A Multimodal Discourse Analysis of Wardah Cosmetics Advertisement

Nur Alifah¹, Agus Rohmat Hidayat²
Institut Prima Bangsa (IPB) Cirebon¹
Universitas Mitra Cendekia Indonesia²
alifahazahra43@gmail.com¹, ghousun99@gmail.com²

Keywords
Multimodal Discourse Communication, Visual Elements, Advertising, Wardah

Abstract
This research paper presents a comprehensive multimodal discourse communication (MDC) of a selected advertisement from Wardah Cosmetics. This research explores the analysis of multiple modes of advertising for Wardah Islamic beauty products. The research employed a descriptive qualitative approach to examine visual elements present in Wardah beauty advertisements. It incorporated the Bahasa Halliday Metafunction component and the multimodal discourse analysis framework Kress and Van Leeuwen developed. Through this analysis, the research aims to provide valuable insights into the discursive strategies employed by the brand and shed light on how the advertisement constructs and shapes cultural meanings, identities, and beauty ideals. The findings of this research contribute to the field of multimodal discourse analysis and offer practical implications for advertisers, marketers, and scholars interested in understanding the complex dynamics of persuasive communication in the context of cosmetics advertising.

INTRODUCTION

According to researchers, language is perceived as a means of communication where thoughts and ideas are conveyed using either spoken or symbolic methods (Bonvillain, 2019). It serves as a medium for expressing and exchanging information between individuals or groups. Language encompasses spoken, written, and symbolic forms, enabling individuals to convey meaning and interact socially. Within this perspective, language is considered a fundamental tool for human communication and plays a crucial role in shaping how individuals perceive and understand the world around them (Rabiah, 2018). This communication language is used for all aspects of human life, such as in business and advertising.

The advertisement industry has witnessed a remarkable shift in recent years, with the emergence of new communication technologies and the increasing importance of visual and multimodal elements in conveying persuasive messages. The language used in advertising carries intricate meaning as it combines text and visuals, often created through the collaborative efforts of graphic artists and copywriters (Eynullaeva, 2018).

To comprehend the intricacies of meaning, studying multimodal advertisements becomes essential. Multimodal analysis seeks to grasp the influence and significance of a text that incorporates multiple modes, including verbal, visual, and auditory elements. Kress and Van Leeuwen in (Baykal, 2016). Linguistic Systemic Functional Theory (LSF) was developed by researchers (McCabe, 2021). According to (Kress and Van Leeuwen, 2020), communication occurs through multiple modes, including language, images, gestures, and spatial arrangements. These modes work together to convey meaning and shape the interpretation of messages. MDA examines how these modes interact and contribute to the meaning-making process.
In this context, multimodal discourse analysis (MDA) has gained considerable attention as a valuable framework for examining the complex interplay between different modes of communication, such as language, visuals, and gestures, in constructing meaning and influencing audience responses. (Brillianta & Setiarini, 2022)

The researcher conducted a multimodal analysis of beauty product advertisements in this research, exploring the visual elements as powerful tools to influence customers' beliefs.

This comprehensive research paper uses a sophisticated multimodal discourse analysis to explore the intricate communication layers of marketing. Specifically, it sets its sights on dissecting and deciphering the intricate semiotic elements embedded within a carefully chosen advertisement belonging to Wardah Cosmetics, a trailblazing entity within the cosmetics industry. By meticulously scrutinizing various modes of communication, such as visuals, textual content, and audio, this research seeks to unravel the nuanced strategies and tactics employed by Wardah Cosmetics to captivate, persuade, and ultimately engage its target audience. Through this in-depth analysis, we aim not only to unveil the overt messages conveyed by the advertisement but also to shed light on the subtle yet powerful cues that contribute to its effectiveness in the competitive landscape of the cosmetics market. This research contributes valuable insights to marketing, communication studies, and consumer behaviour analysis.

The choice to focus on Wardah Cosmetics is significant. The brand has successfully established itself as a leading player in the cosmetics market, particularly in targeting Muslim consumers with halal-certified products. Examining their advertisement through a multimodal lens allows one to explore how the brand strategically combines different modes to create persuasive and culturally resonant messages. (Brillianta & Setiarini, 2022)

The findings of this research will contribute to the growing body of literature on multimodal discourse analysis in the cosmetics advertising domain. Additionally, the research will provide valuable insights for advertisers, marketers, and scholars interested in understanding the effective use of multimodal elements in constructing persuasive messages and engaging with diverse consumer segments.

