

A CRITICAL DISCOURSE ANALYSIS OF THE PANTENE ADVERTISEMENT

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Abstract

Advertisement is one mass media used to inform, persuade and change people's perspective on the world. This research aims to analyze Pantene advertisement's textual features, discourse practice, and socio-cultural practice. The method of this research is a qualitative approach. This research uses a critical discourse analysis approach with Fairclough's three-dimensional model. The data source was taken from videos in Pantene advertisements with the English Version and their translation taken from YouTube. The result of this research is in the textual feature of Pantene Advertisement using a first personal pronoun, additive conjunction, positive adjective, and negative adjective. In the discourse practice, the advertisers create the advertisement to show that they are trying to display the beauty standards that have been circulating in society regarding how the ideal hair should be. And the targets of this Pantene advertisement are teenagers who want to have perfect hair, which is to have long, black, and shiny hair. In the situational level, Pantene advertisement was launched because many people have not maintained hair conditions, and in the institutional, the advertisers present various innovations in their production. This is assumed to have implications for what the community wants. In the social feature, Pantene contributes to the circulation of beauty products, especially in the hair care section. Pantene consistently innovates following developments in society, so many products from Pantene are in demand to beautify the appearance of their hair. Advertisers show their power by advertising the products they make.

Keywords—Pantene; Advertisement; Fairclough; Critical discourse analysis

Introduction

Communication is a significant thing in social life; with the development of the times, the way each individual communicates has changed and is increasingly diverse and developing. In communicating, there are also types of media that can be used. The media have a massive role in this era, not only as a tool to convey information, news, or general descriptions, but the media can also act as a forum to form a public opinion and lead opinions from a group that must be accepted by other parties (Sobur, 2009, p. 31). Media is considered as one way to explain an event that can be understood by the wider community (Hall, 2007, p. 31).

One of the media often used by the public in finding information is internet media which can be accessed anytime and anywhere. In the internet media, all people can find a lot of information related to anything. Many sites on the internet provide a place to offer various kinds of information, including about beauty. The media is considered necessary in social life because the media can have a considerable impact on how people's perspectives see or judge something (Rehman, 2011). One of the media that can influence people's attitudes is advertising. The language of advertisements generally uses persuasive language (Susanti, 2019). Cook (2011) cited (Kuldip Kaur, 2013) "that advertisements inform, persuade, remind, influence and perhaps change opinions, emotions, and attitudes. And the words used in advertisement reflect the



product on language, meaning on audiences and social practice.” So the advertisement can conclude that it not only provides information but can also influence people, maybe even change their point of view and warn the community.. Therefore, advertisements also have an essential role in helping to increase public awareness and construct society’s identities and attitudes in society. Also, Jhally (1991) in (Susanti, 2019) stated that “advertising is the most influential institution of socialization in modern society.”

One of the many advertisements circulating in the community is about beauty products. The rise of advertisements is due to the increased public interest and need for beauty products. Because of this, many companies in beauty products are competing to attract people's attention by making several products and making advertisements as attractive as possible so that people can know and buy these products. In beauty product advertisements, many descriptions of beauty standards are identical to women's beauty. Reference values often considered a measure of beauty is a woman with a slim body, white skin, long hair, and a proportional body. That is what makes companies in the beauty product create advertisements by displaying women who meet the criteria that most people consider as beauty standards. Sutton (2009) argues that “advertisers consciously put the ad together with image and text to create a significant sign system associated with beauty” (p. 70). Many advertisements have unclear meanings or use connotative meanings; advertisements generally have hidden meanings; this can be analyzed through critical discourse analysis. Critical discourse analysis (CDA) is a discipline for investigating a language phenomenon in a social context.

Literature Review

Discourse analysis is seen as critical or critical discourse analysis (CDA) because it emphasizes the constellation of forces that occur in the process of production and reproduction of meaning. Individuals are not seen as neutral subjects who interpret freely according to their thoughts because they are strongly influenced and related by social forces that exist in society (Eriyanto, 2001, p. 6). Fairclough (1995) argues that critical discourse analysis is assessed as unifying text analysis, analysis of the production process, distribution and consumption of texts, and socio-cultural analysis of discursive practice (p. 23).

According to Fairclough (1995), critical discourse analysis is an approach to analyzing a text related to socio-cultural practice (p. 7). Critical discourse analysis understands discourse not merely as a study of language, but critical discourse analysis also connects it to context. It means the context of the practice of power that aims to marginalize specific individuals or groups through the use of force in producing texts (discourses). In practice, critical discourse analysis can be used to analyze texts in written and oral form.

