

**DIVERSITIES SHOWN IN L'ORÉAL PARIS EUROPE AND
ASIA ADVERTISEMENTS**

THESIS

By:

Muhammad Fauzan Azhar

NIM 19320101



**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
MAULANA MALIK IBRAHIM STATE ISLAMIC
UNIVERSITY MALANG**

2023

**DIVERSITIES SHOWN IN EUROPE AND ASIA L'ORÉAL
PARIS ADVERTISEMENTS**

THESIS

Presented to Universitas Islam Negeri Maulana Malik Ibrahim Malang in Partial

Fulfillment of the Requirements for the Degree of Sarjana Sastra (S.S)

By:

Muhammad Fauzan Azhar

NIM 19320101

Advisor:

Ulil Fitriyah, M.Pd., M.Ed

NIP. 198208232023212021



**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
MAULANA MALIK IBRAHIM STATE ISLAMIC
UNIVERSITY MALANG**

2023

STATEMENT OF AUTHORSHIP

I state that that the thesis entitled "Diversities Shown In Europe And Asia L'oréal Paris Advertisements" is my original work. I do not include any materials previously written or published by another person except those cited as references and written in the references. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang, 17 October 2023

The Researcher,



Muhammad Fauzan Azhar

NIM 19320101

APPROVAL SHEET

This to certify Muhammad Fauzan Azhar's thesis entitled "Diversities Shown In Europe And Asia L'oreal Paris Advertisements" has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of *Sarjana Sastra* (S.S).

Malang, 7 November 2023

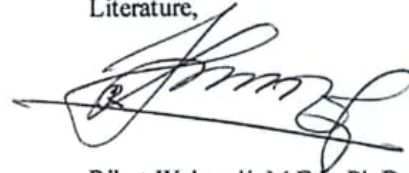
Approved by
Advisor



Ulii Fitriyah, M.Pd., M.Ed

NIP 198208232023212021

Head of Department of English
Literature,

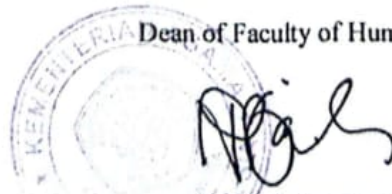


Ribut Wahyudi, M.Ed., Ph.D.

NIP 198112052011011007

Acknowledge by

Dean of Faculty of Humanities,



Dr. M. Faisol, M.Ag.

NIP 197411012003121004

LEGITIMATION SHEET

This certify to Muhammad Fauzan Azhar's thesis entitled "Diversities Shown In Europe And Asia L'oreal Paris Advertisements" has been approved by the Board of Examiners as one of the requirements for the degree of Sarjana Sastra (S.S) in Department of English Literature.

Malang, 7 November 2023

Board of Examiners

1. Dr. Syafiyah, M.A.
NIP 196609101991032002
2. Ulil Fitriyah, M.Pd., M.Ed
NIP 198208232023212021
3. Deny Efita Nur Rakhmawati, M.Pd
NIP 198505302009122006

Signatures



Approved by

Dean of Faculty of Humanities,




Dr. M. Faisol, M.Ag.

NIP 197411012003121004

MOTTO

“Don’t Dream Your Life, Live Your Dreams”

DEDICATION

This thesis is proudly dedicated to:

My beloved parents, Siti Nurul Fahmi and Ghazanfar Husein. I extend my deepest gratitude to my parents who have consistently provided me with support, love, and encouragement throughout this arduous journey of completing my thesis. Without your help and prayers, and guidance I might not have succeeded.

ACKNOWLEDGMENT

Alhamdulillahirabbil 'alamin, in the name of Allah subhanahu wa ta'ala, the most gracious and merciful sovereign of the universe. Endless thank to God for the incredible health and well-being that allowed me to finish my thesis, which was required for the degree of Sarjana Sastra (S.S) and was entitled "**Diversities Shown In Europe And Asia L'oréal Paris Beauty Advertisements.**" In addition, may peace and salutation be upon the greatest prophet Muhammad Sallallahu 'alaihi wasallam, whose way of living has always been a source of guidance for me.

This thesis has been made possible by the insightful comments, suggestions, and criticisms of several individuals with a wealth of experience and motivation, without whom I would not have been able to complete it. On this occasion, I would like to express my most heartfelt gratitude and appreciation to the following individuals for their assistance, guidance, and insight.

I would like to express my sincere appreciation to Dr. M. Faisol, M.Ag., the Dean of the Faculty of Humanities at Universitas Islam Negeri Maulana Malik Ibrahim Malang. His guidance and support throughout my academic journey have been invaluable.

A heartfelt thanks to Ribut Wahyudi, M.Ed., Ph.D., the Head of the English Literature Department. His valuable insights and leadership have contributed significantly to my growth as a student. I am grateful for his continuous encouragement and belief in my abilities.

I am grateful to my advisor, Ulil Fitriyah, M.Pd., M.Ed, f who has provided the time, direction, suggestions, solutions, motivation, guidance, and support throughout the process of working on this thesis from start to finish.

I sincerely thank all the lecturers in the English Literature Department. Their dedication to teaching and valuable lessons have expanded my understanding and enriched my academic experience. I would also like to thank my fellow students in the department for their camaraderie and support.

My heartfelt thanks go to my supportive friends, including Sayyid Asyhur Raihan Jalaludin, Raehan Muhammad, Gaizka Naufal Winalda, Irfan Zidni Ali, Irvin Rahadian Nugraha, and Widodo Aji Pradana. Their friendship, knowledge-sharing, and unwavering support have strengthened me throughout my academic journey.

Lastly, I want to express my deepest appreciation to all those who have contributed to completing this thesis, even if I cannot mention each person individually. Your assistance and support have been invaluable.

Malang, 7 November 2023

Muhammad Fauzan Azhar

NIM 19320101

ABSTRACT

Azhar, Muhammad Fauzan. (2023) **Diversities Shown In Europe And Asia L'oréal Paris Beauty Advertisements.** Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Ulil Fitriyah, M.Pd., M.Ed

Keywords: Semiotic, Diversity, Advertisement, L'Oréal Paris

Asia and Europe have different perspectives on beauty standards. In Asia, fair skin is often considered the ideal, while in Europe, there is often a greater appreciation for diverse skin tones and natural physical features. The study analyzes diversities shown in Europe and Asia L'oréal Paris beauty advertisements. This research aims to analyze and understand various aspects of diversity presented in L'Oréal Paris beauty advertisements in Europe and Asia. In this study, the L'oréal Groupe Youtube channel was chosen to represent the L'Oréal Paris beauty product advertisement in Europe and the L'Oréal Paris Singapore, L'Oréal Paris Malaysia and L'Oréal Paris India were chosen to represent the L'Oréal Paris beauty product advertisement in Asia. The study elaborated on comparative research with the semiotic theory put forward by Roland Barthes in analyzing L'Oréal Paris advertisement which was broadcast on the YouTube channels of both regions. This study considered elements such as ethnicity, gender, age, and the concept of beauty depicted in the advertisements. The present study highlights Both Asian and European L'Oréal Paris advertisements predominantly feature women, albeit with different focuses. In Asia, there is a stronger emphasis on women's empowerment, symbolizing progress and changing roles for women in society. This messaging aligns with cultural contexts in some Asian countries that may still uphold traditional gender ideologies. On the other hand, European advertisements emphasize diversity and inclusivity, celebrating a wide range of backgrounds, appearances, and personalities among models.

ABSTRAK

Azhar, Muhammad Fauzan. (2023) **Diversities Shown In Europe And Asia L'oréal Paris Beauty Advertisements.** Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Ulil Fitriyah, M.Pd., M.Ed.

Kata Kunci : Semiotika, Keragaman, Iklan, L'Oréal Paris

Asia dan Eropa memiliki pandangan yang berbeda terkait standar kecantikan. Di Asia, kulit putih sering dianggap sebagai kecantikan ideal, sedangkan di Eropa, masyarakat lebih menghargai keragaman warna kulit dan ciri fisik alami. Penelitian ini menganalisis keragaman yang terlihat dalam iklan produk kecantikan L'Oréal Paris di Eropa dan Asia. Penelitian ini bertujuan untuk menganalisis dan memahami berbagai aspek keragaman yang ditampilkan dalam iklan kecantikan L'Oréal Paris di Eropa dan Asia. Dalam penelitian ini, kanal Youtube L'Oréal Groupe dipilih untuk mewakili iklan produk kecantikan L'Oréal Paris di Eropa, sementara L'Oréal Paris di Singapura, L'Oréal Paris di Malaysia, dan L'Oréal Paris di India dipilih untuk mewakili iklan produk kecantikan L'Oréal Paris di Asia. Penelitian ini mengembangkan penelitian perbandingan dengan teori semiotik yang dikemukakan oleh Roland Barthes dalam menganalisis iklan L'Oréal Paris yang ditampilkan di kanal YouTube kedua wilayah tersebut. Penelitian ini mempertimbangkan elemen seperti etnisitas, gender, usia, dan konsep kecantikan yang digambarkan dalam iklan. Studi ini menyoroti bahwa baik iklan L'Oréal Paris di Asia maupun Eropa pada umumnya menampilkan perempuan, meskipun dengan fokus yang berbeda. Di Asia, terdapat penekanan yang lebih kuat pada pemberdayaan perempuan, yang melambungkan kemajuan dan perubahan peran perempuan dalam masyarakat. Pesan ini sesuai dengan konteks budaya di beberapa negara Asia yang mungkin masih mempertahankan ideologi gender tradisional. Di sisi lain, iklan Eropa menekankan keragaman dan inklusivitas, merayakan beragam latar belakang, penampilan, dan kepribadian di antara para model.

مستخلص البحث

أزهر، محمد فوزان (٢٠٢٣) التنوعات التي تم إجراؤها في أوروبا وآسيا إعلانات التجميل لوريال باريس. بحث جامعي . قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة الإسلامية الحكومية مولانا مالك إبراهيم مالانج المشرفة: أوليل فيتريه الماجستير .

الكلمات المفتاحية : السيميائية، التنوع، الإعلان، لوريال باريس

لدى آسيا وأوروبا وجهات نظر مختلفة بشأن معايير الجمال. في آسيا، غالبًا ما تعتبر البشرة الفاتحة هي البشرة المثالية، بينما في أوروبا، غالبًا ما يكون هناك تقدير أكبر لألوان البشرة المتنوعة والميزات الجسدية الطبيعية. تقوم الدراسة بتحليل التنوع الذي يتم إجراؤه في أوروبا وآسيا لإعلانات التجميل الخاصة بشركة لوريال باريس. يهدف هذا البحث إلى تحليل وفهم مختلف جوانب التنوع المقدمة في إعلانات التجميل لوريال باريس في أوروبا وآسيا. في هذه الدراسة تم اختيار قناة فرقة لوريال لتمثيل إعلان منتجات التجميل لوريال باريس في أوروبا، وتم اختيار لوريال باريس سنغافورة ولوريال باريس ماليسيا و لوريال باريس الهند لتمثيل إعلان منتجات التجميل من شركة لوريال باريس في آسيا. وتطرقت الدراسة إلى بحث مقارنة مع النظرية السيميائية التي طرحها رولان بارت في تحليل إعلان لوريال باريس الذي تم بثه على قنوات اليوتيوب في المنطقتين. تناولت هذه الدراسة عناصر مثل العرق والجنس والعمر ومفهوم الجمال الموضح في الإعلانات. تسلط الدراسة الحالية الضوء على إعلانات لوريال باريس الآسيوية والأوروبية التي تعرض النساء في الغالب، وإن كان ذلك بتركيزات مختلفة. وفي آسيا، هناك تركيز أقوى على تمكين المرأة، وهو ما يرمز إلى التقدم والأدوار المتغيرة للمرأة في المجتمع. تتوافق هذه الرسائل مع السياقات الثقافية في بعض البلدان الآسيوية التي قد لا تزال تتمسك بالأيديولوجيات الجنسانية التقليدية. ومن ناحية أخرى تؤكد الإعلانات الأوروبية على التنوع والشمولية، وتحتفل بمجموعة واسعة من الخلفيات والمظاهر والشخصيات بين العارضات.

TABLE OF CONTENT

THESIS	i
STATEMENT OF AUTHORSHIP	ii
APPROVAL SHEET	iii
LEGITIMATION SHEET	iv
MOTTO	v
DEDICATION.....	vi
ACKNOWLEDGMENT	vii
ABSTRACT.....	ix
ABSTRAK	x
مستخلص البحث.....	xi
TABLE OF CONTENT.....	xii
CHAPTER I INTRODUCTION	1
1. Background of the Study.....	1
2. Research Question	5
3. Significance of the Study	5
4. Scope and Limitation of the Study	5
5. Definition of Key Terms	6
CHAPTER II REVIEW OF RELATED LITERATURE	8
1. Semiotics	8
1.1 Roland Barthes' Semiotic Theory.....	9
1.2 Denotation.....	10
1.3 Connotation.....	10
2. Beauty	12
2.1 Beauty in Asia.....	13
2.3 Beauty in Europe	14
3. Diversity.....	15
4. Advertisements.....	16
CHAPTER III RESEARCH METHOD	18
1. Research Design	18

2. Research Instrument	18
3. Data and Data Source.....	19
5. Data Analysis.....	22
CHAPTER IV FINDING AND DISCUSSION	23
A. Findings.....	23
1. Loreal Paris Advertisements in Europe	26
2. Loreal Paris Advertisements in Asia.....	43
B. Discussion	72
CHAPTER V CONCLUSION AND SUGGESTION.....	79
A. Conclusion	79
B. Suggestion	80
BIBLIOGRAPHY	81
CURRICULUM VITAE.....	85
APPENDIX A	86
APPENDIX B	89

CHAPTER I

INTRODUCTION

This chapter covers background of the study, the formulation of research questions, the significance of the study, scope and limitations of the study, and the definition of key terms.

