2.1 Previous Relevant Study

They are five relevant studies that have relationship with this research. The first research done by Febrianita (2013) entitled “Multimodal Discourse Analysis in Indonesian Print Advertisement” of the 7th International journal in Satya Wacana Christian University (2013 ; 298-312) from State University of Malang. The researcher uses the theory of generic structure potential by Cheong and intersemiosis complementarity by Royce. The subject of this study is print advertisements featuring Indonesian products in mass media such as woman’s magazine uses English despite the use of Indonesian cultural values in the visual elements. The method of this analysis is descriptive-qualitative method. The description of this research is how the language in a multisemiotic text of this advertisement to make unified meanings via the verbal and visual images and their relationship. This undergraduate thesis is different from this study in the field of problems and the data source. The data of this study was taken from L’Oreal Paris advertisement from internet. This study analyzes advertisement in the generic structure potential by Cheong (in Halloran, 2004). The method of this analysis is descriptive-qualitative method by Miles and Huberman (2014).

The second research is done by Nugroho (2009) entitled “The Generic Structure of Print Advertisement of Elizabeth Arden’s INTERVENE : A Multimodal Discourse Analysis” from Petra Christian University, Surabaya. The
research uses theory of generic structure potential by Cheong (2004) and intersemiosis of the linguistic and visual resources by Wee (2009). The data of this study is Elizabeth Arden print advertisements in a moisturizing cream intervene, taken from website (www.elizabetharden.com). The method of this analysis is descriptive-qualitative method. As the result, the interplay of the verbal texts and visual images has proven to be very effective in the meaning and making process of this advertisement. Then, every visual and linguistic item in the advertisement is arranged very well so the complement and support each other to project the positive image to attract the consumers to buy the product. The similarities this research and this previous study are the data taken from website and uses the theory generic structure of potential by Cheong (2004). This research is different from this study in the field of problems and the data source. The data of this study was taken from L’Oreal Paris advertisement from internet. This study analyzes advertisement in ideational function (transitivity system). The method of this analysis is descriptive-qualitative method by Miles and Huberman (2014).

The third is done by Lubis and Sinar (2014) The International journal entitled “The structure of selected print Advertisement: A Multimodal Analysis” (2014-vol.1) from STIKOM Medan and FIB Universitas Sumatera Utara. The analysis which i applied is the analysis of language metafunction, (the function of ideational, the function of interpersonal, and the function of textual bases on the theory of Halliday (1985, 1994, 2004) is combined with the analysis of multimodal which is sponsored by Kress and Van Leeuwen (2006) and Cheong
(2004). For analyzing the verbal text, is used the language metafunction by Halliday, while for the visual analysis, is used by the visual metafunction Kress and Leeuwen. The data sources from the print text advertisement “New Pond’s Nourishing System”, New Dove Flawless White” From the magazine Harper’s Bazaar Indonesia Magazine), “Brand’s danNutrishake” (From the magazine Men’s Health Indonesia Magazine). The aims of this study to analyze print advertisement text based on the analysis of language metafunction and the analysis of multimodal in order to search for the relationship between the construction of verbal text and visual text in construction the genre of print advertisement. Descriptive-qualitative analysis method had been used to describe printed advertisement texts featuring verbal language and visual images. The similarities this research and this previous study, they use same theory of generic structure of potential by Cheong (2004). This research is different from this study in subject of the data. This study uses ideational functions to analyze the data. The method of this analysis is descriptive-qualitative method by Miles and Huberman (2014).

The forth research is done by Ningsih and Setiarini (2014) from International journal (2014 ; 6-14) is “Construing Ideational Meaning in Electronic Devices Advertisements in JawaPos: A Systemic Functional Linguistic Multimodal Discourse Analysis” from Jember University. The researcher uses The data were collected from printed advertisements of JawaPos newspaper. Generic Structure Potential of printed advertisement (GSP) proposed by Cheong (2004) and Halliday’s (1994) transitivity were applied. Cheong’s framework is
applied to reveal the elements of visual and linguistic elements; meanwhile Halliday's transitivity is used to know the processes. In this study, we applied qualitative research. The similarities this research and this previous study, they use same theory of generic structure of potential by Cheong (2004) and transitivity system by Halliday (2004). This research is different from this study in subject or the data. This study uses ideational functions to analyze the data. The method of this analysis is descriptive-qualitative method by Miles and Huberman (2014).