In linguistics, critical discourse analysis is not only used to analyze media texts (as in communication science). However, it is also used to analyze all forms of social imbalance represented through language. "Language has a central power, and is a means to achieve power, and also has an ideology of its own" (Fairclough, 1989, p. 19). The discourse analysis focuses on any form of written or spoken language, such as conversations or newspaper articles. The main topic that is the subject of discourse analysis is the underlying social structure, which can be assumed or played out in conversation or text. It concerns the tools and strategies people use when communicating, such as slowing down a speech for emphasis, using metaphors, choosing certain words to display influence, and so on. Discourse analysis is carried out to analyze discourse at the script level and its context.

Fairclough (1995) offers a discourse analysis model in three dimensions, namely, text analysis, discourse practice, and socio-cultural practice. According to Fairclough (1995), The first dimension is text (micro). Text analysis at this level of analysis has linguistic features such as vocabulary, syntax, grammar, and cohesion organization. In other words, text analysis is related to form and meaning. The second dimension is discourse practice (meso). This analysis analyzes several factors that are relevant between text and context. At the level of analysis, this stage involves the production and consumption of texts (Kuldip Kaur, 2013).

In conclusion, this stage analyzes the strategy used in advertising related to how the text is produced and consumed and its power relations. And the last dimension is socio-cultural

practice (macro). The analysis of this section is conducted to explain the relationship between discursive and social practice. At this level, the advertisement describes how the social impact occurs in the community.. And also, this analysis is related to the intertextuality understanding contained in the ad. The three dimensions developed by Norman Fairclough can be seen in Figure 1. Regarding the three dimensions he shared, Fairclough offers three analytical models, including description, interpretation, and explanation.

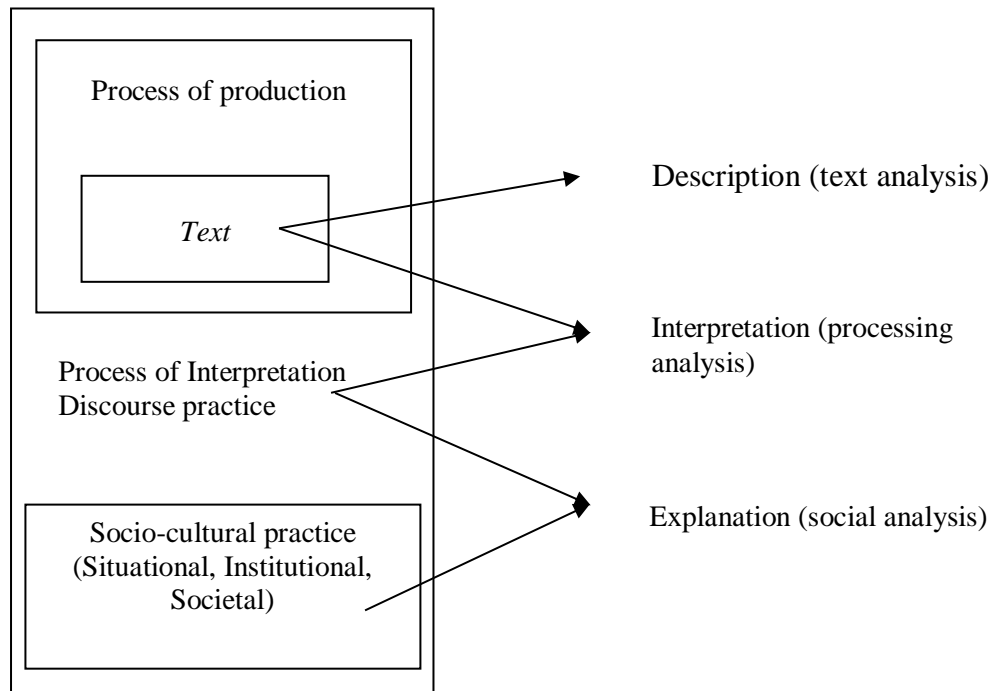


Figure 1. It shows Fairclough’s three-dimensional boxes.

CDA can be used to critically an advertisement that cannot be separated from value or ideology (Haryatmoko, 2019). According to Simpson and Mayr (2010):

The aim of CDA, unlike traditional forms of discourse analysis that are concerned with the forms and features of texts, is to unmask ideologically permeated and often obscured structures of power, political control, and dominance, as well as strategies of discriminatory inclusion and exclusion in the language in use (p. 65).