1. Background of the Study

Beauty in Asia and Europe vary depending on each region's culture, values, and beauty trends. "White skin" has emerged as a central desideratum of consumer culture in affluent Asia. The ideal of white beauty in Asia existed before the era of colonialism which was then introduced as a Western idea of beauty (Wagatsuma, 1967). Contemporary meanings of white skin combine Western mass-mediated ideologies and traditional Asian cultural values (Li et al., 2008). On the other hand, Europe beauty standards vary more, depending on the particular country or culture. European beauty standards are described according to the features of European women: fair skin, slender noses, thin lips, and light-colored eyes (Taylor, 1999). Differences in beauty standards between Asia and Europe can occur due to different cultures that vary according to each region. Therefore, it makes these two differences interesting to analyze how beauty advertisements promote their products in different countries and cultures.

The difference in terms of beauty culture in both Asia and Europe can be seen in advertisements of beauty products, because in the advertisements it can be seen how a product represents beauty depending on the culture in the area. One of

which is L'Oréal Paris. In Asia L'Oréal Paris advertisements found using models with bright and smooth skins. This can be seen by Cinta Laura, as one of the L'Oréal Paris advertisement models in Asia who has a bright face. Meanwhile in Europe, the models displayed are more diverse. There are differences in skin color such as light and dark skin, different ethnicity even disabilities shown in the same advertisement. Therefore, it is important to appraise this beauty product advertisement critically and see how the product conveys to consumers about the diversity in beauty they make through advertisements with different cultures in Europe and Asia.

This study is a semiotic analysis that is seen from a linguistic aspect and how the representation of two cultures is described through beauty advertisements. By looking at the picture and utterances in the advertisements, the author tries to find the meaning of the sign, including the things that are hidden behind the sign by using Roland Barthes semiotic theory. In accordance with the characteristics of advertising from a linguistic perspective as a form of text and visuals. In this study, the Loreal Paris advertisements were chosen by the author to analyze because Loreal Paris is one of the biggest beauty product in the world and the data is suitable to represent the observed differences in beauty advertisements between Europe and Asia. This study discuss how the Loreal Paris performs European and Asian cultures in beauty advertisement and what the differences between Loreal Paris in Europe and Asia advertisements.

On the contrary, semiotic analysis on beauty advertisements has been done by many researchers Nuzhatussholehah and Jamiati, (2022); Hidayanti, (2018);

Amalia and Kalaloi, (2022); Putri, (2018), for example, found that the research results obtained through these advertisements are women as objects that visualize their characters with clothes, expressions, and gestures as signs that are demonstrated according to the labels worn and generate interpretants or meaningful message. A semiotic analysis on L'Oréal advertisements also has previously been carried out by Syahrini, (2019) and Ariani, (2021). Based on those research that advertisement does not only promote their products for commercial purposes only, but this advertisement is also able to raise social issues. The difference between this research, this present research focus more on advertisements that try perform diversity in beauty between Europe and Asia.

Moreover, research on diversity in beauty advertisement has been carried out by many researchers, such as Werle (2019), Ida & Karina (2021); Alli (2022); Johnson & Cindy (2022); Maghfira et al., (2022), Alli & Medved, (2022); Alli (2022) finds that the consumers want to see diversity in beauty advertisement because it reflects real life, and that companies that show diversity in their advertising can inspire and attract consumers. (Werle, 2019) The makeup and beauty industry has made strides in diversity and inclusivity but still struggles to achieve the same level of confidence and empowerment for many individuals. (Johnson & Cindy, 2022) Brand companies are incorporating diverse cultures and hiring people of color into decision-making processes to improve business decisions, understand consumer values, and provide authenticity in representation. The difference with the recent study, the previous study only discusses one side of

culture, whereas this present research analyzes European and Asian beauty advertisements.

Furthermore, to complement previous research, in this present research wanted to examine the differences in Loreal Paris advertisements in Europe and Asia through the symbols displayed in the form of pictures and utterances. This research aims at answering how diversity performs in European and Asian L'Oréal Paris through beauty advertisement on Youtube. This study compare L'Oréal Paris advertisements by looking at how these advertisements represent beauty in Asia and Europe and analyzing the utterances and pictures. In addition, the author expected that with this research can aroused public awareness about the meaning behind the advertisements that are delivered, especially in beauty advertisements.

This research focus on the diversity that performs in L'Oréal Paris advertisements. This research uses Roland Barthes's semiotic approach. This approach determines meaning in the advertisements from three aspects: denotation, connotation and myth. Denotation provides a clear, direct, and unambiguous meaning by explaining the relationship between the signifier and the signified in advertising. Meanwhile, connotation is the second implicit system. A myth is a form of message or speech that must be believed to be true but cannot be proven. Myth is not a concept or idea but is a way of giving meaning (Barthes, 1972). The author chose Roland Barthes' semiotic analysis model because by using Roland Barthes' theory, the author can interpret it in terms of meaning, using denotations, connotations and myths.

2. Research Question

1. How diversity shown in European and Asian L'Oréal Paris beauty advertisements?
2. What the differences between L'Oréal Paris advertisements in Europe and Asia?

3. Significance of the Study

Theoretically, the result of the study is expected to enrich the type of linguistic research, especially regarding the representation of beauty in advertisement. This research using Roland Barthes semiotic theory to analyze Loreal Paris advertisements. This research is expected to arise public awareness of an advertisement and foster critical thinking of all people in reading commercial messages about how advertisements represent an understanding, especially about beauty, so that people can be more selective in seeing the values contained in advertisements.

4. Scope and Limitation of the Study

This study is in the scope of semiotic analysis. This study analyze the diversity that shown in L'Oréal Paris beauty advertisements definjbetween Europe and Asia. The type of research using comparative research and analyze with semiotics approach by Roland Barthes. This research only analyze the pictures and utterances that collected from the advertisements.

This research is limited to the media and beauty advertisements. This research only focuses on analyze L'Oréal Paris advertisements as a comparison

between Asia and Europe that collected in L'Oréal Paris YouTube channel. The study not analyze other media and beauty advertisements and only analyze L'Oréal Paris YouTube advertisements that come from Asia and Europe as a data.

5. Definition of Key Terms

a) Semiotic

Semiotics, also known as semiotic studies or semiology, is the study of signs, symbols, and their meanings. It is a field of study that explores how various signs and symbols are used to convey and interpret information, communicate, and represent meaning. Semiotics examines how signs and symbols operate in language, communication, culture, and various forms of representation, such as literature, art, advertising, and more.

b) Beauty

Beauty means good, pleasing to the eye, both about the face or body shape (girls or women in general).

c) Diversity

Diversity is perspectives on the world, how we view the world from various angles, and how we approach challenges are all influenced by these distinctions. Additional manifestations of diversity include the admiration, acceptance, and understanding of differences based on gender, sexual orientation, age, religion, race, and ethnicity.

d) Advertisement

Advertisement is a form of marketing communication that aims to promote a product, service, or brand to a target audience. It typically involves the use of various media, such as print, television, radio, digital, or outdoor advertising.

e) L'Oreal Paris

L'Oréal Paris is the world's leading cosmetics brand, creating the finest luxury beauty products available and accessible to everyone. From makeup and skin care products to hair care products and hair dyes, our pioneering spirit leads to scientific excellence and constant innovation. L'Oréal Paris has been committed to safety, effectiveness and quality for more than 110 years. As a brand that has always championed and welcomed women's empowerment, L'Oréal Paris contrasts stereotypes with a modern vision of femininity. Truly, L'Oréal Paris supports all women in their journey of self-fulfillment (finding identity) according to their own rules and desires.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter includes the simplification of semiotics, Roland Barthes's theory of semiotics, beauty in, and advertisement.

1. Semiotics

The study of the function of sign systems or the analysis of signs is the field of semiotics. Although the concept that sign systems have significant implications is one that is simple to gasp at, the realization that sign systems require research is a fairly recent one. While (Sebeok, 2001) claimed that linguistics is just a subset of semiotics in theory, in practice semiotics is derived from linguistics. Semiotics is a discipline of linguistics that studies signals and everything that is associated with them, including their meaning.

The study of Semiotic is one of a growing scientific approach mainly on the humanities and science communication. Understanding semiotics is crucial to comprehending the diverse social realities of human culture, particularly the many meanings and signs that emerge and spread throughout society. As far as (Beny H. Hoed, 2011) is concerned, semiotics is a science that studies signs in human life. Semiotics is a study of signs, to put it simply. Semiotics is the study of the system, or the rule that produces the meaning of a sign.

“According to (Sobur, 2006) Semiotic defined by Ferdinand De Saussure (1983) in course in general linguistic, as “the science review about signs” as part of the social life. In the other side according to Roland Barthes is the study

of the form. This study examines the significance that separated from the content. Semiotic is not only researching on signifier and signified, but also relationships that bind them, the sign a binding overall”.

Saussure compares the two inseparable sides to a paper sheet that has been cut with a scissor. It is impossible to separate sound from idea or thought from sound in a language, just as it is impossible to cut one side of paper with scissors without also cutting the other. Separating the two for theoretical reasons leads away from linguistics and into either pure phonetics or pure psychology. It is made very apparent that the sound and the thinking, which are referred to as the signifier and signified in the passage, cannot be separated from the meaning or relationship between them. They aid one another. Both sound and cognition cannot exist in isolation from one another.

It is comparable to a coin with two sides, the signifier on one side and the signified on the other. The signified and signifier (signification) are related in a way that completes and supports one another. It is evident from the arrow sign, which pointed both above and downward from the signifier to the signified.

1.1 Roland Barthes' Semiotic Theory

Semiology, according to Roland Barthes, "aims to take in any system of signs regardless of its components and constraints such; pictures, gestures, musical sounds, and objects." (Barthes, 1968). As a system, these are significant. Semiology, according to Roland Barthes, is the branch of linguistics

that deals with the major signifying units of speech (Barthes, 1968).

Barthes analyzes the signals in visual objects using the denotative and connotative "levels of meanings." The verbal and nonverbal indicators were separated into two categories by Barthes. The verbal sign is similar to visual messages, gestures used by models, and many other things. In order to make the poster appealing as a bundle of advertising, the nonverbal signs are the pictures that go along with the verbal indicators.

1.2 Denotation

Denotation is the universal perception of something that no one connects to their community, culture, or philosophy (Bouzida, 2014). Denotation, then, is the fundamental meaning of visual signs. The initial level of significance is this. "The denoted message has the analogical qualities and it is important to the connotation in the process of signification," according to Roland Barthes (Bouzida, 2014).

1.3 Connotation

Connotation defines the interaction that takes place when a sign interacts with a user's sentiments or emotions as well as cultural norms (Fisk, 1992). According to Roland Barthes, "connotation is itself a system of signifier, signified, and the process that connects the former to the latter" (Barthes, 1968).

On the second level of the semiotics system is connotation. The cultural and mythological influences might have an impact on the connotation meaning. Barthes employs myth in his semiotic analysis because it focuses on cultural

values, ideologies, and ideological critics. The misconception is present in a number of mass-produced items, including advertisements, photographs, television, and many more. The study of myth must be associated with the connotation as the meaning primary on the second level of the semiotics system since it is difficult to examine myth.

1. Signifier	2. Signified	First level of semiotic system
3. Denotative sign		
4. Connotative Signifier	5. Connotative Signified	Second level of semiotic system
6. Connotative Sign		

Figure 1 : Roland Barthes's Map of Sign Function

The connotative meaning of the image follows from the denotative meaning. You can obtain feelings of melancholy, happiness, hatred, and other emotions by looking at the connotation; these feelings are impacted by the myth's cultural meaning.

We must examine the picture carefully in order for the meaning to bleed into other meanings in order to discover the connotation in it. The language or visual depiction will contain the connotation. In this instance, the L'Oréal Groupe Advertisements are visual media, and their video contains the message. It is not just what we can see or what is there in the image or sentence, but also

what the image or sentence's underlying meanings are.

D. Myth

A myth, according to Levi-Strauss is myth also exists on a third level, in addition to langue and parole, which also proves that myth is a language of its own, and not just a subset of language (Lévi-Strauss, 1995). According to (Barthes, 1972) in his book *Mythologies*, myth is a communication systems; that myth is a message. A myth is a mode of signification of being. Barthes believed that anything could become a myth. As long as the object contains a message, it will become a myth. According to Barthes, myth is another characteristic that is not determined by the material but by the message conveyed. Barthes also expressed the presence of myths within his semiotic concept. Myths are a form of message or discourse that must be believed in their truth but cannot be proven. Within myths, ideologies are conveyed. According to Barthes, myths in semiotics are not a concept but a way of giving meaning (Sobur, 2006).

