

STANDARDIZING BEAUTY THROUGH ADVERTISING: A CRITICAL DISCOURSE ANALYSIS OF GARNIER LIGHT COMPLETE SERUM CREAM – CHELSEA ISLAN EDITION

Resty Maudina Septiani

Universitas Andalas, Padang, Indonesia
Email: restymaudina@hum.unand.ac.id

Received: 2025-04-29

Accepted: 2025-06-09

Published: 2025-06-26

Abstract

Garnier is one of the most famous international beauty products among women in Indonesia. Founded in France, Garnier is specialized in beauty products such as hair care, skincare, and hair color products. Among all the skincare products, Garnier Light Complete Serum Cream is one of the top sales in Indonesia. This paper is intended to analyze beauty product advertisements from Critical Discourse Analysis (CDA) perspective. This study applied qualitative research by using purposive sampling. Garnier's advertisement does not only convince customers to buy their products but also plant their standard of beauty on women. The advertisement also standardizes the real beauty. The primary data were taken from the advertisement of Garnier Light Complete Serum Cream of Chelsea Islan Edition. This analysis is based on Fairclough's 3-dimensional model of discourse. Fairclough's 3-dimensional model discourse focuses on the standardization of real beauty of women through Garnier advertisement. The results show that the advertisements standardize the real beauty of women by using several linguistic devices, semiotics, and strategies. At the end, the Garnier advertisement establishes their ideology of "real beauty" in society.

Keywords: *advertisement; beauty standardization; critical discourse analysis; fairclough 3 dimensional model*

1. Introduction

It is obvious that Indonesia is one of the biggest consumer societies. The flourishing of shopping apps and delivery service indicates how far we have been convinced to buy products. Media plays a big role in convincing us to believe that the product itself is not only a need but a must which is considered giving a "self-love" satisfaction. Self-love, as redefined by Henschke, & Sedlmeier (2023), is a healthy, balanced attitude of care, respect, and compassion toward oneself. Thus, a product we want is considered an obligatory. The ability to prioritize is put aside especially if the product will determine how society sees an individual. Advertisements are well-known to play a significant role in shaping our culture, perspective, prejudice in which later become an "ideology." According to Richards & Curran (2002, P. 74), advertising is "a consensus was reached in defining advertising as "a paid, mediated form of communication from an identifiable source, designed to persuade the receiver to take some action, now or in the future." Arens, Schaefer, & Weigold (2015)

mention that advertising is a non-personal communication of information that is structured and composed. It is usually paid and persuasive. It is always about products such as good, services, and ideas. By looking at those definitions, we might conclude that advertisement is a paid form of information which is designed to convince customer that the product is the best one and persuade the customer to take some action. Advertisement commonly uses media like online platform or tv so it might reach broad audiences. Advertisement mostly played repeatedly to get the customer exposed to it to believe the information provided by the advertisement itself. It repeatedly and constantly persuades the customer to interpret that the product advertised is not only something they want but something they need and a must to buy.

However, advertising is not a mere strategy to convince the customer to take an action to buy now or in the future, it also plays a role to shape or even distort our perspective and prejudice. Rona, (2023, p. 44) says “Advertising plays a significant role in shaping societal norms and perceptions, including those related to race and ethnicity.” Zouaghi, Azar, Gambier, & Olfa (2017, p. 2) mentions that “prejudice, as a psycho-social phenomenon, is nourished and diffused through interpersonal communication, mass communication (media, public power, etc.) and mass self-communication in the sense of Castell.” Just to increase sales, advertising significantly reinforces harmful stereotypes, perpetuate biases, and promote discrimination through various means through images, models and narratives used in advertisement. The advertising also influences social norms that can lead to prejudice which later become an “ideology.”

2. Literature Review

Fairclough views language as a form of social practice (Fairclough, 1989, p. 20) and focuses on the ways social and political domination is reproduced by ‘text and talk’. Beauty as an ideology is produced and reproduced through advertisements. Beauty products advertisements usually manipulate people to an extent that they believe whatever said is true (Kaur, Arumugam, & Yunus, 2013). Fairclough (1989; 1992; 2003) developed his 3 dimensional framework. He sees every communicative occurrence contains 3 dimensions, which (as cited in Lotfollahi, Ketabi, & Barati, 2015, p. 279-280) are:

1. Discourse-as-text: the linguistic features and organization of concrete instances of discourse.
2. Discourse-as-discursive-practice: discourse as something produced, circulated, distributed, and consumed in society.
3. Discourse-as-social-practice: the ideological effects and hegemonic processes in which discourse operates.