The fifth research is done by Gill A/P Singh (2015) entitle “A Multimodal Analysis Of Cover Stories On Mobile Phones: An Ideational Perspective”, from University of Malaya. The data in this study are taken from a magazine of cellular consumer’s guidance, namely “Mobile World” magazine published by One World Solutions Sdn Bhd. This study attempts to explore cover stories in the first six months of 2013 but only those which focus on Mobile phone rather than Tablet or other devices. The study will explain on how linguistic and visual features of cover stories could be deciphered as an advertising message through investigating linguistic and visual representation used in magazine cover stories. To fulfill the aim of this study, first, the linguistic text of the cover stories of the magazines was analyzed in terms of process, participant and circumstance through utilizing Halliday’s (2004) transitivity system. In the next step, the visual components of cover stories of the magazines were selected to be examined according to Kress and van Leeuwen’s (2006) narrative and conceptual representation analysis to differentiate between the visual elements provided in
cover stories. The similarities this research and this previous study, they use same theory of generic structure of potential by Cheong (2004) and transitivity system by Halliday (2004). This research is different from this study in subject or the data. This study uses ideational functions to analyze the data. The method of this analysis is descriptive-qualitative method by Miles and Huberman (2014). The similarities this research and this previous study are generic structure of potential by Cheong (2004) and transitivity system by Halliday (2004). This research is different from this study in the field of problems and the data source. The data of this study was taken from L’Oreal Paris advertisement from internet. The method of this analysis is descriptive-qualitative method by Miles and Huberman (2014).

The previous studies have great contributions for this research. The researcher has get ideas for the development this paper about visual and linguistic elements are used in the printed advertisement. The different of those researches and this research is the subject or data of the research. The subject analysis of this paper is L’Oreal Paris Cosmetic of advertisement. They are make-up, skin care, hair colour, hair colour, hair care. The data are taken from website: http://www.l’orealparisusa.com/. Analysis of the data use some theories such as : Halliday (2004) to identify the linguistic, Kress and Van Leeuwen (2006) to identify the visual element and Cheong (2004) to identify Generic Structure Potential (GSP) in advertisement. This research uses descriptive qualitative method by Miles and Hubermen (2014). Thus, the research states this research is new and different from the prior research.
2.2 Advertisement

Advertisement is a public announcement offering or asking for goods or services (Hornby, 1995:18). Advertising is a system consisting of distinct signs. It is a system of differences and oppositions which are crucial in the transfer of meaning. In the commodity market there are many products such as soap, detergent, cosmetics, breakfast cereal, margarine, beer and cigarettes which are essentially the same. Ads for these products have therefore to create differences and distinctions through the use of signs arranged in structures. (Dyer, 1982:98)

As Judith Williamson argues:

Advertisements must take into account not only the inherent qualities and attributes of the products they are trying to sell, but also the way in which they can make those properties mean something to us…Advertisements are selling us something besides consumer goods; in providing us with a structure in which we, and those goods are interchangeable, they are selling us ourselves. (1978, p. 13)

The American Marketing Association, Chicago, has defined advertising as “any form of non-personal presentation or promotion of ideas, goods or services, by an identified sponsor”. It can be in the form of words, pictures, sounds, and action using a certain media (Vilanilam and Varghese, 2004:4). The basic objectives of an advertising programmer may be listed as below: (i) To stimulate sales amongst present, former and future consumers. It involves a decision regarding the media; (ii) to communicate with consumers. This involves decision
regarding copy; (iii) to retain the loyalty of present and former consumers.
Advertising may be used to reassure buyers that they have made the best purchase, thus building loyalty to the brand name or the firm. (iv) to increase support. Advertising impliedly bolsters the morale of the sales force and of distributors, wholesalers, and retailers; it thus contributes to enthusiasts and confidence attitude in the organizational.

(v) To project an image. Advertising is used to promote an overall image of respect and trust for an organization. This message is aimed not only at consumers, but also at the government, shareholders, and the general public.

2.2.1 Types of Advertisement

Advertisers play a major part in shaping society’s values, habits and direction. They are also partly responsible for influencing the character and development of the media system. It is concerned with conveying information about and selling a product or service. Product advertising is of three types:

a. Pioneering Advertising

This type of advertising is used in the introductory stages in the life cycle of a product. It is concerned with developing a “primary” demand. It conveys information about, and selling a product category rather than a specific brand. For example, the initial advertisements for black – and – white television and colour television. Such advertisements appeal to the consumer’s emotions and rational motives.
b. Competitive Advertising

It is useful when the product has reached the market-growth and especially the market-maturity stage. It stimulates “selective” demand. It seeks to sell a specific brand rather than a general product category. It is of two types: A. Direct Type: It seeks to stimulate immediate buying action. B. Indirect Type: It attempts to pinpoint the virtues of the product in the expectation that the consumer’s action will be affected by it when he is ready to buy.

c. Retentive Advertising

This may be useful when the product has achieved a favorable status in the market – that is, maturity or declining stage. Generally in such times, the advertiser wants to keep his product’s name before the public. A much softer selling approach is used, or only the name may be mentioned in “reminder” type advertising.