2. Beauty

Beauty is something that is very attached to women. Beauty itself is defined as something beautiful and attractive. Beauty constitutes the result of aesthetic conception (Liu, 2022). Beauty is subjective because its measurement depends on the individual. By prioritizing subjectivity, we can establish rationality as the primary point of reference for understanding the object. Beauty is closely intertwined with the individual as it is a perceptually presented feeling.

Consequently, "beauty" encompasses more than just logical interpretation. Beauty standards have changed over time, youthful appearance has remained a permanent influential component of facial attractiveness. Each person's perception of beauty is influenced by environment and perceptual adaptation, an experience-based process (Dimitrov et al., 2023). Focusing solely on rationality allows us to comprehend aesthetics through education. However, the understanding of aesthetics primarily involves unconscious self-expression.

2.1 Beauty in Asia

Beauty in Asia is a complex and diverse topic that varies depending on the country and culture. Many Asian countries have a long history of valuing physical appearance and beauty, and this has influenced the standards of beauty in the region. Countries like Japan, Korea, and China adopted isolationist policies for extended periods to limit foreign influence, leading to a mutual influence among East Asian nations rather than foreign imposition (Chen et al., 2020).

In general, some common features that are often considered beautiful in Asia include clear, smooth skin, bright eyes, and a symmetrical face. Overall, beauty in Asia is a diverse and ever-changing topic that is influenced by culture, history, and personal preference. However, there is no denying that physical appearance and beauty are highly valued in many parts of the region. Beauty in Europe.

2.3 Beauty in Europe

Beauty in Europe is a topic that has been studied and admired for centuries. Many European countries have a rich history of art, fashion, and beauty, and this has influenced the standards of beauty in the region. In terms of physical appearance, the standard of beauty in Europe varies depending on the country and culture. They define what "beautiful", body shape is, facial proportions, height, and weight (Kaur et al., 2023). However, some common features that are often considered beautiful include symmetrical facial features, clear skin, and healthy hair.

In the contemporary times beauty standards are set by human nature to strive for the conformity to their socio-cultural and political systems. This also explains why people tend to "deceive" others by using clothes, makeup, and other methods that keep exerting pressure towards seeing attractiveness a normative feature in the society (Kaur et al., 2023). This also explains why people tend to "deceive" others by using clothes, makeup, and other methods that keep exerting pressure towards seeing attractiveness a normative feature in the society.

In general, studies of beauty in Asia and Europe show that beauty standards can vary depending on factors such as culture, age, and biological factors. However, these studies also show that beauty is still important and sought after throughout the world. Overall, beauty in Europe is a diverse and dynamic topic that is influenced by culture, history, and personal preference.

However, there is no denying that Europe has had a significant impact on the world of beauty, and its influence can be seen in many different parts of the world.

3. Diversity

Diversity represents the various individual distinctions and similarities that occur amongst humans, according to (Wellner, 2000). Diversity refers to the description of individual and social differences of people with distinct attributes (e.g., race, gender, age, sexual orientation, socio-economic status, physical abilities), inclusion describes the engagement with diversity and emphasizes the incorporation and valuation of the presence and perspective of different groups of people into an environment (Bernstein et al., 2020). The term "diversity" can refer to a wide range of human traits, including race, age, creed, nationality, religion, ethnicity, and sexual orientation.

However, in recent years, there has been a shift towards greater diversity in beauty. Many brands are now promoting inclusive campaigns that celebrate diversity and showcase a wider range of beauty standards. This includes the use of models of different races, sizes, and abilities, as well as the development of products that cater to a wider range of skin tones and hair types. The effects of portrayals in advertising are more positive when they are congruent with products, messages, and consumer characteristics (De Meulenaer et al., 2018). Moreover, the rise of social media and influencer marketing has also played a

role in promoting diversity in beauty, as people are increasingly demanding to see more diverse representation in advertising and media.

Overall, diversity in beauty is important for promoting a more inclusive and equitable beauty industry that celebrates and embraces the unique beauty of all individuals. It helps to challenge traditional beauty standards and promote a more positive and realistic image of beauty that includes everyone.

4. Advertisements

Advertisement is a form of marketing communication that aims to promote a product, service, or brand to a target audience. It typically involves the use of various media, such as print, television, radio, digital, or outdoor advertising. The main purpose of advertising is to inform, persuade, and influence consumers to purchase a product or service. Advertisements use a variety of techniques, such as emotional appeals, humor, and celebrity endorsements, to capture the attention of consumers and create a positive image of the product or service being advertised. According to (Kotler and Keller, 2016), advertisement is any form of presentation and promotion of ideas, goods, or services paid for by sponsors through print media, broadcast media, network media, electronic media, and exhibition media.

Symbols in advertisement refer to visual representations that are used to convey a message or meaning about a product or service being advertised. Symbols can be images, logos, or icons that represent a brand or its values. The use of symbols in advertising is effective because they can communicate a

message quickly and effectively, and can be easily recognized and remembered by consumers. Symbols can evoke emotions and associations that are associated with the brand or product being advertised, and can help to create a positive image and identity for the brand.

Symbols in advertising can also be culturally significant and may have different meanings and associations depending on the cultural context in which they are used. Therefore, it is important for advertisers to be aware of the cultural significance of symbols and to use them appropriately in their advertising. Overall, the use of symbols in advertising is a powerful tool for marketers to create brand recognition and establish a positive brand image. However, it is important for advertisers to be mindful of the potential cultural implications of symbols and to use them responsibly in their advertising campaigns.

CHAPTER III

RESEARCH METHOD

In this chapter, the research methodology employed in this study includes the following components: research design, research instruments, data and data sources, data collection, and data analysis.

1. Research Design

The type of this research uses comparative research. A comparative research is a kind of method that analyzes phenomena and then put them together to find the points of differentiation and similarity (MokhtarianPour, 2016). Comparative research is a research methodology in the social sciences exemplified in cross-cultural or comparative studies that aims to make comparisons across different countries or cultures. In addition, the author elaborated on comparative research with the semiotic theory put forward by Roland Barthes in analyzing research data.

2. Research Instrument

The research instrument of the study is the researcher itself to take all of the data through the observation of L'Oreal Paris advertisements in Asia and Europe. In addition, supporting instruments were included to help in conducting research, such as computers, to observe data. First, the author was observed video advertisements, then the utterances contained in video advertisements were classified into pictures and utterances. Therefore, researchers become important in collecting, classifying, and analyzing data.

3. Data and Data Source

The data in this research are picture and utterances that spoken by the narrator, used in L'Oréal Paris beauty advertisements. In this research, the L'Oréal Groupe channel was chosen to represent the L'Oréal Paris beauty product advertisement in Europe and the L'Oréal Paris Singapore, L'Oréal Paris Malaysia and L'Oréal Paris India were chosen to represent the L'Oréal Paris beauty product advertisement in Asia. The data are in line with Roland Barthes theory of semiotic analysis, in order to symbolize an object, meaning must be produced through language along with signification. In this research, eight videos were examined. Three videos were selected from L'Oréal Groupe to represent L'Oréal Paris Europe advertisements, whereas three videos are selected from L'Oréal Paris Singapore, one video is selected from L'Oréal Paris India and one video is selected from L'Oréal Paris Malaysia to represent L'Oréal Paris advertisements in Asia.

The data selected to represent L'Oréal Paris advertisements in Europe are entitled “At L’Oréal Groupe, we create the beauty that moves the world” that published at October 5th, 2022; “HAPTA, the world’s first handheld computerized makeup applicator - L'Oréal” that published January 5th, 2023; and “Strength, Beauty, and the Power of Resilience - L'Oréal” that published at March 21st, 2023. The data selected to represent L'Oréal Paris advertisements in Asia are three videos ads from L'Oréal Paris Singapore entitled “L'Oreal Paris Revitalift Crystal Micro Essence - Crystal Clear Skin in 7 Days” that published August 12th, 2020; “Sign Your Beauty, Walk Your Worth” that published at

April 5th, 2023; and “L'Oreal Paris 1% Glycolic-Bright Serum” that published at October 19th, 2022. There are also one video from L'Oreal Paris India entitled “L’Oréal Paris Hyaluron Moisture Range | Infused with Hyaluronic Acid” that published February 13th 2023 and one video from L’Oréal Paris Malaysia entitled “NEW Glycolic-Bright Glowing Peeling Toner” that published May 14th 2023. The data was obtained from videos on YouTube as a platform for L'Oreal Paris to promote its products and used in this study.

The author selected these videos because they aligned with the characteristics of this research. The data was chosen because it was deemed suitable to represent the observed differences in beauty advertisements between Europe and Asia, such as the focus on diverse models or different beauty standards. It can provide valuable insights into the cultural differences and values in both regions. This can help in understanding how culture and beauty perceptions interact in advertisements. Overall, the data selection for this research has strong relevance to current social, cultural, and communication issues and can provide valuable insights into understanding differences in beauty advertisements across various regions.

4. Data Collection

Data collection techniques have a very close relationship with the research problem to be solved. According to (Creswell, 2014), in collecting the data, the author examined the L'Oréal Paris advertisements in YouTube channel, both Europe and Asia. The author specifically chose advertisements

that aligned with the characteristics of the research, focusing on those containing elements of diversity. After selecting suitable advertisement videos, eight of them were identified. These eight videos were further narrowed down to the most recent ones, resulting the advertisement videos that showcased diversity. Subsequently, the author captured screenshots of scenes within these videos that matched the research characteristics and classified them into pictures and utterances.

Meanwhile, on the L'Oréal Paris YouTube channel in Asia, most of the videos were product advertisements. There were hundreds of advertisement videos from L'Oréal Paris Singapore, L'Oréal Paris India, and L'Oréal Paris Malaysia. To align with the research's characteristics, the author selected several videos, identifying five advertisement videos. Three of these were from the L'Oréal Paris Singapore YouTube channel, one from the L'Oréal Paris India YouTube channel. All of these videos were from the same year as the European L'Oréal Paris advertisements, ensuring a fair comparison. Following the selection of these predetermined videos, the author captured screenshots of scenes that matched the research characteristics and categorized them into pictures and utterances. The collected data were then identified and interpreted to answer the question of how L'Oréal Paris advertisements represent the diversity of beauty in both Europe and Asia.

5. Data Analysis

In the data analysis stage, the first stage was carefully observed the object to be analyzed, which are the advertisements in L'Oréal Groupe and L'Oréal Paris Singapore, India and Malaysia. The second step is identify each video (scene) and utterance in the advertisement so that later the author find which objects need to be examined related to the diversity of beauty contained in the advertisement. The last classify it into pictures (non-verbal) and utterances (verbal). In the final stage, after collecting the classified data, and analyzed it by using Roland Barthes' semiotic approach to analyze. The author finally comes to a conclusion that addresses the main issue of the study.

CHAPTER IV

FINDING AND DISCUSSION

This chapter discusses the result of the data analysis that covers Denotative and Connotative meaning and the representation of diversity in L'Oréal Groupe and L'Oréal Paris Singapore beauty advertisements.

A. Findings

The following part the scene of the L'Oréal Groupe and L'Oréal Paris Singapore advertisements. The data divided into utterances and picture. The author describe denotative, connotative and myth in each data, where denotative meaning is the literal meaning or data information. Meanwhile, the connotative meaning is hidden meaning of sign, is also called a message which is found in a sign and myth is a message that is conveyed when an object, image, or phrase becomes associated with a concept or value, and thus takes on a symbolic meaning. To know denotative, connotative and myth meaning in each scenes, formerly the author analyze visual sign of these scene.

In the L'Oréal Paris advertisements in Asia and Europe, it can be seen how L'Oréal Paris shows diversity in beauty. L'Oréal Paris advertisements in Asia are stronger emphasis on women's empowerment by showing women from different ethnicities. while in Europe emphasize diversity and inclusivity. European advertisements are also more inclined to address sensitive issues such as LGBTQ+ representation in beauty advertisements, whereas in Asia, these issues are less frequently raised. This reflects differing cultural, social, and legal perspectives between the two regions.

The general findings in L'Oréal Paris advertisements reveal a significant difference between L'Oréal Paris advertisements in Asia and Europe. The table below shows several differences that appear in L'Oréal Paris advertisements in Asia and Europe.

No.	L'Oréal Paris in Europe	Datum	No.	L'Oréal Paris in Asia	Datum
1.	European advertisements emphasize diversity and inclusivity.	1.2	1.	L'Oréal Paris advertisements in Asia are stronger emphasize on women's empowerment, symbolizing progress and changing roles for women in society.	5.2
2.	Celebrating a wide range of backgrounds, appearances, and personalities among models.	2.2	2.	Some Asian countries may have more ethnically homogeneous populations, which can influence the use of models with similar characteristics in advertisements. Favored lighter skin tones and	4.2

				beauty standard that has gained popularity due to K-beauty.	
3.	Europe takes a proactive approach in addressing sensitive issues such as LGBTQ+ representation in beauty advertisements, reflecting cultural and differences among	1.1	3.	Asia does not address sensitive social issues like LGBTQ+ but more focus on women empowerment.	8.1

In this table there are several differences that can be seen in L'Oréal Paris advertisements in Asia and Europe. More detailed findings in this table can be seen in the following analysis below.