Ideology defines as a system of beliefs and values limiting the world's point of view. Ideology is usually expressed and reproduced in communication and discourse, including non-verbal messages such as pictures, photos, and films. Advertising can be considered a power center and reveal ideological and social structures. According to Asgraf, Critical discourse analysis has potential in the social domain for critical research for the emancipation of the suppressed classes of society (Asghar, 2014).

Several previous research that research the representation of women's beauty standards seen from the *New Veet Silk & Fresh* advertisement conducted by Sapanca et al. They found that the women in the ad had white skin, clean skin, and smooth skin according to the criteria created by mass media. The research also explains the meaning of denotation contained in the advertisement; namely, there are several signs in the ad that emphasize the standardization of beautiful women, as well as the purpose of the connotations contained in the advertisement, namely, women's beauty standards, are those who have smooth-textured armpit skin and white. And some myths exist in the ad; this is explained that women are considered less beautiful if they have problems with armpit skin and are standardized with armpit skin. A beautiful woman's armpit skin should be smooth and free of dark lines. (Alga Sapanca, 2021)

Second, in the research conducted by Kaur et al., In *Cleo* and *Women's Weekly* magazines advertisement, the study that the various strategies used by the advertisements were to manipulate women when they saw advertisements to believe that what was displayed in the advertisements was true. This study also shows how ideally, a woman indicated in the ad is to be accepted as an ideal woman, and this study shows that the products they display are one way to solve women's problems (Kuldip Kaur, 2013).

The third previous research was conducted by Eka Marthanty Indah Lestari in a study entitled *A Critical Discourse Analysis of The Advertisement of Japanese Beauty Products*, which research *Japanese Beauty Products*. The advertisers use several strategies that are implemented in their advertisements so that the ad hopes to be durable in the market. In this study, it was shown that there were social errors that were reflected in the advertisement, including 1. Degrading women's self-esteem; 2. Demanding women always to look attractive; 3. Linking beauty with social acceptance. And it was then displaying the beauty myth that has become the standardization of Japanese women by showing advertising actors with white skin, moist skin, nourishing, shiny skin, and smooth faces without pores. Because of this standardization, many beauty companies in Japan display it and play a role in creating and spreading the myth (Lestari, 2020).

And the last research entitled *Beauty concept in Toothpaste Advertising: A Critical Discourse Analysis* by Luluk Khoiriyah. In four advertisements for toothpaste and one whitening kit, the researchers found that the advertisements used various strategies and linguistic patterns described to attract people's attention. And in this research, it is also shown that these advertisements have semiotic and linguistic elements that are contrary to the ideology which describes that beautiful women must have white, fresh, and young teeth and the criteria for beauty in society (Khoiriyah, 2016).

The previous research is different from the current research. In this current research, the researcher only focuses on a critical discourse analysis of *Pantene's* Advertisement in two languages. The researcher is interested in analyzing and investigating Pantene's advertising in two languages, namely the English and Indonesian versions, using Fairclough's (1995) theory of critical discourse analysis.

Research Method

The method is essential in a study. In this study, the method used in this paper is a qualitative approach. Djajsudarma (2006) states that the qualitative method is a procedure that produces descriptive data both orally and in writing that develop or exist in the community (p. 10). In this method, the data is generated descriptively; the point is that the data obtained are not seen as right and wrong, presented as they are in a systematic, factual, and accurate manner regarding the data, their nature, and their relation to phenomena. In this research, the research analyzes using a critical discourse analysis approach with Fairclough Norman theory. Fairclough seeks to build a discourse analysis model that contributes to social and cultural analysis. He combines the tradition of textual analysis – which always sees language in a closed space – with the broader context of society. A significant concern is to see language as a powerful practice. Therefore, the discourse analysis must focus on how language forms and forms from social relations and particular contexts.

In this research, the data source was taken from videos in Pantene advertisements with the English Version and their translation taken from YouTube. This beauty product, Pantene, is a famous hair care product brand. The Indonesian version was uploaded to Pantene Indonesia channel with entitled "*Ngga Lepek Lagi!*" and the English version was uploaded to Pantene Malaysia channel with entitled "Goodbye greasy feel, hello Pantene 3 Minute Miracle". Then it was transcribed and taken several video clips relevant to the topic to make the analysis process easy. The data analysis used is Fairclough's critical discourse analysis with three-dimensional models; textual, discourse practice, and socio-cultural practice. This research aims to find out how advertisers promote their products so that people are interested in buying them and visually display the standard of beauty in society. This research focuses on analyzing feature text, discourse features, and social features of Pantene advertisements on the YouTube channel.

