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**RESEARCH ARTICLE**

## **Construing the Textual Features, Discourse Practice and the Socio-Cultural Practice of a Wardah Renew You Series Advertisement: A Critical Discourse Analysis**

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**ABSTRACT**

This study reports the textual features, discourse practice, and socio-cultural practice in *the Wardah Renew You Series* advertisement. The objectives of this study are to analyze the textual features, the discourse practice and the socio-cultural practice used in *the Wardah Renew You Series* advertisement. This study used the descriptive qualitative method. The data were collected from *the Wardah Renew You Series* advertisement uploaded on the *Wardah Beauty Malaysia* YouTube channel. The data of this study are phrases and clauses representing the textual features, discourse practice and social-cultural practice. In this study, the writers used Fairclough's three-dimensional models to analyze the data of Critical Discourse Analysis (CDA). The textual features found in *the Wardah Renew You Series* advertisement are the use of the pronoun 'your', the use of the conjunction 'and', and the use of specific vocabulary. The use of specific vocabulary in this advertisement is a positive adjective. In the discourse practice, the producer of the advertisement is *Wardah*, and the main target of the advertisement is women aged 25 years and over. In social-cultural practice, there are three levels, namely situational, institutional, and social. On a situational level, *the Wardah Renew You Series* advertisement was launched along with the emergence of a new beauty campaign carried by *Wardah*, namely "Feel The New You". Moreover, *Wardah* also introduced Fenita Arie as the new brand ambassador. This advertisement is not associated with any institution. For the social level, *the Wardah Renew You Series* advertisement uses words that can influence and invite people, especially women aged 25 years and over, to be confident in their beauty and not worry about premature aging.

**KEYWORDS**

Advertisement, Critical Discourse Analysis; Fairclough's three-dimensional models

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### **1. Introduction**

Nowadays, most people have a diverse mindset on beauty. Women and beauty are two things that cannot be separated. Women, especially in Indonesia, believe that younger-looking skin is the main priority in realizing beauty goals. Premature aging is a frightening thing for a woman because it can cause changes in facial skin so that facial skin looks no longer young and looks not bright. Aging is a natural process of skin cell renewal and the slow process of collagen, weakening of the internal supporting structures, and natural protective layers of the skin. A common cause of premature aging is due to frequent exposure to the sun's ultraviolet light, which reduces the beauty of the skin. Experiencing premature aging is not easy for women aged 25 years and over. Moreover, many beauty advertisements feature a woman with smooth white skin, a beautiful and youthful face, and an ideal slim body. This can lead the audience to have to follow the standards of embedded beauty values.

An advertisement is a form of persuasive communication that is part of marketing activities to persuade audiences about the goods or services offered. In addition, an advertisement can also mean an activity that informs about goods and services offered or sold to the general public. The use of advertising language is something significant. Language is the primary message carrier in advertisements. Therefore, the advertising process is a discourse. Discourse is a communication development process that uses

symbols related to interpretations and events in the broader social system and includes one area of the linguistic. As a discourse, of course, advertising cannot be separated from the ideological factor. According to Fairclough (1995), an in-depth analysis is needed to see how the use of language presents particular ideological values. In advertising, critical discourse analysis (CDA) is also great to apply because the delivery of language in advertisements must be attractive, so it may influence the audience to use advertising products in the context of the advertisements presented.

The writers are interested in analyzing the discourse on *the Wardah Renew You Series* advertisement. As a local halal beauty brand, *Wardah* continues to contribute to creating innovation and development of beauty products, including skincare. In 2019 through *Wardah Skin Innovation*, *Wardah* launched a series of anti-aging care products, namely *Wardah Renew You Series*, by carrying out the "Feel The New You" campaign. The writers chose *the Wardah Renew You Series* advertisement because *Wardah* tries to answer all the needs of women aged 25 years and over in caring for youthful skin and preventing premature aging. In addition, through the campaign "Feel The New You", *Wardah Renew You Series* tries to invite Indonesian women not to worry about premature aging. This study tries to find out the following study questions, namely 1) What are the textual features used in the *Wardah Renew You Series* advertisement? 2) What is the discourse practice used in *the Wardah Renew You Series* advertisement? and 3) What is the socio-cultural practice used in *the Wardah Renew You Series* advertisement? Based on the study questions, this study has several objectives: to analyze the textual features, the discourse practice and the socio-cultural practice used in the *Wardah Renew You Series* advertisement.