1. L'Oréal Paris Advertisements in Europe

Datum 1.1

L'Oréal Groupe Youtube Channel	
Verbal (Utterance)	Non – Verbal (Picture)
<p>“Beauty that celebrates everyone for who they are. 100% Commitment to diversity, equity and inclusion.”</p>	<p>Two men who have a different ethnicity and appearance than the average man by wearing pink hair dye, with one of them leaning on the other man with emotional closeness.</p>

Denotative

Denotatively, the phrase "Beauty that celebrates everyone for who they are. Commitment to diversity, equity, and inclusion" straightforwardly indicates a notion of beauty that appreciates and acknowledges individuals for their true selves, while also emphasizing values of diversity, equality, and inclusivity.

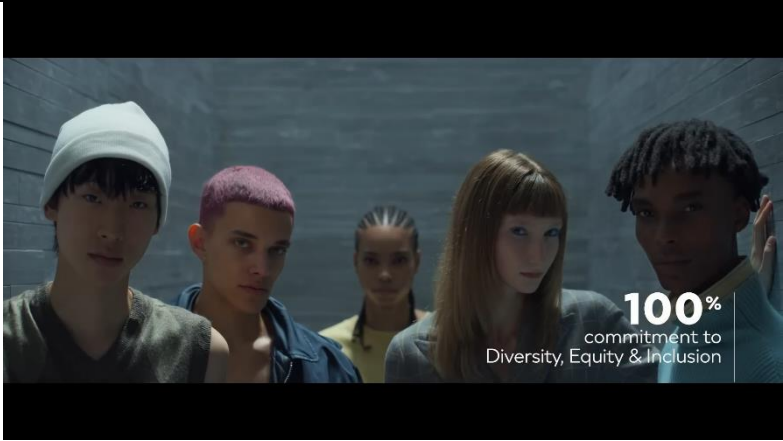
Connotative

Connotatively, this phrase signifies a deeper message beyond its literal meaning. It conveys a concept that goes beyond surface-level beauty standards, suggesting an appreciation for individual uniqueness and embracing differences in ethnicity, appearance, and personal identity. The emotional closeness between the two men wearing pink hair dye could connote a bond of acceptance, support, and unity despite societal norms or stereotypes.

Myth

The phrase conveys a myth that challenges conventional beauty norms by promoting a more inclusive and accepting perspective. It suggests that authentic beauty isn't confined to societal expectations but encompasses diverse identities and connections. This mythologizes the idea that true beauty is found in embracing individuality and differences, advocating for inclusivity, equity, and celebration of diversity. The emotional closeness seen between the two men also emphasizes that beauty can depict diversity, inclusion and freedom. Beauty freedom in an LGBTQ+ context also includes support for diversity in body shape, appearance, and gender identity. The message conveyed is that every individual, including those from the LGBTQ+ community, has the right to express their beauty in the most authentic way.

Datum 1.2

L'Oréal Groupe Youtube Channel	
	
Verbal (Utterance)	Non – Verbal (Picture)
<p>“100% Commitment to diversity, equity and inclusion.”</p>	<p>There are 5 people in one room with different ethnicity, skin color, gender, and appearance and all of them staring at the camera.</p>

Denotative

In that scene there is a statement "Commitment to diversity, equity and inclusion", then there are 5 people who stand in a closed room and stare intently at the screen, one of them is a white-skinned Asian man, then there is a pink-haired man with brown skin , then in the middle there is a dark-skinned woman with braided hair, next to her is a white-skinned woman with blonde hair and finally there is a dark-skinned man leaning against the camera. "Commitment to diversity, equity and inclusion." denotatively refers to a commitment or determination to fight for diversity, equality and inclusion. It refers to efforts to

create an environment that takes into account all forms of differences and provides equal opportunities for all individuals, regardless of ethnicity , skin color, gender, or appearance.

Connotative

Connotative analysis in this scene there are 5 people standing in a room with different ethnicity, skin color, gender, and appearance, showing that the room depicts beauty, in which there are many differences and there is equality in beauty that is not limited by ethnicity , culture, skin color, and so on. The presence of people with different features in the image reflects an attempt to represent the diversity of society. This image contains a message about inclusion and recognition of diverse identities. A woman wearing braids that looks masculine and a man with pink hair that looks feminine can convey messages about rejection of traditional gender stereotypes. This shows the contribution to gender equality and acceptance of a variety of gender identities. This shows the commitment contained in the text where Loreal paris is committed to diversity, equity and inclusion.

Myth

In the context of this sentence, the myths that may exist are myths about beauty which often only represent certain standards. The message "Beauty that celebrates everyone for who they are" can be considered as an attempt to overcome this myth. It reflects the idea that true beauty is one that values and celebrates each individual, regardless of ethnic background or choice of

appearance. The scene conveys that beauty can describe diversity, and builds an environment that is open to anyone with different backgrounds and conditions in terms of beauty. This includes character, physical condition, personality, status, ethnicity, culture and so on.

Datum 1.3

L'Oréal Groupe Youtube Channel	
	
Verbal (Utterance)	Non – Verbal (Picture)
<p>“...natural ingredients sustainably sourced by 2030 beauty that opens doors with 25 000 work opportunities for young people every year that creates a more inclusive future with 22 500 possible Foundation Shades beauty that protecs.”</p>	<p>Two women with different ethnic and skin color take a wefie.</p>

Denotative

Two women with different ethnicity and skin color taking selfie together, one of them is Asian with short straight hair and the other woman has dark skin with short curly hair, holding a phone looking at the camera with sharp eyes. Then there is the utterance "...natural ingredients sustainably sourced by 2030 beauty that opens doors with 25 000 work opportunities for young people every year that creates a more inclusive future with 22 500 possible Foundation Shades beauty that protects." Indicates that Loreal paris provides jobs for young people to work to create masterpieces.


Connotative

In that scene, there are 2 young women with different ethnicities and different skin colors taking a photo together, then the saying in the scene "opens doors with 25 000 job opportunities for young people every year that creates a more inclusive future with 22 500 possible Foundation Shades beauty" The emphasis on "natural ingredients sustainably sourced" and "beauty that protects" can contain messages about corporate responsibility for the environment and a more sustainable environment. The phrases "opens doors with 25,000 work opportunities for young people every year" and "creates a more inclusive future" contain messages about contributing to job opportunities for young people and aspirations to create a more inclusive and just future. The reference to "22,500 possible Foundation Shades" highlights the effort to provide a wide selection of foundation shades that are suitable for all skin tones.

Myth

Loreal paris provides an understanding that young people from various ethnicities can work together and contribute to the creation of cosmetics for beauty that are diverse, equity and inclusive. This expression embodies a wider notion of beauty, including social responsibility and environmental protection. However, it is possible that the myth of perfect beauty is still influential where beauty is often associated with physical aspects only, while more inclusive and sustainable concepts are still relatively new.

Datum 2.1

L'Oréal Groupe Youtube Channel	
	
Verbal (Utterance)	Non – Verbal (Picture)
“Our world is diverse and we want to be part of the beauty world just as much as everyone else.”	A dark-skinned woman applies make-up confidently, sits on a chair and talks to the camera.

Denotative

In this scene, there is a dark-skinned woman wearing make-up confidently, sitting on a chair and talking to the camera "Our world is diverse and we want to be part of the beauty world just as much as everyone else." This shows that Loreal Paris provides opportunities for people with special needs to be able to use makeup easily. Denotatively, this sentence conveys the message that our world has diversity and that the speaker wants to be part of the world of beauty like everyone else. Its literal meaning is that there is an awareness of diversity in the world and a desire to be part of the world of beauty. At the denotative level, this message is a statement about inclusion and an individual's desire to be accepted in the world of beauty.

Connotative


Connotative analysis in this scene, there is a woman who is sitting with her illness using make up with the help of a tool created by Loreal Paris then the woman says "Our world is diverse and we want to be part of the beauty world just as much as everyone else." This implies that make-up or beauty can be for anyone, even people who have disabilities can also express themselves through make-up like women in general. This sentence also contains a deeper meaning about inclusion and empowerment . This sentence suggests that individuals with disabilities want to have a place in the world of beauty and want to feel equal to others. This message can also be interpreted as a positive, inspiring message. It is

a call to accept and celebrate diversity, and overcome challenges with self-confidence and courage.

Myth

In this context, the myths that are overcome are myths about beauty which often only represent certain standards. This sentence expresses an aspiration to change or break this myth, by showing that every individual, including those with flaws, has a place in the world of beauty. At the same time, this sentence may also refer to the myth of exclusivity in the world of beauty. Sometimes, the world of beauty looks exclusive and only open to certain people. However, this sentence seeks to overcome this myth by claiming the right of every individual to be part of the world of beauty. Make up for anyone, even people with disabilities can use make up like women in general with the help of a tool invented by L'Oréal Paris.

Datum 2.2

L'Oréal Groupe Youtube Channel	
	
Verbal (Utterance)	Non – Verbal (Picture)

<p>“Tech for good, beauty for all.”</p>	<p>There are 3 women with different ethnicities and skin colors in one frame, where 2 of them have special needs sitting in wheelchairs.</p>
---	--

Denotative

In that scene, there are 3 women with different ethnicities and skin colors in one frame, of which 2 of them have the limitations of sitting in wheelchairs and there is a utterence "Tech for good, beauty for all." Where the meaning of the sentence is that technology is used for good which can help people who have limitations to do certain aspects of life, one of which is beauty. So that all people can express themselves in beauty. On a denotative level, this sentence is a statement about the relationship between beneficial technology and inclusion in the world of beauty.

Connotative

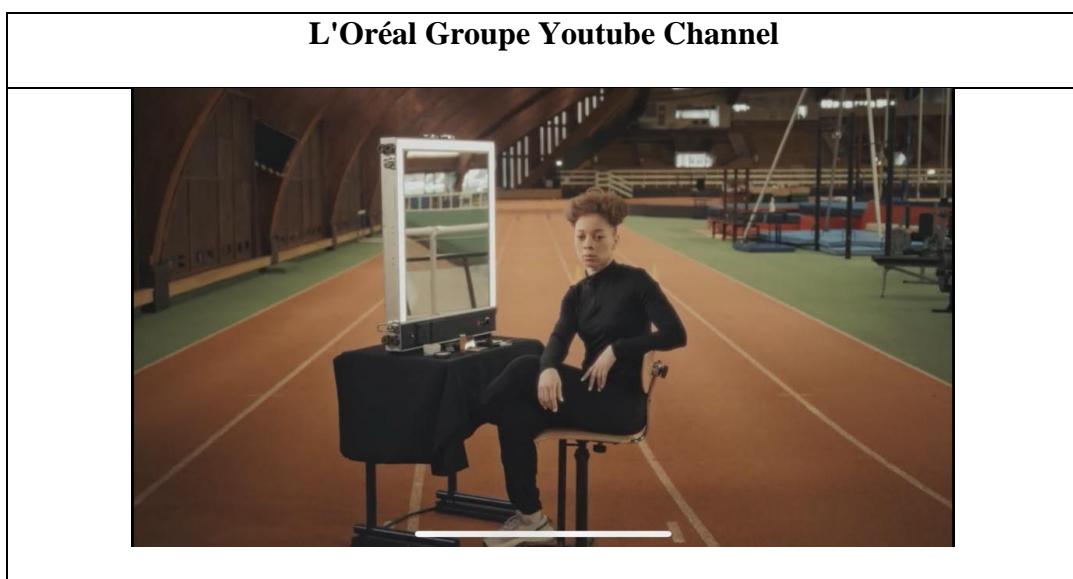
Connotative analysis in that scene, there are 3 women in one frame, where 2 people are sitting in wheelchairs because they have limitations sitting confidently looking at the camera, this shows that beauty is for all regardless of limitations and anyone can appear confident with her appearance , according to the words “...beauty for all”. Then the word “Technology for good...” shows that technology can also be useful in terms of beauty, to help people who have limitations in using make-up. So that the phrase "Tech for good, Beauty for all" has the connotation of inclusion and empowerment. This sentence contains a

message that technology is directed to positive benefits that are evenly distributed to everyone, and that the concept of beauty does not limit access for anyone.

Myth

In this context, this sentence can overcome myths about two things, first, the myth that technology is always used for negative or detrimental purposes, and second, the myth that beauty only applies to certain groups. This sentence refers to the idea that technology can actually be used for the good and benefit of everyone, and that beauty has no boundaries of ethnicity or skin color. Thus, this sentence reduces the myth about restrictions and inequality in these two aspects. Therefore beauty is not limited to certain people. Technology can be used to help people who have limitations in doing something, one of which is make up in terms of beauty. So that all groups such as people who have limitations can use technology to help use make up.

Datum 3.1



Verbal (Utterance)	Non – Verbal (Picture)
“We know there isn’t only one true beauty”	A woman sitting with her make-up equipment in the middle of the runway.

Denotative

A woman sitting with her make-up equipment in the middle of the runway. There is utterance says "we know that there is not only one true beauty." The context is a woman who is a runner, sits in the middle of the track, and has make-up equipment. The phrase “We know” this phrase suggests that the speaker and others have an awareness or understanding of something. The phrase “There isn't” this part indicates a negation or absence of something. The last, phrase “Only one true beauty” here, it states that there is not just a single definition or concept of true beauty.