Therefore, Fairclough (1989, 1995 cited in Iqbal, Danish, & Tahir, 2014) develops his 3-dimension framework for CDA analysis and all these dimensions are interrelated with each other. Fairclough develops 3 stages to critically analyze any text (as cited in Lotfollahi Ketabi, & Barati, 2015, p. 280) which are:

1. Description is the stage which is concerned with formal properties of the text.
2. Interpretation is concerned with the relationship between text and interaction — with seeing the text as the product of a process of production, and as a resource in the process of interpretation.

3. Explanation is concerned with the relationship between interaction and social context — with the social determination of the processes of production and interpretation, and their social effects.

Purposive sampling is used in this qualitative research. As Ritchie & Lewis explain (2003, cited in Muhammadi, 2011) purposive sampling approach is used when samples are chosen as they have certain characteristic that will enable researcher to crack her research's main problem. The author uses Garnier Light Complete Serum Cream Chelsea Islan Edition.

There are few researches that use Garnier advertisements as their objects. The first comes from Hidayah, & Milal (2016) that also uses Fairclough's 3 dimensional framework. Fortunately, they focus on analyzing identity constructed through Garnier's Web Banner and Facebook Banner. The second one comes from Chand, & Chaudhary (2012) that combine Fairclough's CDA and Daniel Chandler's semiotics approach. This field study focuses on creation and perception of meaning through Garnier printed advertisement in India and consumer's responses. There are some researcher uses advertisement as their object. Sayogie, Husein, Puspitasari, & Ni'mah (2023) finds that racial discrimination exists in western beauty product advertisements such as Dove advertisement, Nivea advertisement, L'Oreal advertisement, Wycon Cosmetics advertisement, and TRESemmé advertisement. Discrimination is the act of mistreating someone because of their gender, color, or religion (Lang, & Ariella, 2020). Shankar (2020) explores white supremacy promoted in advertisements using the semiotic transformation theory. Rona (2023) examines the impact of racial stereotypes in advertising. She finds out that advertisement reinforce internalized racism and create a sense of otherness or alienation. As the advertisement consistently portrays and delivers it to the consumers, it leads them to feel invisible, self-doubtful, or less confident. Further, the global campaigns reinforce internalized racism which lead them to question their own identity and convinced by the negative stereotype. Eisend, Muldrow, & Rosengren (2022, p. 54) also find that "ethnic minorities are underrepresented and often depicted in stereotypical ways" through advertisement on their research. This paper is different from the previous paper above as the focus is on standardization of real beauty through advertisement Garnier Light Complete Serum Cream Chelsea Islan Edition by using Fairclough's 3 dimensional framework.

3. Research Methods

In this study, Fairclough's three-dimensional framework for Critical Discourse Analysis (CDA) is employed as the principal analytical tool. This framework provides a comprehensive approach to uncovering the interplay between language, power, and society. The methodological process consists of three interrelated stages:

1. Description — This involves a detailed analysis of the formal properties of the text, focusing on linguistic features such as vocabulary, grammar, syntax, and textual structures.
2. Interpretation — At this stage, the analysis seeks to explore the relationship between the text and the processes of interaction. The text is viewed both as the outcome of specific production processes and as a resource that participants draw upon in processes of interpretation.
3. Explanation — This final dimension examines how discourse practices are shaped by and contribute to broader social structures. It addresses the ways in which social contexts

determine the processes of text production and interpretation, and how these, in turn, produce social effects and reinforce or challenge existing power relations.

The data were systematically analyzed across three levels:

1. Textual analysis, focusing on the linguistic and structural features of the discourse;
2. Discursive practice analysis, which investigates how the text is produced, distributed, and consumed within specific contexts;
3. Social and historical analysis, aimed at situating the discourse within its wider socio-cultural and historical setting, revealing the underlying ideologies and power dynamics.