## 2. Literature Review

### 2.1 Related studies

There have been many studies on critical discourse analysis conducted by previous researchers. Rohmah and Suhardi (2020) examined TV advertisements for beauty products on local TV from the perspective of critical discourse analysis. The main focus is the use of language in beauty advertisements and the strategies advertisers use to influence and manipulate customers. They conducted an analysis based on Fairclough's three-dimensional framework and used qualitative research on beauty product advertisements from ten beauty product TV advertisements in 2019. They found that advertisers use a variety of strategies intending to manipulate women. In addition, they found that the better words advertisers use to manipulate viewers, the better reactions they gain from viewers. They showed that not only promote their products but advertisers also highlighted the beauty standards and cultural values of the people in the viewer's lifestyle of the viewers. Furthermore, they also showed how advertisements shape the ideology of beauty in social practices in Indonesia.

The study about critical discourse analysis on beauty product advertisements was also conducted by Barus (2021). The purpose of this study is to analyze the beauty concept in Pond's advertisements using a three-dimensional discourse model within the framework of Fairclough's critical discourse analysis. He used a qualitative method. He showed that Pond's Advertisements use very interesting language in building an image to the audience and successfully use various discourse strategies to attract people's attention to buy the advertised product. In social practice, the words in the advertisements are seen as having power and control over people. In addition, Pond's Advertisement creates a concept through visual and persuasive linguistic features. Pond's advertisements contribute to the construction of the ideal beauty image through images and texts that describe certain beauty concepts.

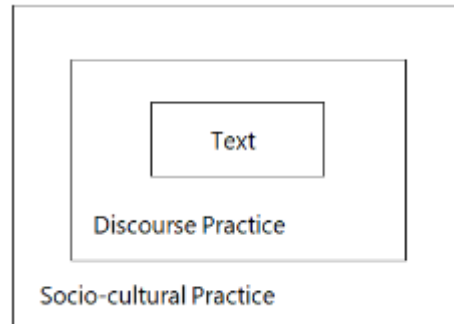
The study on critical discourse analysis was not only on beauty advertisements but also on speech. Wahyuni and Syamsi (2021) analyzed the critical discourse analysis in the text of speeches from Nadiem Makarim and Muhadjir Effendy. They used Fairclough's three-dimensional framework to analyze critical discourse analysis data. In analyzing data, they used the descriptive qualitative method. The study results are that the speeches of Nadiem Makarim and Muhadjir Effendy have micro, mezzo, and macro levels. Furthermore, both speeches used standard language. Nadiem Makarim's speech is more creative and can touch the millennial generation, whereas Muhadjir's speech can cause audience boredom.

Furthermore, the study of critical discourse analysis can also be conducted on fairy tales. Setiarini (2015) identified the linguistic and paralinguistic aspects of the fairy *The Witches's House* and its translation *Rumah Para Penyihir*. She used a multimodality approach to critically analyze a discourse linguistically and paralinguistically. In this study, the linguistic aspect included vocabulary, grammar, and text structure. Meanwhile, the paralinguistic aspects included the shape of the letters, the size of the letters, the color of the illustrations, the body shapes of the participants, and the objects in the illustrations. This study showed that the role of paralinguistic aspects strengthens the characters as well as storylines in this fairy tale and adds depth to the linguistic review.

### 2.2 Critical Discourse Analysis (CDA)

In advertising, critical discourse analysis (CDA) is also great to apply because the delivery of language in advertisements must be attractive, so it may influence the audience to use advertising products in the context of the advertisements presented. Critical discourse analysis is the study of the text, speech, or visual images to reveal the meaning and deputize social and ideological structures. Critical discourse analysis is an attempt or process to explain a text with a specific aim to get what is desired. Fairclough

(1995) said that critical discourse analysis views discourse as a form of social practice. Fairclough uses discourse as a social practice in language use rather than an individual activity or to reflect something (Siswanto & Febriana, 2017). Fairclough divides discourse analysis into three dimensions: text, discourse practice, and socio-cultural practice (Cenderamata & Darmayanti, 2019). Fairclough's discourse analysis model can be drawn as follows.