Connotative

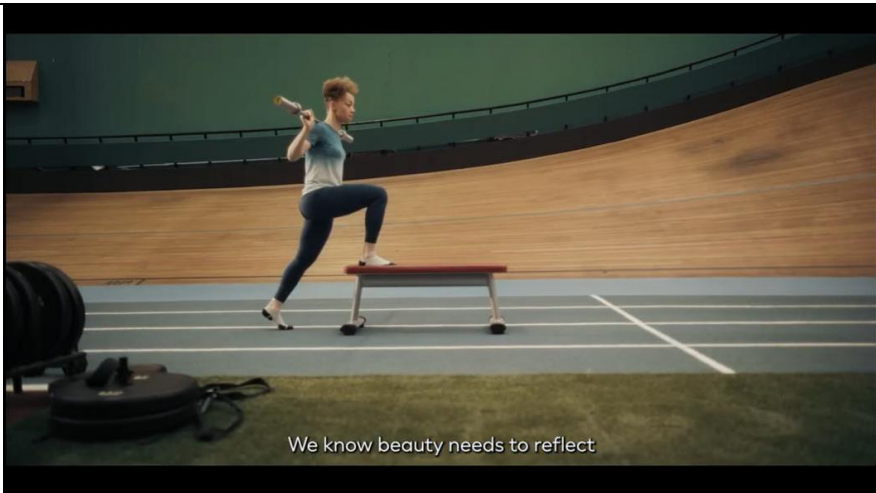
This expression reflects the idea that beauty has many variations and is not limited to a single definition. This connotation may want to convey that everyone has a unique beauty. This expression may try to reject narrow views or standards of beauty. It can be a voice for inclusivity and a respect for different types of appearance and expression. This phrase can have the connotation of a positive message about respecting yourself and accepting yourself with your uniqueness and characteristics. This can invite individuals to feel confident about their

appearance without feeling burdened by unrealistic expectations. The presence of a female runner on the track with her make-up equipment can reflect a message about independence and empowerment. This could imply that beauty can be a part of self-expression, and individuals have the right to determine for themselves what makes them feel confident.

Myth

This expression may want to destroy the myth about the existence of one absolute standard of beauty. By saying that there is not only one true beauty, this phrase challenges the view that there is only one way to be beautiful.

Datum 3.2

L'Oréal Groupe Youtube Channel	
	
Verbal (Utterance)	Non – Verbal (Picture)

<p>“We know beauty needs to reflect what reality is, what real life is”</p>	<p>An albino woman is training in the middle of the runway.</p>
---	---

Denotative

Ungkapan ini secara harfiah menyatakan bahwa "kita tahu kecantikan perlu mencerminkan apa yang realitasnya, apa yang kehidupan nyata itu." Dalam konteks ini, terdapat seorang wanita albino yang sedang berlatih di arena balap lari yang dapat dilihat pada scene tersebut. The phrase “beauty needs to reflect” this part suggests that beauty should somehow represent or mirror something else. The phrase “what reality is” it indicates that beauty should mirror or represent what is true or real. The phrase “what real life is” this phrase extends the idea, implying that beauty should also reflect the essence or nature of real life.

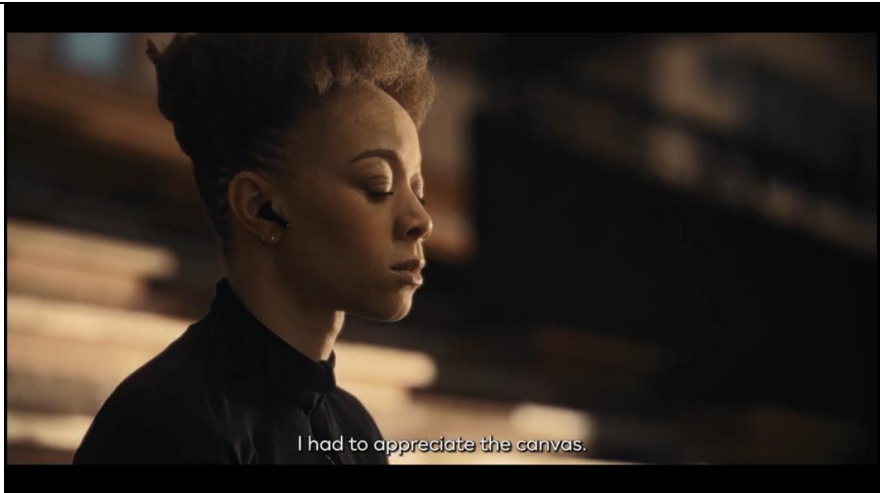
Connotative

This expression might depict the importance of embracing various forms of beauty that exist in real life, including beauty that may deviate from societal standards. It could be an effort to underline that beauty isn't limited to one definition or norm but should reflect the diversity found in everyday life. This expression may also allude to the beauty industry and the push for it to reflect diversity and the realities of real life, including acknowledging the beauty of women with albinism.

Myth

This expression might aim to challenge myths or stereotypes about beauty that exist in society. The expression could be attempting to debunk the myth that beauty can only be seen in one particular form or skin color. It may be seen as an effort to bring the concept of beauty back to the more inclusive realities of everyday life.

Datum 3.3

L'Oréal Groupe Youtube Channel	
	
Verbal (Utterance)	Non – Verbal (Picture)
“Beauty is an art. It’s like painting. And I discovered that make-up could be the frame of my painting. I had to appreciate the painting I had drawn myself and give it the frame to enhance its beauty. But first, I had to appreciate	A female athlete is wearing make up and sitting in the stands.

the canvas.”	
--------------	--

Denotative

The denotative meaning of the expression "Beauty is an art. It's like painting. And I discovered that make-up could be the frame of my painting. I had to appreciate the painting I had drawn myself and give it the frame to enhance its beauty. But first, I had to appreciate the canvas" can be broken down as follows, "Beauty is an art" This statement suggests that beauty is a form of artistic expression; "It's like painting" This compares the concept of beauty to the act of painting; "Make-up is described as a way to enhance or frame one's beauty, similar to how a frame complements a painting; "I had to appreciate the painting I had drawn myself" This implies self-acceptance and self-appreciation of one's natural appearance; "Give it the frame to enhance its beauty" This part suggests that using makeup can enhance one's natural beauty; "But first, I had to appreciate the canvas" This implies that before using makeup, one must appreciate their natural self, likened to the canvas on which the "painting" of beauty is created.

Connotative

The connotative aspects of this expression go beyond the literal meanings. The statement seems to emphasize the importance of self-acceptance and self-love before enhancing one's beauty with makeup. Make-Up as Empowerment, It

conveys the idea that makeup can be a tool for self-expression and empowerment, allowing individuals to enhance their natural beauty as an art form. Acknowledging the Beauty of Individuality: By mentioning "the canvas," it may also be celebrating the uniqueness and individuality of each person's natural appearance.


Myth

The mythic aspect here could relate to challenging the myth that beauty is purely superficial or that makeup is used to hide flaws. Instead, it suggests that beauty can be seen as an art form, where makeup is a creative tool to enhance one's unique canvas. In summary, this expression carries a denotative message about the relationship between beauty and makeup, connotations of self-acceptance and empowerment, and a potential myth of redefining the purpose of makeup as a means of enhancing one's natural beauty in an artistic way.

In conclusion, European advertisements emphasize diversity and inclusivity, celebrating a wide range of backgrounds, appearances, and personalities among models. Europe takes a proactive approach in addressing sensitive issues such as LGBTQ+ representation in beauty advertisements, reflecting cultural and differences among Europeans.

2. Loreal Paris Advertisements in Asia

Datum 4.1

L'Oréal Paris Singapore Youtube Channel	
	
Verbal (Utterance)	Non – Verbal (Picture)
<p>“to have crystal clear skin the secret is to go deeper near L'Oreal Paris”</p>	<p>An Asian woman walks touching flowing water while looking intently into the camera.</p>

Denotation

An Asian woman who walks to touch the water wearing a bright white dress looks intently into the camera, then there is the sentence “to have crystal clear skin the secret is to go deeper near L'Oreal Paris”. This sentence conveys information that there is a "secret" to having "crystal clear" skin (clear and clear). This secret has to do with "going deeper" around products from L'Oreal Paris. The sentence denotatively refers to the fact that to have clear and clear skin, the key is to do something deeper close to products from L'Oreal Paris. Literally, this

sentence conveys the information that there is a secret to getting clear and clear skin, and that secret is connected to the use of products from L'Oreal Paris.

Connotation

Whereas in the connotative analysis, in the picture, there is a white Asian woman wearing a white shirt looking intently at the camera, the woman describes the results that were shown after using the Loreal Paris product, emphasizing the word "crystal clear". The white shirt worn also gives a clean accent that describes what is shown in the advertisement, according to the word "crystal clear". From a connotative perspective, the sentence "to have crystal clear skin the secret is to go deeper near L'Oreal Paris" can contain deeper additional meanings. There are several connotative aspects that can be identified. The use of the brand "L'Oreal Paris" may connote a belief in this brand as an expert in skin care. This can show that L'Oreal Paris products are considered to have high quality in caring for the skin. The use of the word "secret" can connote exclusivity and hidden knowledge. This can provoke the reader's curiosity to know what this secret is and how to get it. The phrase "to go deeper" carries the connotation of deeper understanding and going to deeper layers. This may reflect the idea that effective skin care requires a more in-depth approach. This sentence can also carry the connotation of increasing one's self-confidence and attractiveness after attaining clear and translucent skin.

Myth

The utterance creates a myth connecting beauty with L'Oreal Paris products. By stating that "the secret to having crystal clear skin is to go deeper near L'Oreal Paris," the sentence attempts to create the idea that L'Oreal Paris has a unique and superior formula or product that can make the skin clearer and more beautiful. This idea is infiltrated into cultural signs, where L'Oreal Paris becomes a symbol of beauty and effective skin care. This is an example of how myths can create interpretations accepted by society that a particular product has specific advantages in skin care.

Datum 4.2

L'Oréal Paris Singapore Youtube Channel	
	
Verbal (Utterance)	Non – Verbal (Picture)

<p>“My dark spots have reduced a lot. Loving my new glow, I'm getting Korean Vibes”</p>	<p>White skinned Asian woman, talk to camera.</p>
---	---

Denotation

Denotatively, the statement "A bright-skinned Asian woman, talk to the camera" directly signifies a woman of Asian descent with bright skin complexion talking directly to the camera, a literal description of the visual.

Connotation


Connotatively, the phrase "My dark spots have reduced a lot. Loving my new glow, I'm getting Korean Vibes" suggests a deeper meaning associated with beauty standards and cultural references. Beyond the literal meaning, it conveys a sense of satisfaction and happiness due to the reduction in dark spots, linking it to a newfound radiance reminiscent of Korean beauty ideals, hinting at the influence of K-beauty trends and their association with flawless skin.

Myth

In the context of myth, this statement potentially embodies a myth regarding beauty ideals and their association with certain cultural standards. The mention of "getting Korean Vibes" could perpetuate a myth that attributes particular beauty standards or ideals exclusively to a specific cultural trend, possibly reinforcing a simplified perception that associates flawless skin with a

specific ethnicity or cultural reference. This might reflect a wider cultural myth that ties specific physical attributes or beauty ideals to certain regions or ethnicities.

Datum 4.3

L'Oréal Paris Singapore Youtube Channel	
	
Verbal (Utterance)	Non – Verbal (Picture)
<p>“Never stop at just clear skin. Go for crystal clear”</p>	<p>A fair-skinned Asian woman smiling into the camera while holding Loreal paris beauty products</p>

Denotative

At the denotative level, in the advertisement there is a white Asian woman smiling at the camera while holding a Loreal paris beauty product and then there is utterance "Never stop at just clear skin. Go for crystal clear". This sentence conveys the message that having "crystal clear" skin is more desirable than just

having "clear" skin. This message invites one not to stop at the level of skin that is only clean, but to achieve a level of clearer and clearer skin.

Connotative


In the picture above there is a white Asian woman wearing a white shirt and holding a Loral Paris beauty product attached to her skin. The picture explains that the product can make the face, especially the skin, become "crystal clear", the use of white Asian women also supports the description of the word "crystal clear". While there is a saying "Never stop at just clear skin. Go for crystal clear" In connotative analysis, this sentence can have a deeper additional meaning. The phrase "crystal clear" (clear and clear) has connotations of luxury, purity and high quality. This may reflect the idea that it is a prestige to have very clear skin. This sentence can connote high achievement or a better level of success. "Going for crystal clear" can be connoted as an attempt to achieve something higher and better. This sentence could connote that "crystal clear" skin is a more ambitious and attention-grabbing goal than simply having "clear" skin. "Crystal clear" can connote a stronger attraction and attracting the attention of more people.

Myth

In this context, myths can be found in social constructions about skin and beauty. This message may represent a myth about high and ideal beauty standards. The idea that having "crystal clear" skin is a goal that needs to be achieved can be seen as a myth that society may internalize as a natural fact or an unquestionable

truth. This myth can influence people's perceptions of beauty and can be a tool to maintain and reinforce cultural norms.