Results and Discussions

In this section, the researcher presented the result of the analysis of the advertisement hair product *Pantene*. The advertisement text and video data from the YouTube channel *Pantene Indonesia* and *Pantene Malaysia* will be analyzed using Fairclough's critical discourse analysis with the three-dimensional model; textual, discourse practice, and socio-cultural practice.

Table 1. Pantene Advertisement

Pantene Advertisement	
Indonesian Version	English Version
Nggak kerasa lepek	I feel no grease
Nggak lengket	
Dengan Pantene three minute miracle conditioner	No stickiness
Formula pro-v nya meresap ke inti rambut	With <i>Pantene</i> three minute miracle conditioner
Tanpa terasa lepek setengah pemakaian	It's pro-v formula penetrates deep into the core
Rambut lebih kuat	Leaving no greasy feel
Lebih lembut dan berkilau	Stronger
Pantene three minute miracle	Softer, Shinier hair inside out
	Pantene three minute miracle

In table 1 shows the English and Indonesian text of the advertisement hair product *Pantene*. The following is an analysis of the advertisement hair product *Pantene*.

1. Textual Analysis

In textual analysis, Fairclough (1995) focuses on linguistic features. In this research, the textual analysis focus on the use pronouns, conjunction and specific vocabulary.

- a. The use of pronoun

Table 2. The Use of Pronoun

Pantene Advertisement	
Indonesian Version	English Version
Nggak kerasa lepek	I feel no grease

The use of the pronoun in the advertisement shows how the advertiser conveys the message to the audience. The researcher found that in the English version of the *Pantene* advertisement, the advertiser used the first personal pronoun, "I". Still, in the Indonesian version, this pronoun is not mentioned because of the advertisement's limited duration. Advertisers use the word "I" to make a friendly relationship with viewers. And also to persuade people to use the product as a recommendation from a figure, Raline Shah, who acts as a model in the advertisement. In this ad, the pronoun "I" commonly refers to "the potential customer, the endorser or the septic" (Myers, 1994, p. 83). In the Indonesia Version, the pronoun "I" is not mentioned because the advertiser adjusts to the duration and movement in the ad. Generally, in every advertisement, there is a movement that follows the text in the ad, so advertisers try to adjust it. In this context, the advertiser shows that the hair will not feel grease by using their product.

- b. The use of the conjunction

Table 3. The Use of Conjunction

Pantene Advertisement	
Indonesian Version	Indonesian Version
Lebih lembut dan berkilau	Softer, Shinier hair inside out

According to Fairclough (1995), cohesion is a relationship that involves vocabulary between sentences (p. 130). Cohesion is also known as a conjunctive adjunct (Halliday, 2014). In this advertisement, the researcher found the coordination conjunction, namely “*dan*” in the Indonesian version, but not mentioned in English version. This word is categories additive conjunction. The sentence “*Lebih lembut dan berkilau*” shows that Pantene products are considered to give softness and make hair shiny. In this advertisement, the advertiser gives a good impression and provides information about their product through a public figure's experience.

c. The use of specific vocabulary

Table 4. The Use of Specific Vocabulary

Pantene Advertisement	
Indonesian Version	English Version
Nggak lengket	No stickiness
Rambut lebih kuat	Stronger
Lebih lembut dan berkilau	Softer, Shinier hair inside out

Specific vocabulary is how advertisers express ideological opinions about people and events. (Delin, 2000) stated “Adjectives are pertinent in advertising as they convey a positive or negative affective meaning.” In this research, the advertisement found positive and negative adjective connotations. The positive adjective in this advertising is related to the quality of the product.

In contrast, negative adjectives relate to problems that previously used the product. Positive adjective words found in advertisements in the Indonesian version include *lebih kuat*, *lebih lembut*, dan *berkilau*, meanwhile in the English version, such as *stronger*, *softer*, and *shinier*. The negative adjectives found in the advertisement are in the Indonesian version *lengket*, in the English version *stickiness*. The positive adjective shows that if you use the product from the ad, you will get hair results, as demonstrated by Raline Shah, who acts as a model in the advertisement. At the same time, the negative adjective shows that the problem arises before using the product.