**Figure 1.** Fairclough's discourse analysis model

Text means the features of the text are analyzed. Text analysis has a relative with linguistics, such as noticing semantics, sentence structure, vocabulary, coherence and cohesiveness. Fairclough explained that every text has three functions: representation, relation, and identity (Nurfarida, 2016). Several characteristics and forms of text can be analyzed in revealing meaning through the textual dimension, namely cohesion and coherence, grammar, and diction. In cohesion and coherence, this analysis is referred to indicate how clauses are formed to form larger units. The connection in this analysis can be seen by the use of lexical, repetitions, synonyms, antonyms, pronouns, conjunctions, and so on. Meanwhile, grammar analysis is very significant in critical discourse analysis. The grammar analysis underlined more on the angle of the clause in the discourse. The clauses were analyzed based on transitivity, theme, and modality angle. In the diction, the keywords used in the text are analyzed. In addition, metaphors in the text are also seen. Vocabulary is very decisive because it has a connection with the question of how reality is signified in language and how language constructs a particular reality.

Discourse practice is a dimension related to the process of production and consumption texts. In text production, there is an analysis of the parties involved or producing the text. There is an analysis of the parties who are the target recipients or text consumers in text consumption. Socio-cultural practice is an analysis based on assumptions about the social context outside the media that influences the emergence of discourse in the media. Fairclough explains that the relationship between text and socio-cultural practice must be linked by discourse practice. Furthermore, Fairclough divides the socio-cultural practice into three, namely situational, institutional, and social (Fathan, 2018). Each text is generally born in a particular situation that is unusual and unique; in this case, the context of the event when the news is published is more concerned. The institutional level looks at the influence of organizational institutions on practice at the time of discourse production. On the social level, social has a great influence on a discourse that appears. The discourse that appears in the media is determined by changes in society.

### **3. Methodology**

This study used the descriptive qualitative method. Ahmadi and Narbuko (1997) explained that descriptive qualitative is a study method that tries to solve problems based on data. The data were collected from *the Wardah Renew You Series* advertisement on one of the mass media, namely YouTube. The English version of *the Wardah Renew You Series* advertisement was uploaded to *the Wardah Beauty Malaysia* YouTube channel on 14<sup>th</sup> August 2019. The data of this study are phrases and clauses representing the textual features, discourse practice and social-cultural practice. This advertisement has a duration of 0:31 seconds. The writers used Fairclough's three-dimensional models to analyze the data of Critical Discourse Analysis (CDA). Fairclough (1995) divided discourse analysis into three dimensions: text, discourse practice, and socio-cultural practice. As for data collection, the writers applied several steps, such as finding an advertisement on YouTube. The next step was to watch the *Wardah Renew You Series* advertisement on *the Wardah Beauty Malaysia* YouTube channel. The last step was to analyze the advertisement based on Fairclough's three-dimensional models.

### **4. Results and Discussion**

#### **4.1. Results**

This section discusses the results of the analysis of the *Wardah Renew You Series* advertisement uploaded on YouTube. The writers use Fairclough's three-dimensional model of discourse analysis, namely textual, discourse practice, and socio-cultural practice, to analyze *Wardah Renew You Series* advertisement.

## 4.2 Textual Features

The textual features in the *Wardah Renew You Series* advertisement on the *Wardah Beauty Malaysia* YouTube channel were analyzed. The textual features found in the *Wardah Renew You Series* advertisement are the use of the pronoun, the use of the conjunction, and the use of specific vocabulary. In the *Wardah Renew You Series* advertisement, there is the use of the pronoun 'your'. The use of conjunction in this advertisement is in the form of copulative conjunction 'and'. The use of specific vocabulary in this advertisement is a positive adjective, namely the word 'halal'.

