

# CHAPTER I

## INTRODUCTION

This chapter is the introductory part of this study, which consists of background, statement of the problem, the purpose of study, the scope of the study, the significance of the study, clarification of key terms, and organization of the paper.

### 1.1. Background

In this era, leading companies expand their business to various corners of the world. To support their business development, they must approach their customers well. One of the best ways to approach a target market or customers is by issuing multiple ads of their products. Advertising plays an important role to increase product sales. As a company's service expands across the world, it must create an advertisement in accordance with the social and cultural aspect of target countries. In this case, the advertisement can become an important key for the company to develop abroad. Typically, some companies will use a similar design of ads to promote their products abroad. Despite this similarity, there are some elements in the advertisements that they modify and adjust to the culture and language of the target market.

Harris and Seldon (1962) believe that advertising is a public notice designed to spread information with a view to promoting the sales of marketable goods and services. The objective of advertisements is to give information about products, services or ideas. To provide successful information, advertisements need to use good communicative messages through the use of visual and verbal modes. In addition, the ads makers have to be aware of the communication style of the intended target market. This is expected since different places bear different cultures, which the makers of advertisements are supposed to take into account.

In general, ads are expected to consist of modes that will support their conveyed messages. Pan (2015), in her study on billboard advertisements, reveals that the combination of different kinds of modes has become a dominant feature of modern advertising. She further states that these different modes act interactively in communicating the messages and

intentions of the advertisers. Therefore, the role of different modes in advertising is important to deliver messages.

The role of different modes used in advertisements has been discussed in some studies. For instance, Pan (2015) uses billboards advertisements in Hong Kong to analyze the way verbal and non-verbal linguistic messages are interpreted. She finds that, as well as the non-verbal modes, the visual modes contribute to the contextualization of the translated text. The text here can be headline, caption or description. Similarly, Lick (2015) analyzes Canadian advertisements in British and French women's magazines. He identifies the functional relationships that differ between headlines and visuals in meaning, and reveals that French ads stimulate a relatively higher degree of cognitive elaboration. This finding is fostered by the distribution of visual verbal hyperboles, which shows a significantly higher frequency in French ads. Another study that has been carried out to examine the role of different modes is Hermawan and Ardhemas (2014) who investigate the representation of children in television advertisements from telephone operators, 3 cellular Indie +. This study finds that children are visually represented as naive people who are “pretending to know” adult life when in fact they are still young through the use of setting, layout composition, and perspective (shot, gaze). In addition, Dwita and Wijiyani (2018) analyze verbal and visual sign-in "Fair and Lovely" television ads. Their investigation focuses on how modes are integrated in delivering messages on gender equality. In general, this study finds that the visual signs used in the "Fair n Lovely" advertisement convey the message that women must be equal to men, especially in education and career. Wang (2015) identifies SIA's Singapore Girl TV advertisement and focuses more on the multimodal narrative. He discloses that the SIA advertisements from the 1970s to 2009 share rather similar patterns of gendered narrative representations. The 2011 advertisement shows a slight difference, with decreased shots of the character and the presence of purposeful actions, while the settings and props are still functional. He also finds that though the 2013 advertisement maneuvers a range of multimodal semiotics to promote its new branding philosophy and corporate image, the gendered representations remain unchanged. Some studies also investigate the role of multimodal in making meaning in printed advertisements, and one of them is conducted by Ali and Ullah (2015). This article discusses the Arab printed ads in Jordan launched by Air France in 2014. However, this analysis focuses more on multimodal discourse. They discover that all features of ads are full of symbolic and

multidimensional messages. In addition, logos and monograms of companies present multidimensional meanings that reflect the philosophy and the corporate image behind an ad. Similarly, Xu (2012) analyzes the visual and verbal modes of No Smoking Day 'printed advertisements. The analysis also shows that verbal and visual modes complement and supplement each other's denotation and connotation of the discourse.

Based on the discussions above, it appears that none of those studies employs a comparative method to discuss representation within advertisements. This type of method is necessary in order to strengthen one's understanding by evaluating the scope of certain phenomena. Therefore, this study reveals the comparison of verbal and visual modes that are employed in printed advertisements from two different versions of *Pantene* ads, namely Indonesia and International. Furthermore, this study also employs a multimodal approach due to its focus on how verbal and visual modes interact to make meaning in constructing the image of women with beautiful and strong hair in advertisements. Other than that, this study also shows what the differences signify.

## **1.2. Statements of Problems**

This research is geared towards answering the following questions:

1. How do *Pantene* Indonesian ads and *Pantene* international ads verbally and visually represent the image of women with beautiful strong hair?
2. How do the ads differ from each other in terms of their verbal and visual realization in representing the image of women with beautiful strong hair?
3. What do the differences signify?

## **1.3. Purposes of Research**

This research works to fill the gap by revealing further findings on multimodality with the following purpose:

1. To examine how *Pantene* Indonesian ads and *Pantene* international ads verbally and visually represent the image of women with beautiful strong hair.
2. To describe the differences of visual and verbal modes in representing the image of women with beautiful strong hair in *Pantene* Indonesian ads and *Pantene* International ads.
3. To explain what the difference of verbal and visual modes signify.

## 1.4 Scope of Study

This research paper investigates how *Pantene* Indonesian and *Pantene* international ads verbally and visually represent the image of women with beautiful strong hair and their differences by means of Halliday's transitivity system (2014) and Kress and Van Leeuwen's (2006) point of view. This study also focuses on how the differences signify. Regarding the data, this study selects two ads from each brand ambassador of *Pantene* Indonesian and *Pantene* international.

## 1.5. Significance of Study

The main reason of this study is to figure out the different ways of advertising between Indonesian ads and International ads makers. Through this approach, the target market can be revealed. This study is expected to be able to contribute to the development of Semiotics, particularly in advertising studies. Furthermore, this study is expected to be able to assist copywriters on how visual and verbal convey the messages in making an advertisement. This study might also contribute to the improvement of people to have a better understanding of how visual and verbal modes convey their messages in advertising.

## 1.6. Clarification of Key Terms

Some terms are clarified in order to refrain from vague understanding, which is as follows:

- *Multimodality* is a theory that looks at many different modes that people use to communicate with each other and to express themselves. (Kress, 2009)
- *Visual modes* refer to the use of images and other characteristics that readers see. The visual mode includes color, layout, style, size, perspective. (Arola, Sheppard and Ball, 2014)
- *Verbal modes* are resources drawn by the realization of thoughts through written words, constructed by lexico-grammar and phonology. (Kress and Van Leeuwen, 1996)
- *The representation* can be defined as the construction in any medium (especially the mass media) of aspects of 'reality' such as people, places, objects, events and cultural identities, and other abstract concepts. (Chandler, 2002)

## 1.7 Organization of Paper

This paper consists of five chapters which are:

1. Chapter I is the introduction of the study. It comprises the introductory parts of this study, which consists of background, statement of the problem, the purpose of study, clarification of key terms, the significance of the study, the scope of study and organization of the paper.
2. Chapter II is a literature review. It consists of the theoretical framework used for this study. In addition, this chapter also discusses previous studies.
3. Chapter III is the research methodology. The research design, unit of analysis, data collection, and data analysis are discussed in this chapter.
4. Chapter IV is the findings and discussion. It comprises the discussion of the findings of this study.
5. Chapter V is the conclusions and suggestions. Conclusions as well as suggestions for future study are provided in this chapter.