2. Discourse Analysis

A. Production and consumption Text

Women's beauty standards circulating in the broader community have made many companies try to display advertisements with these standards and persuade people with words that attract the audience's attention so that they buy products from these advertisements. Not only beauty standards in terms of facial appearance, but having straight, long, and black hair is considered the ideal standard of women’s beauty. *Pantene* is a hair care product brand that is widely known by the public. One of *Pantene's* advertisements is advertisement featuring a public figure Raline Shah, who has long black hair. This shows that advertisers are trying to display the beauty standards circulating in society regarding how ideal hair should be. The advertisement is on the *Pantene Indonesia* and *Pantene Malaysia* YouTube channel accounts. The ad has a duration of 0:15; although it seems short, it has many fans because the *Pantene* brand is already widely known in society. Advertisers hope that this advertisement will make people interested in buying their products. The targets of this *Pantene* advertisement are

teenagers who want to have ideal hair, which is to have long, black, and shiny hair. *Pantene* displays a public figure already widely known by the public, especially in Indonesia, namely Raline Shah; this can increase the audience's interest in the advertisement because people think that public figures can attract the audience's attention.

B. Discourse strategies

Strategy used in advertisement	Text in advertisement in Indonesian Version	Text in advertisement in English Version
Positive representation	Nggak kerasa lepek Nggak lengket Dengan <i>Pantene</i> three minute miracle conditioner	I feel no grease No stickiness With <i>Pantene</i> three minute miracle conditioner
Scientific evidence	Formula pro-v nya meresap ke inti rambut	It's pro-v formula penetrates deep into the core
Code Switching/Mixing	Tanpa terasa lepek setengah pemakaian	Leaving no greasy feel
Emotive words	Rambut lebih kuat Lebih lembut dan berkilau <i>Pantene</i> three minute miracle	Stronger Softer, Shinier hair inside out <i>Pantene</i> three minute miracle

From this advertisement, the researcher can find various strategies used by *Pantene* in promoting their advertisements. The strategy found include Positive representation, scientific evidence, code-switching/ mixing, and emotive words. These advertisements manipulate women by showing facts about their products that are quality products through words that show "positive representation" and showing perceptions to the audience through words in "scientific evidence."

Advertisers also use the strategy of code-switching/ mixing to increase the number of consumers and build relationships with the community. And also, this strategy left a substantial impact on the audience. Advertisers create positive discourses among people relevant to their language to establish solid relationships and power in those communities. The advertiser uses "emotive words" to connote their strength and power over beauty standards to overcome people's disinterest, establish their place in society, and promote their trademark advertising by using a logo or slogan that a particular community should use.

C. Socio-cultural practice

a. Situational



Figure 2. *Pantene* 3 minute miracle
Indonesian Version vs. English Version

Pantene launched an advertisement for a conditioner product, , *Pantene 3 Minute Miracle*. This advertisement was established because many people have not maintained hair conditions. *Pantene* intended to inform the public that they are making conditioner products expected to solve hair problems in the broader community.

b. Institutional



Figure 3. Raline Shah as Brand Ambassador

This *Pantene* advertisement is produced by looking at the audience factor as a consumption factor based on economic factors. The financial aspect of this advertisement is to see the community's interest rating, which always leads to the need for a better future. With this condition, advertisers present various innovations in their production. This is assumed to have implications for what the community wants. The brand ambassador used in this advertisement is a public figure, Raline Shah, who is widely known. Raline Shah is considered to represent the values of the ad, namely having long, black, and shiny hair. This means the ideology that already exists in society, namely having long, black, and shiny hair, is the standard of beauty of a woman.

c. Social

In today's world, women's beauty standards are still considered the ideal form of a woman; many views a woman must have beautiful, one with long, black, and shiny hair. Because it is already embedded in the public's perspective, it is not surprising that many beauty products are widely circulated in the community and try to persuade people to buy their products. The same thing with *Pantene* contributes to the circulation of beauty products, especially in the hair care section. *Pantene* consistently innovates following developments in society, so many products from *Pantene* are in demand to beautify the appearance of their hair. Advertisers show their power by advertising the products they make. In general, people, especially women, are sometimes misled to believe that what is shown in advertisements is accurate, so many advertisers are trying to make advertisements that follow with women's beauty standards so that their products are of interest.

Conclusion

This research explains how *Pantene* advertisements create advertisements using various strategies to persuade and attract the audience's attention. The standard of women's beauty attached to society makes *Pantene* make advertisements that follow what is already embedded in people's minds. This *Pantene* advertisement also shows how advertisers show that their products are solutions to existing problems, especially in hair care. Brand Ambassador used by advertiser's shows that advertisers promote their products through public figures already known in the community. Using these public figures, advertisers persuade people to have the same hair as the public figure. Advertisers make many words in the ad in order to convince the public of

the quality of their products. The *Pantene* advertisement was launched because factors saw it in society that needed products for their hair care. In other words, advertisers manipulate people, especially women, to follow these beauty standards and buy their products.

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