## 4.3 The use of pronoun

**Table 1. The Use of Pronoun in Wardah Renew You Series advertisement**

The Use of Pronoun
Aging is a new stage for <b>your</b> beauty to shine
Radiate <b>your</b> new stage of beauty over time

The writers found that the *Wardah Renew You Series* advertisement used the pronoun "Your" to establish a close relationship with the viewers to make it more intimate. "Your" is a possessive adjective to describe ownership and is usually attended by a noun, including gerunds. In this context, *Wardah* invites the viewers, especially women aged 25 years and over, to remain confident in their beauty even though they are getting older.

## 4.4 The use of conjunction

In the *Wardah Renew You Series* advertisement, a narrator says, "Nutritious and protects to skin". Copulative conjunction was found in the *Wardah Renew You Series* advertisement. The copulative conjunctions are used to express addition. The conjunction "and" in *Nutritious and protects to skin* shows that *Wardah Renew you series* products are nutritious and protect the skin. In this context, the advertisers express their ideas to the viewers about why this product should be purchased.

## 4.5 The use of specific vocabulary

In the *Wardah Renew You Series* advertisement, there is the word *halal*. For advertisers, vocabulary becomes a place to express ideological opinions about events and people. Adjectives are relevant in the advertisement because they convey a negative or positive affective meaning. Positive adjectives relate to product quality, and negative adjectives relate to problems before using the product. The *Wardah Renew You Series* only contains adjectives with positive connotations. The word *Halal* is a positive adjective because it means *Wardah Renew Your Series* is a halal product. Furthermore, Fenita Arie, who is *Wardah's* brand ambassador, is also able to represent the message that the product is halal. In the advertisement, Fenita uses a hijab, which means she is a Muslim.

## 4.6 Discourse Practice

The discourse practice in the *Wardah Renew You Series* advertisement on the *Wardah Beauty Malaysia* YouTube channel was analyzed. In the discourse practice, the producer of the advertisement is *Wardah* and the main target that consumption the advertisement is women aged 25 years and over.

## 4.7 Advertising production and consumption

Stigma or views about beauty standards based on smooth white skin without wrinkles have become the majority view in society. Whereas the absolute standard of beauty is not based on the existence or lack of wrinkles on the skin, having smooth white skin without wrinkles cannot necessarily be judged as a beautiful woman. *Wardah*, which is a halal cosmetic brand, has re-invented its beauty product development innovation. In agreement with this, *Wardah* launched an advertisement for a series of anti-aging care products, namely the *Wardah Renew You Series* uploaded on YouTube. YouTube is a video-sharing website founded in 2005 by three former Paypal employees. YouTube has the advantage of being the best and targeted promotional media. The *Wardah Renew You Series* advertisement is made with a short duration of 0.31 seconds but is very interesting for the viewers to see. In addition, the advertisement was made by *Wardah* to invite women to be ready to remain confident and ready to face any changes.

The main target of the *Wardah Renew You Series* advertisement is women aged 25 years and over because entering the age of 25 years and over, skin cell turnover will slow down and require anti-aging care products. Therefore, *Wardah* offers a series of facial treatments to prevent premature aging that gives a brightening effect, disguises fine wrinkles, and tightens facial skin. The *Wardah Renew You Series* advertisement is deliberately shown especially for women aged 25 years and over, so they are no longer worried about premature aging and are not confused about looking for anti-aging care products to treat youthful skin.

#### **4.8 Socio-cultural Practice**

The discourse practice in the *Wardah Renew You Series* advertisement on the Wardah Beauty Malaysia YouTube channel was analyzed. Fairclough divides the socio-cultural practice into three, namely situational, institutional, and social. On a situational level, the *Wardah Renew You Series* advertisement was launched along with the release of Wardah's latest campaign, "Feel The New You". Moreover, *Wardah* also launched this advertisement to introduce their brand ambassador, Fenita Arie. This advertisement is not associated with any institution. On a social level, the *Wardah Renew You Series* advertisement uses words that can influence and invite women aged 25 years and over, to be confident in their beauty and not worry about premature aging.

