contains a material process, namely the word 'bersama'. The material process of 'mengajak' is an activity carried out by the actor. Furthermore, in the material process above, there is also a second participant or goal, namely the word 'wardah', this word is a word to which the process is shown or is subject to the process. Furthermore, on interpersonal functions at the level of mood and residual speech functions. Data (1) above shows the function of 'statement' speech. The statement explains that, the clause states the existence of wardah in life. This means that Wardah is a friend who is always in life. In this context, the producer wants to convey that life is the life of the audience. In this clause with the function of 'statement', the word 'bukan lagi hambatan' is the mood in this clause. And the word 'Bersama Wardah matahari' is a residue in this clause.

2. Wardah hadirkan inovasi halal cream beauty

Wardah	hadirkan	inovasi halal cream beauty
Actor	Process: material	Goal
Mood	Residual	
Theme	Rhema	
Statement		

According to the experimental function, in clause (2) “Wardah hadirkan halal cream beauty innovation” the data contains a material process, namely the word 'hadirkan'. The material process of 'hadirkan' is an activity carried out by the actor. Furthermore, in the material process above, there is also a second participant or goal, namely the word 'halal cream beauty inovasi'. This word is a word to which the process is shown or is subject to the process.

Furthermore, on interpersonal functions at the level of mood and residual speech functions. Data (2) above shows the function of 'pernyataan' speech. The word statement explains that this clause states the existence of wardah in life. This means that Wardah will always issue the newest products. In this context, manufacturers want to convey that the latest products from Wardah will always accompany your days. In this clause, with the function of 'pernyataan', the word 'karena selalu' is the mood in this clause. And the word 'ada yang melindungi untuk menggapai mimpi' is a residue in this clause.

B. Visual Analysis

As explained above, the visual analysis of Wardah beauty product advertisements uses the multimodal theory of Kress and Van Leeuwen (2006).



Fig 1

In the image of Wardah's beauty advertisement that is present in Figure 1, a representational meta-function consists of objects, namely powder sponges as non-human objects, Dinda Hauw as human objects, and Wardah powder as non-human objects which are lined up from left to right. Of the three objects, non-human objects are more dominant because they are located around Dinda Hauw as a human object in the middle. The action shown by Dinda Hauw as the object is smiling at the audience with one hand holding Wardah beauty products and the other holding a powder sponge that is being applied. Figure 1 shows the narration and the classificatory concept which suggests the relationship between the objects present. There are two vectors that appear in this ad.

The first vector starts with Dinda Hauw's right hand holding a powder sponge which, when combined in one question sentence, becomes what Dinda Hauw uses to appear confident? That question also has an answer by looking at Dinda Hauw's left hand which is holding powder from Wardah beauty products. Therefore, the answer to this question is that Dinda Hauw uses Wardah powder to protect her from direct sunlight. All elements of the image in this advertisement form a complete narrative to be conveyed to the audience from the composition of the RP and has a vector. The process that occurs in this ad is classificatory because it features Dinda Hauw as part of the Wardah powder user group. From this, it can be seen that Dinda Hauw as an agent to emphasize the discourse, namely that Wardah beauty products are products that are safe to use for all groups and all skin types. The presence of visuals in advertisements gives it easy for the audience to understand the message contained in the advertisement. The placement of images in this advertisement has an important meaning because the producers are trying to attract the attention of the audience by placing an actress who acts as the center of the advertisement by displaying the image that radiates from the object.

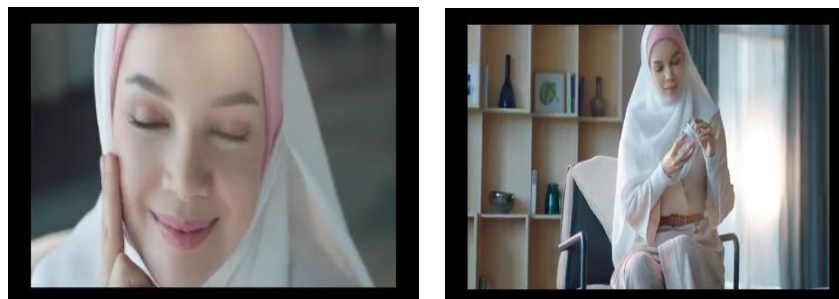


Fig 2

In the image of Wardah's beauty advertisement that shows in Figure 2, the representational meta-function consists of objects, namely cream as a non-human object, Dewi Sandra as a human object. The two objects have the same effect. The action shown by Dewi Sandra as the object is smiling at the audience with one hand holding Wardah beauty products and the other applying cream to the face. Figure 2 shows the narration and the classificatory concept which suggests that there is a relationship between the objects present. There are two vectors that appear in this ad. The first vector starts from Dewi Sandra's right hand holding a powder sponge which, in one question sentence become, what does Dewi Sandra use to treat her skin from the outside? That

question also has an answer by paying attention to Dewi Sandra's left hand which holds cream from Wardah beauty products. Therefore, the answer to this question is that Dewi Sandra uses Wardah cream to protect her from direct sunlight. All elements of the image in this advertisement form a complete narrative to be conveyed to the audience from the composition of the RP and has a vector. The process that occurs in this advertisement is classificatory because it features Dewi Sandra as part of the Wardah cream user group. From this it can be seen that Dewi Sandra as an agent to emphasize the discourse, namely that Wardah beauty products are products that are safe to use in all circles and provide nutrition to facial skin.