A purposive sampling strategy was adopted in this qualitative research, allowing the selection of data that are especially relevant to the research objectives. The primary data comprise the Garnier Light Complete Serum Cream Chelsea Islan Edition advertisement, chosen for its rich potential to illustrate the intersection of discourse, consumer culture, and social representation. Secondary data were drawn from scholarly journals, books, and other academic sources pertinent to discourse analysis, media studies, and sociocultural theory to provide context and support for the analysis.

4. Results and Discussion

4.1 Textual Analysis

In the *Garnier Light Complete Serum Cream Chelsea Islan 2016 Edition* advertisement, the use of **first-person pronouns**, particularly “I” and “we,” serves as a strategic discursive device. This choice reflects the advertiser’s intention to encourage consumers to identify with the narrative and position themselves as the second actor — someone who perceives their facial skin as dark, dry, or oily. By simulating a personal and inclusive voice, the advertisement seeks to create a sense of familiarity and shared experience, thereby fostering emotional engagement and making the audience more receptive to the product’s promises.

<p>=<i>Aku</i> dan Chelsea (.) selalu sama sama (.) Kompak deh (.) Tapi kulit <i>kita</i> ga sama (.) Kulitku kusam dan berminyak.=</p> <p>=<i>I</i> and Chelsea (.) always together (.) do well together (.) but <i>we</i> have different skin (.) <i>my</i> skin’s dark and oily.=</p>
--

This advertisement also uses strong imperative. Advertiser challenges customer to try Garnier Light Complete Serum Cream by using words such as try or prove. The advertiser tries to put trust between them and customers. Customers are convinced to try it as advertiser bravely ask them to try indicates their confidence that their product is high quality product.

<p>=(.) <i>Pakek</i> Garnier aja (.) <i>Liat</i> seminggu lagi.=</p> <p>=(.) <i>Try</i> Garnier (.) <i>See</i> in a week=</p> <p style="text-align: right;">=<i>Buktiin</i> deh= =<i>prove</i> yourself=</p>
--

Another feature is the use of syntax (disjunctive) in sentence which is the use of phrases without subjects, such as *new, with white speed serum and lemon ecstract, absorb fast, lessen oil and dark dried, looks brighter to 3 light stages, 12 hours without any oil, not oily, looks bright and white*. These positive adjectives are used to highlight qualities product guarantee to give that later trigger customers emotionally as they have the same face

problem and wish to solve as easy as actor advertisement provide. These promises make women believe and finally they are convinced that they really need and they must buy the product. Their desire of being someone like the advertisement's actors and the promise the advertiser gives them lead customers to buy the product.

Advertiser also uses repetition (*Garnier*), number (looks brighter to 3 light stages, 12 hours without any oil), and parallelism (*with white speed serum and lemon extract - absorb fast - lessen oil and dark dried - looks brighter - to 3 light stages - 12 hours without any oil - not oily - looks bright and white*) to emphasizes its product's quality, lots of benefit that customer will get, and psychologically slyly convinces customers to remember the product and the highlighted qualities offered.

Narrator man says

=New (.) *Garnier White Complete* (.) with white speed serum and lemon extract (.) absorb fast (.) lessen oil and dark dried (.) looks brighter (.) to 3 light stages (.) 12 hours without over glowing (.) not oily (.) looks bright and white=

Narrator man says

=*Garnier White Complete Serum Cream*=

Narrator says

=*Garnier*=

4.2 Discursive Analysis

This level of analysis focuses on the processes of text production, distribution, and consumption, offering insights into how power relations are constructed and maintained through the advertisement. It examines how the advertisement's creation, its modes of dissemination, and the ways in which audiences engage with it contribute to the reinforcement or negotiation of social hierarchies and ideologies.

Strategy Used in Advertisement	Sample and Intention
1. Celebrity Actress	By using Chelsea Islan as actor in the advertisement, the advertiser promises customer will achieve Chelsea's skin qualities such as bright white skin, flawless, after using the product.
2. Scientific evidence	By using <i>with white speed serum and lemon extract</i> customer is convinced this product scientifically has high probability in absorbing face oil fast, brightening face skin, turn skin white as mentioned in three stage skin colour.
3. Promise	The advertiser promises by using this product customer will <i>looks brighter to 3 light stages, 12 hours without over glowing, looks bright and white</i> . By using actress as if she was using it, customer psychologically believe it will work the same if they use it. On contrary, women who inherit dark or colour skin would not turn white after using this product. even if it does, their body would have different colour compare to their faces.
4. Code switching	Baru, <i>Garnier white complete</i> , dengan serum <i>white speed</i> dan ekstrak lemon.
5. Camera Focus	When actor 1 suggests to try <i>Garnier Light Complete Serum Cream</i> , the camera right close her up as if she is talking to anyone who watch the advertisement; customer will-be. This strategy bridges advertiser