#### **4.9 Situational**



**Figure 2. Wardah Beauty Campaign "Feel The New You"**

This time, *Wardah* launched an advertisement for a series of anti-aging care products, namely *Wardah Renew You Series*, along with the emergence of a new beauty campaign carried by *Wardah*, namely "Feel The New You". It can be seen in figure 2 there is *Wardah Renew Your Series* products next to the writing of "Feel The New You", which is Wardah's beauty campaign. With the campaign, "Feel The New You", *Wardah* invites Indonesian women to treat youthful skin and prevent premature aging through seven new products. The seven new products are Wardah Renew You Anti Aging Day Cream, Wardah Renew You Anti Aging Night Cream, Wardah Renew You Treatment Essence, Wardah Renew You Anti Aging Eye Cream, Wardah Renew You Anti Aging Intensive Serum, Wardah Renew You Anti Hydratorm Sleeping Mask, and Wardah Renew You Anti Aging Facial Wash.



**Figure 3. Fenita Arie as a Brand Ambassador**

The launch of this advertisement also coincided with the introduction of a new brand ambassador, Fenita Arie. It can be seen in figure 3. Fenita is considered to be a positive representative following Wardah's values, namely as a halal beauty brand. Fenita Arie is known as a public figure, entrepreneur, and mother by the spirit of the *Wardah Renew You Series*, namely today's women who want to make life changes for the better.

#### **4.10 Social**

Women and beauty are two things that are intertwined and difficult to separate. Women, especially in Indonesia, currently still view beauty based on smooth white skin, without wrinkles, glowing and not dull. This kind of thinking is even rooted in society. With such a view, many women aged 25 years and over feel pressured by the changes in their skin. Therefore, the *Wardah Renew You Series* advertisement with the campaign "Feel The New You" wants to change the public's view that women aged over 25 years can also have an ideal beauty. The "Feel The New You" campaign invites women to be ready to face any changes. Through the advertisement, *Wardah* also wanted to invite women to build self-confidence and be proud of their beauty to stop feeling inferior and insecure. When facing the age of 25 years and over, many significant moments should be celebrated and start a new phase of life. With confidence and pride, women can do anything to develop their talents.

## 5. Discussion

This study has several similarities with the first related study written by Rohmah and Suhardi (2020). The first similarity is that these two studies analyze beauty product advertisements. Furthermore, the similarity between this study and the first related study is that both of them analyze the data of critical discourse analysis based on Fairclough's three-dimensional. Apart from similarities, this study and the first related study have a difference. This study used a descriptive qualitative method, while the first related study used qualitative research.

This study also has similarities and differences with the second related study written by Barus (2021). This study and Barus' study both analyzed beauty product advertisements. Both studies used Fairclough's three-dimensional models. The difference between the two studies is that Barus' study used a qualitative method, while this study used a descriptive qualitative method.

There are several similarities between this study and the third related study written by Wahyuni and Syamsi (2021). First, this study and the third related study used Fairclough's three-dimensional framework to analyze critical discourse analysis data. Second, both studies used a descriptive qualitative method. Apart from the similarities, there is a difference between the two studies. This study analyzed an advertisement, while the third related study analyzed the speech.

There is a similarity between this study and the fourth related study written by Setiarini (2015). The similarity of this study with the fourth related study is both studies discussed critical discourse analysis. In addition, there are differences in this study. Setiarini's study used a multimodality approach, while this study does not. Setiarini's study used fairy tales as the object of the study, while this study used advertisement.

## 6. Conclusion

The objectives of this study are to analyze the textual features, the discourse practice and the socio-cultural practice used in *the Wardah Renew You Series* advertisement. This study explains how the *Wardah Renew You Series* advertisement is analyzed through Fairclough's three-dimensional models. The textual features found in the *Wardah Renew You Series* advertisement are the use of the pronoun, the use of the conjunction, and the use of specific vocabulary. In this study, discourse practice is a dimension related to advertising production and consumption. In the social-cultural practice, there are three levels, namely situational, institutional, and social. However, in this study, the analysis on the institutional level is not explained because *the Wardah Renew You Series* advertisement is not associated with any institution. It is hoped this study can be used as a reference for future research that investigates a critical discourse analysis for further researchers.

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