Datum 4.4

L'Oréal Paris Singapore Youtube Channel	
	
Verbal (Utterance)	Non – Verbal (Picture)
<p>‘Because I’m worth it’</p>	<p>A white Asian woman speaks to the camera.</p>

Dennotative

In the picture above there is a white Asian woman talking to the camera. At the denotative level, this sentence literally says that the person using the product is "worth it". It is a statement that connects product users with value and self-esteem.


Connotative

In connotative analysis, this sentence can have a deeper additional meaning in the context of a beauty advertisement. This sentence can have the connotation that the user of this product considers himself valuable and valuable. This implies that the use of these products will increase self-confidence and self-worth. The expression "Because I'm worth it" can refer to the premium quality and exclusivity of the product. This could indicate that this product is reserved for individuals who respect themselves and choose only the best. This sentence can reflect a message of empowerment, that using this product is a form of self-care that allows one to feel strong and confident.

Myth

In the context of a beauty advertisement, this sentence may refer to myths about self-worth and self-esteem associated with using beauty products. This sentence contains a message that the use of this product can provide value and appreciation to the individual who uses it. This describes the product as a tool to increase self-confidence and social status, which can influence people's perceptions about the importance of using certain beauty products. Myths about "self-worth" associated with products can play an important role in influencing consumer preferences and purchases.

Datum 5.1

L'Oréal Paris Singapore Youtube Channel	
	
Verbal (Utterance)	Non – Verbal (Picture)
<p>“Shades of confiction”</p>	<p>There was a group of women in a conference room, with all different ethnicities and colors and looks.</p>

Denotative

In the image above, there is a group of women in a conference room, with various ethnicities and skin colors and appearances. At the denotative level, this sentence literally talks about "shades of confiction". On the surface, this sentence refers to the existence of different views or beliefs in a conference room attended by a group of women of various ethnicities, skin colors, and appearances.


Connotative

The expression "shades of conviction" can connote the diversity of views, cultures and experiences presented by women with different backgrounds. However, the use of the word "shades" also indicates a connection and unity amidst these differences. This sentence can reflect the existence of space for dialogue and sharing of views among women with different cultural backgrounds. This connotation emphasizes the importance of listening to and understanding the views of others. This phrase can convey the connotation that each individual brings his or her own unique perspective, and this creates diversity and complexity in different views and beliefs.

Myth

In this context, this sentence might reflect a myth about harmony and unity amidst diversity. The sentence suggests that even though there are differences in opinions or beliefs, there is potential to create cooperation and understanding among diverse groups. This myth may simplify the complexity of challenges that could arise from cultural and ideological differences.

Datum 5.2

L'Oréal Paris Singapore Youtube Channel	
	
Verbal (Utterance)	Non – Verbal (Picture)
“To empowered every woman”	A woman standing on the table

Denotative

A dark-skinned woman stood with her arms raised in a light suit and dress. Then there is the sentence "To empower every woman". This shows that this sentence literally says that the aim is to empower every woman. This message encourages and supports women's empowerment in general.

Connotative


The scene shows a woman standing on a table in the middle of a conference room, straight and confident. Then there is the sentence "to empower

every woman". The scene signifies that loreal paris empowers women to be who they want to be. The phrase "to empower every woman" (to empower every woman) can have the connotation that this empowerment applies to women from various backgrounds, including differences in skin color. It illustrates inclusivity and the importance of elevating the voices and potential of all women, including women of color. This expression can contain connotations about giving strength and confidence to women. The woman standing on the table in the middle of the conference room can be interpreted as a symbol of courage and enthusiasm to face challenges.

Myth

In this context, this sentence may reflect myths about equality and empowerment. Even though the goal is the empowerment of every woman, in social reality there may still be barriers and inequalities that need to be overcome. This sentence can imply the idea that empowerment has been fully achieved, even though there is still hard work to achieve true equality. In this case, this sentence can be a myth about the progress that has been achieved.

Datum 5.3

L'Oréal Paris Singapore Youtube Channel	
	
Verbal (Utterance)	Non – Verbal (Picture)
“Believe in matte, those never flat”	There are 2 women, one of them helps apply lipstick to the other woman

Denotative

In the picture above there are 2 women, one of whom helps the other woman apply lipstick then there is a statement "Believe in matte, those are never flat". At the denotative level, this sentence literally says that we must "Believe in matte, those are never flat" (Believe in matte, those are never flat). In concrete terms, this sentence speaks of a belief in a matte (non-gloss) effect and makes it clear that a matte will not flatten out.


Connotative

In this sense, women of different races and skin colors help apply lipstick to other women, indicating that beauty is for everyone and differences can complement one another. Then there is the sentence "Believe in matte, those are never flat". This sentence can connote that the use of matte products, such as lipstick, is considered to have better quality and last longer. "Believe in matte" sends a message of faith in matte products as good choices. The phrase "Believe in matte, those never flat" can convey a message about self-confidence and the opportunity to "live" one's appearance through matte products. This can illustrate that the use of matte lipstick can increase one's self-confidence. The word "Believe" can also describe trust in other people, as seen in the picture, where a woman of a different ethnicity helps to apply lipstick.

Myth

In the context of beauty product advertisements, this sentence may reflect myths about the benefits and durability of matte products. This message could assume that matte is a better choice than other options, and that the matte effect will always be maintained without problems (not flat). This can reduce the complexity around the various factors that affect the performance of cosmetic products and provide a very positive interpretation of matte products.

Datum 5.4

L'Oréal Paris Singapore Youtube Channel	
	
Verbal (Utterance)	Non – Verbal (Picture)
<p>“Believe in matte, those never flat”</p>	<p>There are 4 women with different ethnicities in one frame, standing on the stairs and one of the women is looking at the camera</p>

Denotative

The picture denotatively depicts four women with different ethnicities in one frame. The women are standing on the stairs and one of them is looking at the camera. This is the literal or descriptive meaning of the image, in which we identify the objects and actions that occur in the image without the need for further interpretation.


Connotative

This image may have connotations of cultural diversity and inclusion, depicting women with different ethnic backgrounds harmoniously in one frame. This can be interpreted as a message about the importance of respecting and celebrating differences in society. The presence of women standing together on the stairs can reflect a message about togetherness and solidarity between women from various backgrounds. It can be a symbol of unity amidst differences. One of the women looking at the camera can have the connotation of being a character representing the group or as driving the message to be conveyed in the picture.

Myth

In the context of Barthes, this image can also contain elements of myth. This image may refer to the myth of balance and harmony in diversity. In popular culture, there is often the idea that different ethnicities and backgrounds can coexist peacefully and harmoniously. However, these can be simplified depictions and do not necessarily reflect complex realities.

Datum 5.5

L'Oréal Paris Singapore Youtube Channel	
	
Verbal (Utterance)	Non – Verbal (Picture)
<p>“I believe, im worth it”</p>	<p>There was a group of women of various ethnicities, skin tones, and looks holding Loreal Paris products.</p>

Denotative

The picture depicts a group of women with various ethnicities, skin colors, appearances, and backgrounds standing or sitting on a ladder. There was one person standing in the middle of the stairs and holding a Loreal Paris product.

Connotative

The image depicts diversity of ethnicity, skin color and appearance, which can be interpreted as a message about inclusion and respect for diversity in the concept of beauty. The person standing in the middle of the stairs holding a Loreal Paris product may reflect a message about equality and the potential of every

individual, regardless of their background. The presence of women from various ethnicities and backgrounds can connotatively represent that beauty comes in many forms, and Loreal Paris products can be suitable for all skin types.

Myth

The image may wish to address myths about beauty that are limited to one particular type or ethnicity. By presenting a wide variety of women, the message is that every individual, regardless of background, can feel beautiful and valued.

Datum 6.1

L'Oréal Paris Singapore Youtube Channel	
	
Verbal (Utterance)	Non – Verbal (Picture)
<p>“Bad skin day? we've got you covered”</p>	<p>There are 5 women of different ethnicity and skin color standing confidently facing the camera holding loreal paris products.</p>

Denotative

At the beginning of the video there are 5 women of various races and skin colors standing on the stairs with confidence. The expression "Bad skin day? we've got you covered" denotatively refers to a situation where a person has skin problems or an appearance that is not optimal ("bad skin day"), and products from Loreal Paris are considered as a solution or protector ("we 've got you covered"). In the visual context of five women of different ethnicities and skin colours, confidently facing the camera holding L'oreal Paris products, the literal meaning is that the products are designed to help address skin problems and provide solutions.

Connotative


In the picture, there are 5 women of different ethnicity and skin color standing confidently facing the camera holding Loreal Paris products. Women who stand confidently can convey messages about self-confidence and empowerment. They show that despite challenges, they feel strong and able to overcome. The presence of women with different ethnicities and skin colors conveys messages about diversity and inclusion. This can be a symbol that the product is suitable for all skin types and involves different types of women.

Myth

This expression can refer to myths about perfect beauty and instant solutions to skin problems. Cosmetics advertisements often depict that their

products can make drastic changes in a short amount of time. This myth can influence people's perception of unrealistic beauty standards.

Datum 6.2

L'Oréal Paris Singapore Youtube Channel	
	
Verbal (Utterance)	Non – Verbal (Picture)
<p>“coverage that resists everything”</p>	<p>An Asian woman looks at the camera sharply and confidently.</p>

Denotative

The expression "coverage that resists everything" denotatively refers to coverage or coverage that is able to withstand or resist everything. In this context, the intended coverage or product may refer to skin care or cosmetic products that are considered capable of providing protection and resistance against various factors or problems.


Connotative

The appearance of a woman looking at the camera with flawless white cheeks can contain a message about the desired beauty standard and skin quality. The phrase "coverage that resists everything" can be interpreted as protection against skin problems and the ability to maintain healthy, smooth skin. The woman's confident demeanor may indicate that using the product made her feel confident and ready to face the world. This message connects with the idea that the product provides not only physical coverage but also confidence.

Myth

In myth analysis, this image may reflect several myths related to beauty standards and self-image. The phrase "coverage that resists everything" and images of women with flawless white skin can perpetuate myths about perfect beauty. This myth creates expectations about the ability of cosmetic products to produce unwavering results and portrays an image of flawless beauty. In this case, the image combines denotative (literal meaning of a cosmetic product) and connotative (deeper meaning of beauty, confidence, and beauty standards) to form a complex message about self-image and beauty.

Datum 7.1

Loreal Paris India Youtube Channel	
	
Verbal (Utterance)	Non – Verbal (Picture)
“It's not magic, it's science”	A woman with smooth, fair skin and shiny hair is speaking to the camera.

Denotative

At the denotative level, the sentence "It's not magic, it's science" has a literal meaning that refers to the distinction between two concepts, namely "magic" and "science." Denotatively, the sentence implies that what the woman with smooth white skin and shiny hair is explaining is something more related to science than magic. This is the basic and concrete meaning of the sentence.


Connotative

At the connotative level, this sentence can have additional, deeper meanings. In the context of a beauty advertisement, the sentence may want to convey the message that the product or treatment being advertised doesn't rely on magic but is supported by scientific knowledge and technology that can explain and support the desired results. This creates connotations that the product or treatment is more trustworthy and scientific in delivering the desired outcomes.

Myth

At the mythic level, this sentence might create a myth or stereotype within the context of beauty. The myth could be that to have smooth white skin that shines, one must use products or treatments based on science rather than relying on magic or less scientific methods. This can influence the public's perception of what is considered effective in skincare and haircare, by internalizing the idea that science is the key to "true" beauty.

Datum 7.2

Loreal Paris India Youtube Channel	
	
Verbal (Utterance)	Non – Verbal (Picture)
“72 hour hydrated hair full of life”	Two indian women with smooth, fair skin and shiny hair

Denotative

In this context, the denotative meaning refers to the literal and objective interpretation of the sentence. It signifies that after using a particular product or treatment, hair remains hydrated for 72 hours and appears full of life. This is a straightforward and concrete meaning.

Connotative


The connotative level delves into the deeper and more abstract associations or values linked to the sentence. Here, it suggests that having well-

hydrated and vibrant hair for an extended period is desirable and possibly linked to beauty, confidence, or a sense of well-being.

Myth

Applying Barthes' concept of myth, this sentence could be seen as a representation of a cultural myth that associates hydrated and lively hair with a certain standard of beauty and self-assuredness. It may imply that using the mentioned product creates a transformation from dull or lifeless hair to a more idealized and culturally accepted standard of beauty and confidence.

Datum 8.1

Loreal Paris Malaysia Youtube Channel	
	
Verbal (Utterance)	Non – Verbal (Picture)
<p>“don't let dark spots break your confidence brighten your skin”</p>	<p>There are three Asian women with various skin tones walking confidently, led by a fair-skinned woman.</p>

Denotative

In a denotative analysis, the sentence advises individuals not to allow dark spots on their skin to diminish their self-confidence. It suggests taking action to brighten one's skin to address this concern, focusing on the literal meaning of the words.


Connotative

In connotative analysis, this sentence carries a deeper message related to beauty standards and self-esteem. It implies that having clear, blemish-free skin is associated with higher self-confidence, which may not always be the case. It also suggests the idea that one's skin tone or appearance should not be a source of reduced self-esteem.