The previous research was conducted by (Suryani et al., 2021). The research on multimodal discourse analysis (MDC) in Wardah advertisements produced findings indicating that the visual representation of Wardah advertisements includes actors, goals, participants, and location. The Wardah beauty advertisement incorporates verbal and visual text, with verbal text delivered by a narrator and visual elements displayed. The realization of the multimodal text in Wardah advertisements explores the connection between linguistic elements and visual images, which form the core of the message and convey the producer's purpose and intention to the audience.

Overall, this research seeks to bridge the gap between theory and practice by examining the multimodal discourse of the Wardah Cosmetics advertisement. By doing this research aims to contribute to multimodal discourse analysis and offer practical implications for the advertising industry.

RESEARCH METHODS

This research employed a descriptive qualitative approach to analyze the data. The dataset comprised images, texts, symbols, sounds, and gestures extracted from Wardah’s unique package advertisement flyer. The visual data consisted of images from screenshots of the advertisement shared on Wardah’s Instagram post. In the initial data collection stage, images were captured, followed by transcribing text information within the advertisements. Halliday utilized a visual theory rooted in systemic functional linguistics to analyze audiovisual advertisements. This approach incorporated the concept of metafunction, which serves as a suitable tool for uncovering complex differences and exploring various ways of constructing clauses within advertisements. In addition, the visual elements were analyzed based on multimodal theory and theory on the generic structure of advertisements. These theoretical frameworks provided valuable perspectives for understanding the visual composition and structure of the analyzed advertisements.
RESULTS AND DISCUSSION
1. Linguistic analysis
Linguistic analysis in the wardah beauty advertisement is a clause based on the metafunction system under Halliday Functional Grammar.

Glow finish for campus look

<table>
<thead>
<tr>
<th>Process</th>
<th>Goal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Glow finish</td>
<td>for campus look</td>
</tr>
</tbody>
</table>

Happy Cherry

<table>
<thead>
<tr>
<th>Attributive</th>
<th>Carrier</th>
</tr>
</thead>
<tbody>
<tr>
<td>Happy</td>
<td>Cherry</td>
</tr>
</tbody>
</table>

Package colorfit

<table>
<thead>
<tr>
<th>Attributive</th>
<th>Carrier</th>
</tr>
</thead>
<tbody>
<tr>
<td>Package</td>
<td>Colorfit</td>
</tr>
</tbody>
</table>

Campus look by Abel Cantika

<table>
<thead>
<tr>
<th>Attributive</th>
<th>Carrier</th>
</tr>
</thead>
<tbody>
<tr>
<td>Campus look</td>
<td>by Abel Cantika</td>
</tr>
</tbody>
</table>

Buy 2 Get 5

<table>
<thead>
<tr>
<th>Material</th>
<th>Goal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buy 2</td>
<td>Get 5</td>
</tr>
</tbody>
</table>

Colorfit last all day lip paint

<table>
<thead>
<tr>
<th>Attributive</th>
<th>Carrier</th>
</tr>
</thead>
<tbody>
<tr>
<td>Colorfit last all day lip paint</td>
<td></td>
</tr>
</tbody>
</table>

Colorfit Perfect Glow cushion

<table>
<thead>
<tr>
<th>Attributive</th>
<th>Carrier</th>
</tr>
</thead>
<tbody>
<tr>
<td>Colorfit Perfect Glow</td>
<td>cushion</td>
</tr>
</tbody>
</table>

Totebag wardah x Smitten by Pattern

<table>
<thead>
<tr>
<th>By</th>
<th>Process</th>
<th>Actor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Totebag wardah x Smitten</td>
<td>Pattern</td>
<td></td>
</tr>
</tbody>
</table>

Colorfit Lip ink 08

<table>
<thead>
<tr>
<th>Carrier</th>
<th>Attributive</th>
</tr>
</thead>
<tbody>
<tr>
<td>Colorfit Lip ink 08</td>
<td></td>
</tr>
</tbody>
</table>

Lightening oil infused micellar

<table>
<thead>
<tr>
<th>Carrier</th>
<th>Attributive</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lightening oil infused micellar</td>
<td></td>
</tr>
</tbody>
</table>

In the text Glow finishes for campus look, Glow finish is the process, and for campus look is goal. In this sentence, the wardah wants to show the slogan carried in order to attract buyers.

In the sentence buy 2 get 5, buy 2 is material and get 5 is the goal. This sentence means Wardah wants to promote their product with persuasive words.

In the text presented by the Wardah ad, this ad tries to show the product in terms of the number of attributes and carriers.

2. Visual Analysis
As explained above, the visual analysis of Wardah beauty product advertisements uses the multimodal theory of (Kress & Van Leeuwen, 2020).
In Figure 1, the representational meta-function consists of objects, namely cosmetics, which are non-human objects, and there is no human object. These objects are present in the middle of the figure. This means that Wardah only wants to show its products, thus causing people who see them to focus on the product. The background matches the product colour, meaning that Wardah wants to add an aesthetic impression.