Retentive advertising is the type advertisement of L’Oreal Paris. Because L’Oreal Paris is always keep their quality of that product. So, L’Oreal Paris is the best product in the world. L’Oreal Paris came out on top in Brand Finance's annual list of the most valuable cosmetics brands. L’Oreal Paris is performing well in three key respects: it is investing in trends and technology, it is innovating digitally, and it continues to inspire trust. (http://fashionista.com/2016/05/most-valuable-cosmetics-brand).
2.3 Multimodal

Multimodality or multimodal discourse analysis provides the tools and techniques to analyze texts which employ more than one mode of discourse. It is interesting to see how different semiotic resources are deployed simultaneously in the process of making the intended meaning well-projected by the advertisement designers to the viewers, the potential buyers of the advertised product. As articulated by the work of Halliday (1985), Hodge and Kress (1988), and Kress and van Leeuwen (2006), multimodal communication is comprised of multiple “modes” or communicative forms (i.e., digital, visual, spatial, musical, etc.) within various sign systems that carry meanings recognized and understood by a social collective.

According to Christie (2005), multimodality refers to more than one mode of communication being used simultaneously in a text with its meaning being built not only verbally, but also through visual images and sometimes through sounds. She argues that multimodality has been taking place since early signs of communication, when drawings or paintings used to be made on walls for people to communicate their ideas. Nowadays, with so many rapid and continuous technological advances taking place, multimodal texts have become increasingly common for any user of information and communication technology (ICT) and computer mediated communication (CMC). Together with the advances in technology came new ways of making meaning with multimodal texts, and for this reason linguists started to respond to this ‘new trend’ in meaning making with
new forms of literacy that involved both language and visual images, i.e. multiliteracies.

Within multimodal linguistics, there have been several attempts to find more analytical methods for investigating multimodal artefact interpretation. It has been relatively natural for linguistic account that is focus on linguistic function rather than on form to broaden their attention to artefacts other than verbal “text’, construed narrowly. (Bateman, 2008:38).

A prime example of work of this kind is that of the social semiotic traditional developed by Halliday and colleagues, called systemic-functional linguistics (commonly abbreviated as SFL : Halliday 1978). Work within this direction of the research makes the following, general assumption.

” A multimodal and social semiotic approach starts from the position that visual communication, gesture, and action have evolved through their social usage into articulated or partially articulated semiotic systems in the same way that language has. (Kress, Jewitt, Ogborn and Tsatsarelis 2000, p44)

Systemic-functional approaches investigate how text in general are articulated to show their appropriateness for particular situation of use, context. Multimodal SFL analysis sees visual presentation as subject to the same generic functional equipments as other communication artifact.
2.4 Multimodal in Advertisement

Advertising is the area of marketing concerned with the communication of information by the company to the market or the market participants. At the centre of marketing is the commercial or private customer with his purchasing decision. The basis of purchasing decisions is information. Advertising tries to communicate this information in such a way that the company positively distinguishes itself from its competitors so that customers are motivated to make the purchase. In the face of the growing diversity and ever increasing interchange ability of products, advertising has evolved into a critical competitive factor in the marketing mix.

In a book Advertising Today Warren Berger defines advertising media in two senses. For him in a narrower sense, advertising media include TV advertising (commercials), radio features, print advertisements, and billboards and advertising letters (direct mail). In a wider sense, today’s advertising also includes sponsorship, trade fairs, internet advertising and sales-promoting advertising at the point of sale (2001: 16).