Myth

In a myth context, this sentence could represent a beauty myth. It implies that having flawless, blemish-free skin is essential for maintaining self-confidence. This myth may stem from cultural beauty ideals that have been internalized, obscuring the true meaning of beauty and implying that achieving a particular skin tone is necessary for confidence. It perpetuates the idea that only certain skin types are beautiful and confident.

Datum 8.2

Loreal Paris Malaysia Youtube Channel	
	
Verbal (Utterance)	Non – Verbal (Picture)
"reduce 57 percent of dark spots and instantly brighten skin"	There is a woman who appears to have her skin tone brightened.

Denotative

In a denotative analysis, the sentence advises individuals not to allow dark spots on their skin to diminish their self-confidence. It suggests taking action to brighten one's skin to address this concern, focusing on the literal meaning of the words.

Connotative


In connotative analysis, this sentence carries a deeper message related to beauty standards and self-esteem. It implies that having clear, blemish-free skin is

associated with higher self-confidence, which may not always be the case. It also suggests the idea that one's skin tone or appearance should not be a source of reduced self-esteem.

Myth

In a mythological context, this sentence could represent a beauty myth. It implies that having flawless, blemish-free skin is essential for maintaining self-confidence. This myth may stem from cultural beauty ideals that have been internalized, obscuring the true meaning of beauty and implying that achieving a particular skin tone is necessary for confidence. It perpetuates the idea that only certain skin types are beautiful and confident.

Datum 8.3

Loreal Paris Malaysia Youtube Channel	
	
Verbal (Utterance)	Non – Verbal (Picture)

" visible results of efficacy on all asian skin tones"	There are three Asian women with various skin tones staring at the camera.
--	--

Denotative

In a denotative analysis, the sentence conveys that there are three Asian women with various skin tones looking at the camera. It emphasizes the literal description of what is visually seen in the context.

Connotative

In connotative analysis, this sentence suggests a message of inclusivity and effectiveness. It implies that the product or treatment being advertised works well on a diverse range of Asian skin tones, which can be seen as a positive message of diversity and effectiveness.

Myth

In a mythological context, this sentence could represent a myth of beauty products. It suggests that the effectiveness of a beauty product is determined by its ability to work on all Asian skin tones. This myth may arise from societal beauty standards that emphasize the need for products to cater to a wide range of skin tones. It perpetuates the idea that products should conform to these standards to be considered effective.

In conclusion, L'Oréal Paris advertisements in Asia are stronger emphasis on women's empowerment, symbolizing progress and changing roles for women in society. L'Oréal Paris advertisements in Asian advertisements have traditionally favored lighter skin tones and beauty standard that has gained popularity due to K-beauty, but this is slowly changing with increased awareness of the need for diversity.

B. Discussion

The findings discussed in the previous paragraph contain separate findings regarding diversity in L'Oréal Paris Asia and Europe advertisements. L'Oréal Paris advertisements in Asia are stronger emphasize on women's empowerment, In Datum 5.2 there is A woman standing on the table, showing that a woman standing on the table in the middle of the conference room can be interpreted as a symbol of courage and enthusiasm to face challenges. It is also shown in Datum 6.1, The presence of women with different ethnicities and skin colors conveys messages about diversity and inclusion. Therefore the world nowadays requires companies to address all consumers, regardless their demographic, physical, emotional, psychological features (Dimitrieska et al., 2019). To address these concerns, L'Oréal Paris has been showcasing diversity in some recent advertisements, including diversity in race and skin color.

In Asia, the models or subjects used are much more diverse in terms of skin tones and women empowerment, one prominent finding in this study is a stark difference in the representation of models in beauty advertisements. In Europe,

these advertisements feature a diverse range of models, including various ethnicities, skin tones, personalities, and social statuses (Dwivedi et al., 2021), as shown in Datum 1.2. Breaking gender stereotypes and racial diversity seem to be the most common topics in advertising today, relating to inclusive advertisement (Wiklund, 2022). This reflects Europe is increasingly strong commitment to celebrating diversity and challenging traditional beauty norms. European advertisements send the message that beauty is not limited to a particular look but encompasses diverse appearances. The idea of diversity and inclusion suggests that each individual is unique and its identity differs from other individuals along several attributes (Eisend et al., 2023). This also reflects inclusivity in the beauty industry in Europe. Diversity and inclusion are important in marketing because they help celebrate audiences of different backgrounds. This type of advertisement helps audiences discover brands that align with their values, which more consumers say they are interested in doing. As per the European population, which is diverse and spans a vast continent, there is a variation in diversity within advertisements for different European countries.

The differences observed in European and Asian advertisements align with research by (Alli & Medved, 2022), which found that consumers want to see diversity in beauty advertisements because it reflects real life. Companies that showcase diversity in their advertising can inspire and attract consumers. L'Oréal Paris adapts to these differences in its advertisements based on the culture of each country. Europe is a highly diverse continent in terms of ethnicity, skin color, body shapes, and other physical attributes (Jablonski, 2021). Therefore, the beauty

industry in Europe may be more accepting and reflective of this diversity in its advertising. On the other hand, some Asian countries may have more ethnically homogeneous populations, which can influence the use of models with similar characteristics in advertisements. Consumers in Europe and some other countries have increased pressure on brands to represent diversity in their advertisements. This can encourage brands to adopt a more inclusive approach. Therefore, indirectly, advertisements are a form of consumer expectations regarding a product, and L'Oréal Paris adjusts accordingly to the culture of each country.

According to (Werle, 2019), in prior research, the makeup and beauty industry has made significant progress in terms of diversity and inclusivity. However, it still faces challenges in achieving an equivalent level of confidence and empowerment for many individuals. These findings are reflected in L'Oréal Paris advertisements as found in Datum 2.2, Datum 3.2 dan Datum 5.2. In L'Oréal Paris advertisements in Asia, there is a stronger emphasis on women's empowerment. On the other hand, in L'Oréal Paris advertisements in Europe, greater diversity is observed, especially in the models featured in the ads like as it found in Datum 1.1 dan Datum 1.2. This highlights the brand's commitment to showing a wide range of backgrounds and appearances in its advertising campaigns. Additionally, L'Oréal Paris has introduced beauty products specifically tailored for individuals with disabilities. This initiative underscores L'Oréal Paris's commitment to enhancing confidence and empowerment among diverse groups of people. This proves that Loreal Paris wants to increase and support women's self-confidence and empowerment.

In L'Oréal Paris advertisements in Asia, a greater emphasis on women empowerment is found. It is shown in Datum 5.5 and 8.1. The difference in focus between empowerment and diversity in beauty advertisements in Asia and Europe can be influenced by various cultural, historical, social, and economic factors in each region. Some countries in Asia have a patriarchal and traditional culture where traditional gender ideology encourages power imbalances, particularly affecting women in patriarchal cultures, such as those in Southeast Asian countries (Seow, 2020). In this context, L'Oréal Paris advertisements highlighting women's empowerment can be a way to celebrate progress and change in women roles in society. Promoting self-confidence and independence among women can be a powerful message in these advertisements. Some Asian countries have undergone rapid social changes, including an increased role for women in society. Advertisements emphasizing empowerment may be a response to these changes and an effort to show support for women.

The author found that Asia does not address sensitive social issues like LGBTQ+, unlike Europe, in Datum 1.1 and 1.2 which addresses diversity and freedom in beauty through advertisements, aligns with previous research (Ariani, 2021) that suggests advertisements serve not only commercial purposes but also as a platform to raise social issues. In this context, the difference in how beauty advertisements address LGBTQ+ issues between Asia and Europe can be influenced by various cultural, social, and legal factors in each region. Social and cultural norms in Asia and Europe differ significantly. Some Asian countries hold more conservative views on LGBTQ+ issues compared to many European

countries. In some Asian regions, there may still be a strong social stigma associated with different sexual orientations (Lau, 2020). Therefore, many brands may feel that they are taking a greater risk if they attempt to address LGBTQ+ issues in their advertisements in these regions.

There are beauty standards in Asia that predate European influence. These beauty standards are shaped by the native culture and history of each region. In East Asia, especially in China, beauty standards have a long history before European influence. Traditional Chinese beauty standards emphasize features such as delicate and symmetrical facial features, including a small nose, thin eyebrows, and a small mouth. Paint is also considered an ideal of beauty, because it is associated with wealth and nobility, as well as the concept of yin and yang in Chinese philosophy (Chen et al., 2019). In the Loreal Paris Asia advertisement in 2020, the phrase “I getting Korean vibes” was found in Datum 4.2, while in Europe in the same year, the L'Oréal Paris advertisement already discussed diversity. With globalization, ease of travel, and exposure to international media, our understanding of various countries and regions' beauty ideals, cultures, and philosophies has broadened. For example, "K-beauty" and "K-pop" have been heard or understood in Asia until now.

South Korea is known for its advanced skincare and beauty products. The Korean Wave has introduced Asian audiences to innovative skincare routines and makeup techniques (Kwon, 2020). Korean beauty (K-beauty) emphasizes a clear and flawless complexion, which has influenced beauty standards across Asia. The

"glass skin" trend, characterized by radiant and translucent skin, is one example of a beauty standard that has gained popularity due to K-beauty. Korea has one of the strictest beauty standards globally, and the Korean Beauty industry is no exception (Jeong, 2017). They both push one type of look on society, lack diversity or inclusivity, and are responsible for the growth in cosmetic surgery as well as for the detrimental effects on the mental health of consumers/society (Siena, 2019).

This may have been one of the triggers for L'Oréal Paris to change its advertising in Asia to be more diverse, aligning with L'Oréal Paris's commitment to beauty. This also suggests a paradigm shift in Asia regarding beauty standards. This paradigm shift illustrates how South Korean culture has become a significant reference and inspiration for many people in Asia and around the world. European society may have been quicker to embrace social changes that encourage more diverse representation in advertisements and media (Shahbaznezhad et al., 2021). These changes may have been slower to unfold in some Asian countries.

2. Diversity Shown In Europe and Asia

In European markets, L'Oréal Paris has made efforts to promote diversity in its beauty advertisements. European countries are known for their cultural and ethnic diversity, and L'Oréal Paris often features models and ambassadors of various backgrounds, skin tones, and ethnicities in their campaigns. This reflects the L'Oréal Paris commitment to inclusivity and representing the diversity of its customer base. L'Oréal Paris advertisements in Asia are stronger emphasize on

women's empowerment. Asia is a region with a rich cultural and ethnic tapestry, but beauty standards in some Asian countries can still emphasize certain features or skin tones. In the past, there have been criticisms that some beauty advertisements in Asia have tended to favor models with lighter skin tones and more Westernized features. In fact, it is true that beauty ideals in Asia have adopted some Western standards, where a sharp nose, round eyes, and an oval face are considered the ideal features for Asian woman (Besman et al., 2018).

This can sometimes result in less diversity in terms of skin color and facial features. However, there has been a growing awareness of the need for diversity and inclusivity in the beauty industry across Asia. Some brands, including L'Oréal Paris, have started to address these concerns by featuring models and ambassadors with a wider range of skin tones and ethnic backgrounds in their advertisements.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter includes the conclusion of the study and the suggestion from the author for further research.

A. Conclusion

Both Asian and European L'Oréal Paris advertisements predominantly feature women, albeit with different focuses. In Asia, there is a stronger emphasis on women's empowerment, symbolizing progress and changing roles for women in society. This messaging aligns with cultural contexts in some Asian countries that may still uphold traditional gender ideologies. On the other hand, European advertisements emphasize diversity and inclusivity, celebrating a wide range of backgrounds, appearances, and personalities among models.

The study highlights a significant contrast between Asian and European advertisements regarding diversity. European advertisements showcase a diverse range of models, reflecting the continent's multiculturalism and a commitment to challenging traditional beauty norms. In contrast, Asian advertisements have traditionally favored lighter skin tones and Westernized features, but this is slowly changing with increased awareness of the need for diversity.

Europe takes a more proactive approach in addressing sensitive issues such as LGBTQ+ representation in beauty advertisements, reflecting cultural and legal differences. Some European countries have robust legal protections for

LGBTQ+ rights, which encourage brands to be inclusive. In contrast, conservative social norms and less comprehensive legal frameworks in parts of Asia may lead brands to avoid addressing these issues. L'Oréal Paris's approach to advertising differs between regions, adapting to cultural and societal contexts. The brand's commitment to diversity and empowerment is evident, reflecting its responsiveness to consumer expectations and cultural shifts.

B. Suggestion

Future research in the field of advertising beauty products in other media such as magazines or posters could be interesting research that can be carried out to explore advertising in terms of language and strategies used in various media. The paradigm shift in beauty standards in Asia offers exciting opportunities for exploration. Investigating other beauty products, beyond those of L'Oréal Paris, are adapting their advertising strategies to align with evolving beauty ideals in Europe and Asia could provide valuable insights. Additionally, delving deeper into the cultural and historical factors influencing these shifts in beauty standards would enhance our understanding of the dynamics at play.