	and customer as if they were the actor. This strategy does not only bridge advertiser and customer as if they were talking, but also guarantee customer if they try <i>Garnier Light Complete Serum Cream</i> they would have bright white skin as the actor to has proved.
--	---

The beauty company knows face or skin problem women faces such as dark dry skin and overglowing. Those problems are seen weaknesses as daily they are exposed to advertisement using celebrity that has flawless bright white skin and claim that is the real beauty. Company firstly convinces women to believe that having dark skin is a problem as white skin is the only quality that people would admit women's beauty. Beauty company tries to convince women in Indonesia to believe having dark and overglowing skin is a problem by providing their ideology of real beauty which is white skin celebrity. Whites' investment motivates them individually and collectively to portray people of color as unfavorable while simultaneously portraying themselves as positive (Allen, & Liou, 2018; Beliso-de Jesus, & Pierre, 2020; Embrick, & Moore, 2020). This ideology of ideal beauty is exposed through portrayals in some advertisement including skin tone, hair texture, body shape, and even fashion (Sugiharti, 2018). According to Fattore et al. (2020), fulfilling beauty standard like having bright white skin will affect someone's income and status. Hall (2020) mentions people with darker skin tones are mistreated by others. This colorism causes beauty always associated with lighter skin tones (Ladd, Maheux, Roberts, & Choukas-Bradley 2022; Stamps et al., 2022). By using Chelsea Islan as actor in the advertisement, the advertiser promises customer will get Chelsea's quality such as bright white skin, flawless, after using the product. They standardize real beauty as their ideology such as Chelsea Islan alike. After convincing customer that having dark and overglowing skin is a problem, the beauty company tries to provide a product that would help customers turn into real beauty like Chelsea Islan. Scientific evidence is then exposed as to convince customer they do not have to doubt the product anymore. By using *with white speed serum and lemon extract* customer is convinced this product scientifically has high probability in absorbing face oil fast, brightening face skin, turn skin white as mentioned in three stage skin colour. Advertiser even uses code switching to emphasize this product is internationally admitted as it is proved scientifically. The advertiser even spreads promises by using this product customer will *looks brighter to 3 light stages, 12 hours without over glowing, looks bright and white*. By using actress as if she was using it, customer psychologically believe it will work the same if they use it. On contrary, women who inherit dark or colour skin would not turn white after using this product. Even if it does, their body would have different colour compare to their faces.

4.3 Social and Historical Analysis

Women loves compliments and wishes to be the most beautiful creature as it would gain attention. The more people say "you are so beautiful", "you are gorgeous", "how could you be so pretty" the more happy and proud women would be. This is the stepping stone evoking standardization of real beauty. The beauty company then seeks a way to sell their products and gain benefit as much as they can. Then, the real beauty is set. Celebrity that has several quality that is belived "real beauty" by several powerful people are set in ad as if they are desired, lots of people say they are beautiful, and then shared ideology of what real beauty is spread out. Standardization of real beauty then make company highlight several

feature that is needed to be converted as a problem. Having dark or colour skin and overglowing or oily skin is not something natural anymore but nowadays turn out to be a problem. To overcome problem, a fast and simple solution is needed. There a product is created. Scientifically approved as advertiser uses scientific evidence such as *with white speed serum and lemon extract* convince customer that this is the product they need. Code switching is emphasizing that this product is internationally admitted as it is proved scientifically. Celebrity like Chelsea Islan is shown as an attractive women and the real beauty. In the commercial, actor 2 (Chelsea Islan's friend) as suggested by Chelsea Islan finally try Garnier. Her face skin then turns brightly white like Chelsea Islan. The company intend to show that ordinary people can be super star and adored as a real beauty as Chelsea Islan by using Garnier White Complete Serum Cream. This is how beauty company standardize real beauty (establish discourse) in society.