The text in Figure 1 contains the brand name, 'Wardah'. There is also the text 'Happy Cherry', which means the theme used by Wardah Cosmetics, and the text 'Glow finish for campus look' as the slogan for the advertisement.

Figure two shows non-human objects such as products, and like slide 1 here, there are no human objects. The background colour used in Figure 2 is the same as in Figure 1, which is the same as the existing object.

Objects or products here are presented with text, which means the product's name. Just like picture 1, picture 2 has the brand name. The theme used with additional promo information is the text 'buy 2 get 5' and 'campus look by Abel Cantika', and the ad supporting text is Tote bag Wardah x Smitten by Pattern, Colorfit Lip ink 08, and Lightning oil infused micellar.

The findings show that the Wardah Package series consists of 2 parts: linguistic and visual elements. It is supported by the previous statement by Anstey and Bull, cited in (Amatullah et al., 2019)

The advertisement goes beyond simple words or phrases to convey its message. It combines linguistic, verbal, visual, and aural elements to communicate complex meanings. To fully comprehend the depth of these meanings, examining the advertisement through the lens of multimodal analysis is essential (Raharjo et al., 2020).
The multimodal analysis focuses on unravelling the significance and impact of a text that incorporates various modes of communication (Martin et al., 2021). These modes include not only the words spoken or written (verbal mode), but also the images, symbols, and overall visual composition (visual mode), as well as any accompanying sounds or music (aural mode). By considering all these different elements, we can better understand the power and meaning embedded within an advertisement (Kress & Van Leeuwen, 2020).

Multimodal literacy emphasises understanding how discourse is constructed by examining semiotic resources, including verbal, visual, and spatial elements (Mills & Unsworth, 2017). These resources are strategically employed across different modalities to foster interaction and integration, ultimately contributing to the overall coherence of the text. (Jewitt, 2015)

By delving into multimodal literacy, we delve into the intricate web of communication where multiple modes intersect and collaborate to shape meaning (Scolari, 2019). Verbal resources encompass spoken or written language, capturing the essence of ideas and concepts through carefully chosen words and expressions (Love, 2017). Visual resources encompass various elements such as images, colors, typography, and layout. They serve potent vehicles for conveying emotions, highlighting key messages, and creating aesthetic appeal. Spatial resources refer to the arrangement and organization of elements within a given space, including the positioning of text, images, and other visual components (Raharjo et al., 2020).

The interplay and interaction between these semiotic sources, harnessed through different modalities, give rise to a dynamic and engaging discourse (Cheung, 2022). The coherent text emerges as a harmonious integration of these modes, where each element contributes meaningfully to the overall message. It is through this integration that the full potential of multimodal communication is realized, as different modes mutually reinforce and enhance one another, elevating the impact and effectiveness of the text.

Understanding multimodal literacy allows us to navigate and interpret the intricacies of contemporary communication practices, which often rely on the fusion of diverse modes (Stein, 2014). By closely examining the interconnections and interdependencies of verbal, visual, and spatial resources, we gain deeper insights into how meaning is constructed, conveyed, and interpreted in complex texts. This holistic approach to literacy opens up new avenues for critical analysis, enabling us to unravel the layers of meaning beneath the surface of multimodal texts and appreciate the rich tapestry of communication in the modern world (Carreiro, 2017).

The multimodal analysis of the Wardah advertisement provides a fascinating opportunity to delve into the intricacies of meaning construction within the context of advertising. Wardah, as a well-known cosmetics brand, employs a wide range of semiotic resources to create a persuasive and engaging message that resonates with its target audience.

The Wardah advertisement showcases a visually captivating display of images, colors, and aesthetics. The visuals play a significant role in shaping the consumer’s perception and emotional response. The advertisement may feature models with flawless skin, vibrant makeup looks, or diverse representations of beauty. The visual composition is carefully designed to evoke positive emotions, create a desire for the product, and establish a visual identity that reflects the brand’s values. Additionally, using colors, typography, and layout further contributes to the overall visual appeal and brand recognition (Filkovskaia, 2017).
CONCLUSION
From the results of the above research, it can be concluded that based on linguistic ad analysis, Wardah wants to promote its products with the details and information presented. Based on visual analysis, Wardah focuses on presenting its products because it only displays non-human objects. The multimodal analysis of the Wardah advertisement demonstrates the power and complexity of meaning construction in advertising. By examining the visual element we gain insights into how the brand effectively communicates its message, establishes its identity, and connects with its target audience.

REFERENCES