BIBLIOGRAPHY

- Abdi, A. M. (2019). "Representation of Black Women in Beauty Commercials."
- A. Sebeok, (2001). *Signs: An Introduction to Semiotics*. Toronto studies in semiotics and communication. University of Toronto Press, 2001. ISBN-0802084729, 9780802084729
- Alden, D. L., Hoyer, W. D., & Lee, C. (1993). Identifying global and culture-specific dimensions of humor in advertising: A multinational analysis. *Journal of Marketing*, 57(2), 64-75.
- Alli, L., & Medved, C. (2022). Diversity and Inclusion in the Beauty and Cosmetic Advertising and its Impact on Corporate Reputation Caryn Medved.
- Anggi Amalia, P., & Fadli Kalaloi, A. (2022). Representation of Gender Equality in Downy's Product Advertising: A Semiotic Analysis of Roland Barthes. *BIRCI JOURNAL*. <https://doi.org/10.33258/birci.v5i2.5477>
- Ariani, N. M. (2021). A Semiotic Analysis of L'ORÉAL Advertisement: This is an Ad for Men Campaign. *Linguistics: Scientific Bulletin of Masters Program in Linguistics, Udayana University*, 155. <https://doi.org/10.24843/ling.2021.v28.i02.p05>
- Barthes, R. (1968). *Elements of Semiology*. 1sted. New York. Hilland Wang. 21 September 2016
https://monoskop.org/images/2/2c/Barthes_Roland_Elements_of_Semiology_1977.pdf
- Barthes, R. (1972). *Mythologies*. Noonday Press, Library of Congress Catalog Card Number:75-185427.
https://monoskop.org/File:Barthes_Roland_Mythologies_EN_1972.pdf
- Bernstein, R.S., M. Bulger, P. Salipante, and J.Y. Weisinger. 2020. From diversity to inclusion to equity: a theory of generative interactions. *Journal of Business Ethics* 167, no. 3: 395–410.
- Benny H. Hoed, 2011. *Semiotik & Dinamika Sosial Budaya*, cetakan pertama, Beji Timur, Depok.
- Bouzida, F. (2014). The semiology analysis in media studies: Roland Barthes Approach. In *Proceedings of SOCIOINT14-International Conference on Social Sciences and Humanities* (pp. 1001-1007).

- Chen, T., Lian, K., Lorenzana, D., Shahzad, N., & Wong, R. (2019). Occidentalisation of Beauty Standards: Eurocentrism in Asia. <https://doi.org/10.5281/zenodo.4325856>
- Crewell, J. W. (2014). *Research Design: qualitative, quantitative, and mixed methods approached*. Fourth edition. Los Angeles: SAGE Publications, Inc.
- De Meulenaer, S., N. Dens, P. d Pelsmacker, and M. Eisend. (2018). How consumers' values influence responses to male and female gender role stereotyping in advertising. *International Journal of Advertising* 37, no. 6: 893–913.
- Dimitrieska, S., Stamevska, E., & Stankovska, A. (2019). INCLUSIVE MARKETING-REALITY OR MAKE UP.
- Dimitre, D., George K. (2023). Beauty perception: A historical and contemporary review, *Clinics in Dermatology*, Volume 41, Issue 1, Pages 33-40, ISSN 0738-081X. <https://doi.org/10.1016/j.clindermatol.2023.02.006>.
- Dita, C. Y. E., & Pribadi, F. (2022). Representation of Women's Beauty in Garnier Advertisements Light Complete Brightening Foam. *Metafora: Education, Social Sciences and Humanities Journal*, 6(1), 63-69.
- Dwivedi, Y. K., Ismagilova, E., Hughes, D. L., Carlson, J., Filieri, R., Jacobson, J., Jain, V., Karjaluoto, H., Kefi, H., Krishen, A. S., Kumar, V., Rahman, M. M., Raman, R., Rauschnabel, P. A., Rowley, J., Salo, J., Tran, G. A., & Wang, Y. (2021). Setting the future of digital and social media marketing research: Perspectives and research propositions. *International Journal of Information Management*, 59. <https://doi.org/10.1016/j.ijinfomgt.2020.102168>
- Eisend, M., Muldrow, A. F., & Rosengren, S. (2023). Diversity and inclusion in advertising research. *International Journal of Advertising*, 42(1), 52–59. <https://doi.org/10.1080/02650487.2022.2122252>
- Hall, S. (1997). *Representation: Cultural Representations and Signifying Practices*. London: Sage Publications.
- Jablonski, N. G. (2021). Skin color and race. *American Journal of Physical Anthropology*, 175(2), 437–447. <https://doi.org/10.1002/ajpa.24200>
- Jeong, S. J. (2017). A study on the global brand strategy of the low-price cosmetic industry through K-beauty. *The Korean Society of Design Culture*, 23(3), 679-693.
- Johnson, C., & Cindy, ; (2022). *Diversity in Beauty*.
- Kaur, J., Asif, A., aur, S., Arun Kumar, V., & Amin Wani, M. (2023). *Beauty Standards: Ideologies And Stereotypes Section A-Research Paper Eur*.

Chem. Bull, 2023, 2264–2278.
<https://doi.org/10.48047/ecb/2023.12.si5a.0109>

- Kwon, Y. J. (2020). Rituals and Myths of Korean Skin Care Practices: The Emergence of K-beauty in the Global Marketplace. *Journal of the Korean Society of Costume*, 70(5), 45–61. <https://doi.org/10.7233/jksc.2020.70.5.045>
- Lau, H. (2020). Courts, the Law, and LGBT Rights in Asia. In *Oxford Research Encyclopedia of Politics*. Oxford University Press. <https://doi.org/10.1093/acrefore/9780190228637.013.1230>
- Lévi-Strauss, C. (1955). The Structural Study of Myth. *The Journal of American Folklore*, 68(270), 428–444. <https://doi.org/10.2307/536768>
- Li, E. P. H., Min, H. J., & Belk, R. W. (2008). ASSOCIATION FOR CONSUMER RESEARCH Skin Lightening and Beauty in Four Asian Cultures. <http://www.acrwebsite.org/volumes/13415/volumes/v35/NA-35>
- Maghfira, R., Sakinah, R. M. N., & Rusmana, D. (2022). The Representation Of Independent Women In Wardah Advertisement: A Study Of Semiotic By Pierce. *Basastra: Journal of Language, Literature, and Teaching*, 10(1), 240. <https://doi.org/10.20961/basastra.v10i1.56425>
- Mokhtarianpour, Majid. (2016). Islamic Model of Iranian Pattern Development Process Model. *The Pattern of Islamic Development of Iran*, 4 (8), 9-30.
- Nuzhatussholehah, & Kn, J. (2022). The meaning of Laurier’s Advertising Message version #ThisistheGirlsway comfortable be yourself! on Youtube (Charles Shanders Pierce Semiotic Analysis). 3, 128–141. <https://doi.org/10.12928/commicast.v3i2.5947>
- Rahmawati, D. (2019). Beauty Concept Represented On Cosmetic Advertisement. 7, 2338–3739. <https://jurnal.unsur.ac.id/jeopallt>
- Samizadeh, S. (2022). Beauty Standards in Asia. In: Samizadeh, S. (eds) *Non-Surgical Rejuvenation of Asian Faces*. Springer, Cham. https://doi.org/10.1007/978-3-030-84099-0_2
- Searing, C., & Zeilig, H. (2017). Fine Lines: cosmetic advertising and the perception of ageing female beauty. *International Journal of Ageing and Later Life*, 11(1), 7-36.
- Seow, D. Y., & Seow, D. (2020). The role of Gender, Patriarchy and Culture in the Asian female travel experience Copyright Statement.
- Shahbaznezhad, H., Dolan, R., & Rashidirad, M. (2021). The Role of Social Media Content Format and Platform in Users’ Engagement Behavior. *Journal*

of Interactive Marketing, 53, 47–65.
<https://doi.org/10.1016/j.intmar.2020.05.001>

Siena, B. & C. L. (2019). The Korean Beauty Industry: How does it affect its Society?

Sobur, A. (2006). *Semiotika Komunikasi*. Bandung: Remaja Rosdakarya.

Taylor, P.C. (1999) Malcolm's conk and Danto's colours; or four logical petitions concerning race, beauty, and aesthetics. *The Journal of Aesthetics and Art Criticism*, 57(1), 16–20.

Wagatsuma, Hiroshi (1967), "The Social Perception of Skin Color in Japan," *Daedalus*, 96 (2), 407-43.

Werle, Adrienne. (2019) "Beyond Light, Medium, and Dark: Diversity and Inclusivity in the Makeup and Beauty Industries" (2019). Mahurin Honors College Capstone Experience/Thesis Projects. Paper 831.
https://digitalcommons.wku.edu/stu_hon_theses/831

Wiklund, C. (2022). Inclusive marketing A study of Swedish female consumers' perceptions of inclusive advertisements in the fashion industry.

Yuniantari, A. S. D. O., Budiarta, I. W., & Susanthi, I. G. A. A. D. (2021). Representations of the Ideological Identity of Woman Characteristics in Commercial Advertisements. *RETORIKA: Jurnal Ilmu Bahasa*, 7(2), 115-120.

Zahra, R., & Nim, S. (2019). *Semiotic Analysis Of L'oreal Paris Advertisement Thesis*.

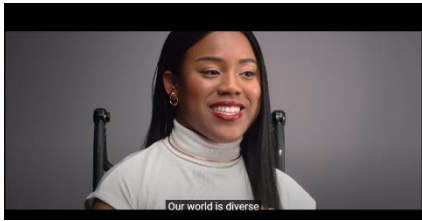
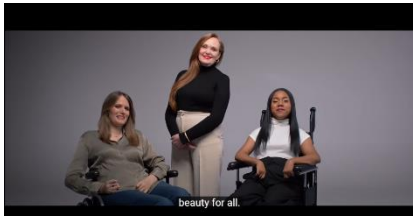

CURRICULUM VITAE


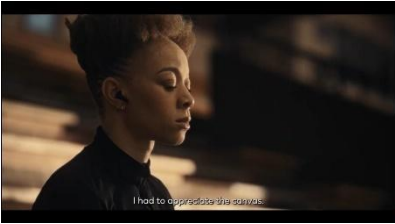


Muhammad Fauzan Azhar was born in Surabaya on October 10, 2000. He graduated from SMAN 23 Jakarta in 2019. He started his higher education 2019 at the Department of English Literature UIN Maulana Malik Ibrahim Malang and finished in 2023. While studying at the university, he joined Jabodetabek UIN Malang regional organization called KAMAJAYA, and became an administrator in this organization. During the semester break, he also joined an internship at ABTV Blitar, one of local television station based in Blitar, East Java.




APPENDIX A







1. L'Oréal Paris Advertisement in Europe				
No	Title	No	Picture	Utterance
1.	At L'Oréal Groupe, we create the beauty that moves the world	1.		“Beauty that celebrates everyone for who they are. Commitment to diversity, equity and inclusion.”
		2.		“Commitment to diversity, equity and inclusion.”
		3.		“...natural ingredients sustainably sourced by 2030 beauty that opens doors with 25 000 work opportunities for young people every year that creates a

				more inclusive future with 22 500 possible Foundation Shades beauty that protecs.”
2.	HAPTA, the world’s first handheld computerized makeup applicator - L’Oréal	1.		“Our world is diverse and we want to be part of the beauty world just as much as everyone else.”
		2.		“Tech for good, beauty for all.”
3.	Strength, Beauty, and the Power of Resilience - L’Oréal	1.		“We know there isn’t only one true beauty”




		2.		<p>“We know beauty needs to reflect what reality is, what real life is”</p>
				<p>“Beauty is an art. It’s like painting. And I discovered that make-up could be the frame of my painting. I had to appreciate the painting I had drawn myself and give it the frame to enhance its beauty. But first, I had to appreciate the canvas.”</p>

APPENDIX B

1. Loreal Paris Advertisement in Asia				
No.	Title	No.	Picture	Utterance
4.	L'Oréal Paris Revitalift Crystal Micro Essence For Crystal Clear Skin	1.		“to have crystal clear skin the secret is to go deeper near L'Oreal Paris”
		2.		“My dark spots have reduced a lot. Loving my new glow, I'm getting Korean Vibes”
		3.		“Never stop at just clear skin. Go for crystal clear”

		4.		'Because I'm worth it'
5.	NEW Color Riche 16H Intense Volume Matte Lipstick	1.		"Shades of confiction"
		2.		"To empowered every woman"
		3.		"Believe in matte, those never flat"
		4.		"Believe in matte, those never flat"
		5.		"I believe, im worth it"

<p>6.</p>	<p>NEW Infallible 32H Matte Cover Foundation</p>	<p>1.</p>		<p>“Bad skin day? we've got you covered”</p>
		<p>2.</p>		
		<p>3.</p>		<p>“coverage that resists everything”</p>
<p>7.</p>	<p>L'Oréal Paris Hyaluron Moisture Range Infused with Hyaluronic Acid</p>	<p>1.</p>		<p>“It's not magic, it's science”</p>
		<p>2.</p>		<p>“72 hour hydrated hair full of life”</p>

<p>8.</p>	<p>NEW Glycolic- Bright Glowing Peeling Toner</p>	<p>1.</p>		<p>“don't let dark spots break your confidence brighten your skin”</p>
		<p>2.</p>		<p>"reduce 57 percent of dark spots and instantly brighten skin"</p>
		<p>3.</p>		<p>“visible results of efficacy on all asian skin tones”</p>