5. Conclusion

This study reveals that the Garnier Light Complete Serum Cream of Chelsea Islan 2016 Edition advertisement employs a combination of linguistic features, semiotic signs, and persuasive strategies to promote a particular ideology of "real beauty" — one that equates beauty with fair, glowing skin. The advertisement positions dark or overly glowing skin as a problem and frames the Garnier product as the scientific and internationally endorsed solution. Through textual analysis, it is evident that the ad uses first-person pronouns to involve the audience personally, imperative verbs such as *try* and *proves* to direct action, and disjunctive syntax with positive adjectives to emphasize the product's benefits. These elements work together to trigger emotional responses from consumers who may relate to the depicted skin issues. Moreover, the use of repetition strengthens the memorability of the product and its supposed effectiveness. Strategies such as celebrity endorsement (Chelsea Islan), references to scientific validation, promises of visible improvement, and code-switching to English serve to enhance credibility and appeal. Camera focus techniques further highlight the actress's fair complexion, reinforcing the brand's standard of ideal beauty. The overall message subtly persuades Indonesian women to internalize the idea that darker or uneven skin is undesirable and that achieving whiteness equates to achieving beauty. However, this ideal is problematic, as it does not consider the diversity of natural skin tones and may lead to unrealistic or even harmful beauty expectations.

This study contributes to the growing body of critical discourse analysis in advertisements by highlighting how beauty brands use language and visual elements to construct and disseminate narrow standards of beauty. It adds specific insight into how advertisements targeted at Indonesian consumers manipulate identity, desire, and insecurity to promote products. By examining the interplay between language, semiotics, and ideology, this research offers a model for analysing similar beauty advertisements in Southeast Asia.

The findings of this study have several implications. First, they call for greater awareness among consumers about how advertising shapes perceptions of self-worth and beauty. Second, educators and media literacy advocates can use this analysis to teach critical viewing skills, particularly to young women who are often the primary targets of such campaigns. Lastly, the research encourages beauty companies to adopt more inclusive marketing strategies that celebrate diverse skin tones rather than perpetuate certain beauty ideals standard.

References

- Allen, R. L., & Liou, D. D. (2018). Managing whiteness: The call for educational leadership to breach the contractual expectations of white supremacy. *Urban Education*: 004208591878381. <https://doi.org/10.1177/0042085918783819>.
- Arens, W. F., Schaefer, D. H., & Weigold, M. F. (2015). *Advertising*. New York, USA: McGraw-Hill Education.
- Beliso-de-Jesús, A., & Pierre, J. (2020). Anthropology of white supremacy. *American Anthropologist*, 122(1), 65-75. <https://doi.org/10.1111/aman.13351>
- Chand, P., & Chaudhary, S. (2012). Advertising discourse: Studying creation and perception of meaning. *International Journal of English and Literature*, 3(2), 40-49.
- Eisend, M., Muldrow, A. F., & Rosengren, S. (2022). Diversity and inclusion in advertising research. *International Journal of Advertising*, 42(1), 52–59. <https://doi.org/10.1080/02650487.2022.2122252>
- Embrick, D.G., & Moore, W.L. (2020). White space(s) and the reproduction of white supremacy. *American Behavioral Scientist*, 64(14), 1935-1945. <https://doi.org/10.1177/0002764220975053>.
- Fairclough, N. (1989). *Language and power*. London, UK: Longman.
- Fairclough, N. (1992). *Discourse and Social Change*. Cambridge, UK: Polity Press.
- Fattore, G. L., Amorim, L. D., Marques dos Santos, L., dos Santos, D. N., & Barreto, M. L. (2020). Experiences of discrimination and skin color among women in urban Brazilia latent class analysis. *Journal of Black Psychology*. 46(2-3), 144-168. <https://doi.org/10.1177/0095798420928204>.
- Hall, R. E. (2020). The DuBoisian talented tenth: Reviewing and assessing Mulatto colorism in the post-DuBoisian Era. *Journal of African American Studies*, 24(1), 78-95. <https://doi.org/10.1007/s12111-019-09457-3>.
- Henschke, E., & Sedlmeie, P. (2023). What is self-love? Redefinition of a controversial construct. *The Humanistic Psychologist*, 51(3), 281.
- Hidayah, R., & Miilal, A. D. (2016). Ideal identity construction in beauty product advertisement of Garnier. *Journal of Literature, Language, and Language Teaching*, 7(2), 120-136. <https://doi.org/10.15642/NOBEL.2016.7.2.120-136>
- Iqbal, A., Danish, M. H., & Tahir, M. R. (2014). Exploitation of women in beauty products of “Fair and Lovely”: A critical discourse analysis study. *International Journal on Studies in English Language and Literature (IJSELL)*, 2 (9), 122-131.
- Kaur, K., Arumugam, N., & Yunus, N. M. (2013). Beauty product advertisements: A critical discourse analysis. *Canadian Center of Science and Education*, 9(3), 61–71.
- Ladd, B. A., Maheux, A. J., Roberts, S. R., & Choukas-Bradley, S. (2022). Black adolescents’ appearance concerns, depressive symptoms, and self-objectification: exploring the roles of gender and ethnic-racial identity commitment. *Body Image*, 43, 314-325. <https://doi.org/10.1016/j.bodyim.2022.09.008>.
- Lang, K., & Ariella, K. S. (2020). Race discrimination: An economic perspective. *Journal of Economic Perspectives*, 34(2). <https://doi.org/10.1257/jep.34.2.68>
- Lotfollahi, B., Ketabi, S., & Barati, H. (2015). English print advertisements for cosmetic and hygienic products and their Persian translations: A critical discourse analysis. *Translation and Interpreting Studies*, 10(2), 277–297.
- Muhammadi, A. H. (2011). Critical analysis of women’s representation in TV advertisements from a cultural studies perspective. *International Journal of Women’s Research*, 1 (00), 107- 122.