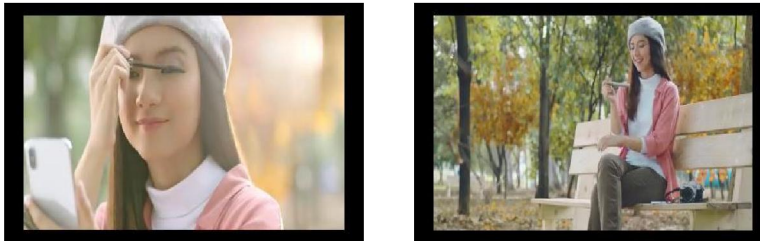


Fig 3

The process in the visual text above is a material process, because Sandrina is using Wardah beauty products. Sandrina as Actor and mascara as goals. The setting seen in the visual advertisement is in a very beautiful garden. This is evidenced by the presence of chairs and trees that are many and also lush. Plus bright natural lighting is emitted by the sun, thus providing a bright and clear visual appearance. In the image of Wardah's beauty advertisement that is shown in Figure 3, the representational meta-function consists of objects, namely mascara as a non-human object, Sandrina as a human object and cellphones as a non-human object. Of the three objects, non-human objects are more dominant because they are located around Sandrina as a human object in the middle. The action shown by Sandrina as the object is smiling at the audience with one hand holding Wardah beauty products and the other holding a cellphone. Figure 3 shows the narration and the classificatory concept which suggests that there is a relationship between the objects present. There are two vectors that appear in this ad. The first vector starts from Sandrina right hand holding a mascara stick which, when assembled in one question sentence, what does Sandrina use to look beautiful? That question also has an answer by paying attention to Sandrina's left hand holding mascara from Wardah beauty products. Therefore, the answer to this question is that Sandrina uses mascara to make her eyelashes look thicker and more voluminous. All elements of the image in this advertisement form a complete narrative to be conveyed to the audience from the composition of the RP and has a vector. The process that occurs in this advertisement is classificatory because it highlights Sandrina as part of a group of mascara users who come from the Wardah brand. It can be seen that Sandrina is an agent to emphasize the discourse, namely that Wardah beauty products are products that are safe to use in all circles and help make eyelashes thicker.

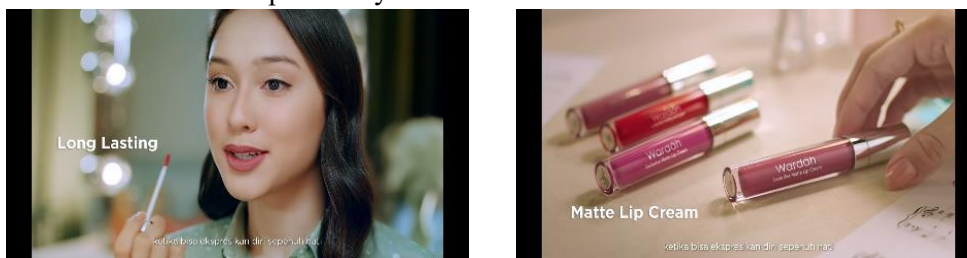


Fig 4

The process in the visual text above is a behavioral process, because Karina can express herself wholeheartedly after using the Wardah beauty products. Karina as an Actor and the audience who attended as a goal. The place shown in the picture above is a stage with the participant sitting on the guitar chair that is used as the accompaniment. Because it indicates that an activity is in progress. In the image of Wardah's beauty

advertisement that is shown in Figure 4, the representational meta-function consists of objects, namely lip cream sticks as non-human objects, Karina as human objects, and Lip Cream as non-human objects lined up from left to right. Of the three objects, non-human objects are more dominant because they are located around Karina as a human object in the middle. Karina 's action as the object is smiling at the audience with one hand holding Wardah beauty products and the other holding a lip cream stick that is being applied .Figure 4 shows the narration and the classificatory concept which suggests that there is a relationship between the objects present. There are two vectors that appear in this ad. The first vector starts from Karina's right hand holding a lip cream stick which, when assembled in one question sentence, becomes what makes Karina appear more confident? That question also has an answer by looking at Karina's left hand which is taking lip cream from Wardah beauty products. Therefore, the answer to this question is that Karina uses wardah lip cream to appear flawless and more confident. All elements of the image in this advertisement form a complete narrative to be conveyed to the audience from the composition of the RP and has a vector. The process that occurs in this advertisement is classificatory because it features Karina as part of the Wardah lip cream user group. From this it can be seen that Karina is an agent to emphasize the discourse, namely that Wardah beauty products are products that are safe to use in all circles.

IV. CONCLUSION

Based on the results obtained through descriptions and data analysis, it can be concluded that the multimodal meaning in verbal and visual texts in Wardah advertisements are: the experiential function of verbal texts is dominated by process: material 72.9% mental 8.1% form, verbal, and behavior 5.4% and 2.7% relational. participants: goals 49.1% actor 24.5% senses, behavior 5.4% speech, phenomena, speech, existence 3.7% identification of forms, values, attributes, and belongings of each as much as 0%. Circumstantial: location 42.5% method 43.7% time 31.2% and causes and accompaniments 6.2% environment, problems, roles, views, quality as much as 0%. The visual text representation of wardah advertisements includes actors, goals, participants and location. Verbal text and visual text in the wardah beauty advertisement can be realized by the presence of verbal text spoken by a narrator along with the visual advertisement that appears. The realization of the multimodal text in the Wardah advertisement is to explore the relationship of linguistic elements to the visual image which is the fabric of the message, purpose and intent of the producer to the audience. This will not happen if only verbal and visual elements appear in accordance with the context of wardah advertisements

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