- Richards, J. I., & Curran, C. M. (2002). Oracles on “Advertising”: Searching for a definition. *Journal of Advertising*, 31(2), 63–77. <https://doi.org/10.1080/00913367.2002.10673667>
- Rona, E. (2023). Representation of race and ethnicity in mainstream advertising: A critical analysis of racial stereotypes in global advertising campaigns. *Journal of Linguistics and Communication Studies*, 2(4), 44-50. <https://doi.org/10.56397/JLCS.2023.12.05>
- Sayogie, F., Husein, A. M., Puspitasari, E. D., & Ni'mah, N. (2023). Racial discrimination in western beauty product advertisements. *Media Education (Media Brazovanie)*, 19(2), 329-336. <https://doi.org/10.13187/me.2023.2.329>
- Shankar, S. (2020). Nothing sells like whiteness: Race, ontology, and American advertising. *American Anthropologist*. 122(1), 112-119. <https://doi.org/10.1111/aman.13354>.
- Sugiharti, D. R. (2018). Beauty construction on Pond's white beauty Gita Gutawa version: Semiotic analysis of advertisement. *Advances in social science, education, and humanities research*. Proceeding of International Conference on Language Phenomena in Multimodal Communication (KLUA 2018). Surabaya, Indonesia.
- Zouaghi, S., Azar, S. L., Gambier, L. E., & Olfa, B. A. (2017). *Prejudice and advertising effectiveness: The polarizer role*. Conference of 33ème congrès de l'Association Française du Marketing, Tours, France. Retrieved from https://www.researchgate.net/publication/327895607_Prejudice_and_advertising_effectiveness_the_polarizer_role_of_current_discourse

Appendix A

Full Advertisements' Transcription

Garnier Light Complete Serum Cream of Chelsea Islan 2016 Edition

There are 3 actively talk actors. The actor 1 is the main actor Chelsea Islan. The actor 2 is Chelsea Islan's Friend. The actor 3 is the sidekick actor. The narrator man is the unknown man voice.

Actor 2 narrates

=Aku dan chelsea (.) selalu sama sama (.) Kompak deh (.) Tapi kulit kita ga sama (.) Kulitku kusam dan berminyak.=

=I and Chelsea (.) always together (.) do well together (.) but we have different skin (.) my skin's dark and oily.=

Actor 1 responds

=Minyak emang bikin wajah cepat kusam (.) Pakek Garnier aja (.) Liat seminggu lagi.=

=oily face indeed would cause skin dark and dry faster (.) Try Garnier (.) See in a week=

Narrator man says

=Baru (.) Garnier white complete (.) Dengan serum white speed dan ekstrak lemon (.) cepat menyerap (.) kurangi minyak dan kusam (.) tampak cerah (.) hingga 3 tingkat (.) 12 jam tanpa kilap (.) Ga berminyak (.) tampak putih cerahnya=

=New (.) Garnier white complete (.) with white speed serum and lemon ecstract (.) absorb fast (.) lessen oil and dark dried (.) looks brighter (.) to 3 light stages (.) 12 hours without any oil (.) not oily (.) looks bright and white=

Actor 3 astounishedly says

=Wah cantiknya=

=how beautiful you are guys=

Narrator man says

=Garnier white complete serum cream=

Actor 1 says to actor 3

=Buktiin deh=

=prove yourself=

Narrator says

=garnier=

APPENDIX B

Transcribing Conventions

Symbol	Meaning
...	Ellipses indicate talk omitted from data segment
[...]	Square brackets indicate the beginning (–)
(0.4)	Numbers in parentheses represent filencee.
(0)	A dot in parentheses indicates a short, untimed silence (micropause.)
<i>end of line</i> =	Underlining shows vocal stimpasis.
<i>STOP</i>	All-uppercase letters indicate noticeallures-loudness, Inikcatng type.
’.hh–	Hyphen shows a sudden cut-off of speecn.
This is a ()	Empty parentheses indicate inaudible or unnterpretable talk.
((coughing))	Double parrencives enscarber’s comment.
	Punctuation shows pitch level, ‘not jusst sentence type. Apostrophe < indicates:
<i>.he rd</i>	A period before <i>hh</i> shows auubile inbreath; more <i>h</i> ’s = longer breath, e.g.. <i>.hhh</i> .
<i>pt</i>	Lip smack–usually occurs just as a speaker begins to talk.
Didjuh ever hear u vimm	Modified spelling suggests pronunciation.
9 A:	Speakers are identified by letters

Figure 1. Transcription symbols used for transcribing talk to written form was devised by Gail Jefferson (Nofsinger, 1991)

APPENDIX C

Advertisement Screenshot



Figure 2. Screenshot from Garnier Ad

Painting indirectly indicates ideology that women deals with job that does not consume much work such as leading managers etc. The park and morning setting set a cheerful and bright situation.



Figure 3. Screenshot from Garnier Ad

Actor 1 and actor 2 are taken close up on camera side by side shows advertiser's intention to compare the "real beauty" and the "having face problem such as having dark and overglowing skin." If we take a look, advertiser even set actor's dress colour to emphasizes the idea who is real beauty is. Actor 1 is dressed up with yellow vest indicating bright, emphasizing her white skin, and combining it with cheerful smile. While actor 2 is dressed but with green vest not indicating bright, emphasizing her dark skin, and combining with her sad expression that strengthen the idea that having dark and overglowing skin is a problem.



Figure 4. Screenshot from Garnier Ad

The way advertiser move the product fast from the left to the right in front of other products is seen as strategy to strengthen the idea that this product is much better and updated than other products. Advertiser even compare it with other products and put other products in actor 2's locker indicates that other products does not solve actor's 2 problem. The number of other products also indicates other products is more expensive but does not solve actor's 2 problems, while actor one only has one *Garnier* product and she has "real beauty" quality.



Figure 5. Screenshot from Garnier Ad

The advertiser then act as if they provide a trusted solution that would successfully solve actor's 2 problems as actor 1 use it. scientific evidence is provided to convince customer this is the product they need.



Figure 6. Screenshot from Garnier Ad

Then the advertiser make the actor 2 try using it and she turns to be white and brighter, and not overglowing as advertiser promise. It indirectly make consumer think if they try this product they will be like actor 2 (turns out to be white and bright).



Figure 7. Screenshot from Garnier Ad

They are now walking together and getting the same attention. People now see actor 2 as real beauty as actor 1.



Figure 8. Screenshot from Garnier Ad

Another actor even says they are beautiful indicating her sadness and desire at the same time to draw attention because of real beauty just like actor 1 and 2.

Actor 1 then approach actor 3 and suggest her to try *Garnier* suggest that customer, ordinary people, can become real beauty like Chelsea Islan by using *Garnier* and this it the time you should buy it and prove it yourself.