In order to define the web advertising medium, it is first necessary to try and give a description of what the World Wide Web is. The Web takes advantage of a global computer network that connects thousands of computers throughout the world. The Web makes sharing information both easy and attractive by combining text, graphics, sound, and film clips into a single multimedia document. Further enhancing the Web is its ability to use hypertext links to
connect to other sites around the world. These powerful multimedia capabilities have encouraged a lot of people and many organizations to place information on the Web. These organizations place their information on servers that allow other Web users to access the information. The market research firm IDC predicts that with the recent explosion in computer sales and the number of internet users growing at a phenomenal rate, companies and corporations alike have been quick to realize the internet is an excellent opportunity to advertise, promote and sell their products. (2017)

The British inventor of the World Wide Web, Tim Berners-Lee remarked that the Internet was still in its infancy and predicted that new technologies would give it even more features and possibilities (2004). Also, there are still relatively few people who have access to the Web, and the Web itself is still somewhat limited in its capabilities. However, due to the phenomenal growth that the Web is experiencing, companies are investing huge amounts of money to make the Web both are easier and cheaper to access, as well as more entertaining and interesting.

Visual is a crucial element of advertisements which stimulates curiosity and attracts the attention of the reader (Wang, 2008). Along with linguistic elements in the advertisement, visuals are recently taken into account as a crucial part of any advertisement since they attract the attention while stimulating the curiosity of the consumers. The existence of visual illustration plays a significant role in affecting readers’ attitudes toward the advertisement.
2.5 Generic Structure of Potential (GSP)

The theories used in this research are based on Halliday’s (1994) Systemic Functional Grammar and Cheong’s (2004) Generic Structure Potential (GSP) of print advertisements. Furthermore, this analysis is focused on ideational metafunction that is concerned with understanding the environment (Halliday, 1994:xiii), and enabling people to represent of what goes on around and inside them (Halliday, 1994:106). In addition, the elements of printed advertisement are divided into two. Those are visual and linguistic elements. Halliday’s transitivity is used to analyze the texts in the linguistic elements. It is to find what verb processes are used in the advertisements. Meanwhile, Cheong’s GSP of printed advertisement is used to reveal the elements of the advertisements. Cheong proposed the Generic Structure Potential of printed advertisement as follows:

<table>
<thead>
<tr>
<th>Lead</th>
<th>Display</th>
<th>Emblem</th>
<th>Announcement</th>
<th>Enhancer</th>
<th>Tag</th>
<th>Call-and Visit-Information</th>
</tr>
</thead>
</table>

Table 2.1 Generic Structure of Potential (GSP)

It is to provide a model the best captures the multi-semiotic interaction between visual and linguistic text in printed advertisements. Yuen (in Halloran, 2014:165) details the generic structure of potential in advertisement.

2.5.1 Visual Elements

According to Kress and Van Leeuwen (in Baldry and Thibault, 2006) say that various visual elements in the text are moralized to indicate attitude and
evaluative stances, visual elements can be moralized just as much as linguistics elements. Halliday (1985: 101) says that visual images as a form of non – verbal communication that can be studied and understood in similar ways to language and can be analyzed using grammatical texts. There are three visual elements in multimodal, they are:

2.5.1.1 Lead

Lead is the main part of an advertisement. This element plays an important role in print advertisements, displayed in the size, position and/ or colour which should have the potential to create an impression and meaning for the user. Cheong (2004: 165) classifies the components of Lead into the Locus of Attention (LoA) and Complement to the Locus of Attention (Comp. LoA). LoA serves as the core of advertising messages, displayed in the size and colour with distinctive quality compared with other visual components while Comp.LoA functions as a liaison and to focus public attention on specific parts in LoA. The ideational function that isLoA serves in explaining the reality created by the advertiser to attract attention and interest of society to this reality is a trick of manipulation. The interpersonal function is to attract the attention of the audiences and its textual function serves as a springboard for the development of core messages. (cited in O’Halloran, 2004:163).

2.5.1.2 Display

Cheong says that Display is visualization of product or service in the advertisement” (cited in O’Halloran, 2004:171). The visual component Display
serves to describe the product in a real and explicit way, but the implicit function shown here is the realization of products or services that are not real to become real through another medium. Meanwhile, the visual component display Congruent serves to realize a product without going through symbolization and display Incongruent realizes a product through symbolization. (cited in O’Halloranz, 2004:171).

![Diagram of Display types]

Figure 2.1 The Display in a print advertisement

**2.5.1.3 Emblem**

The visual element Emblem is visually realized through the advertised product logos of the product. Emblem provides identity or status for the product lying on any side to adjust the proportion of the advertisement texts. The emblem position is anywhere in the advertisements.

**2.5.2 Linguistic Element**

According to Cheong (2004: 165-174) provides further explanation about The Generic Structure of Potential (GSP). Following Cheong’s analysis
(2004:173), the main linguistic elements which reveal and give the essence of the meaning contained in an advertising message text are announcement in an advertisement text is to provide three possible explanations: announcement of the only advertisement message, the most important interpersonal aspects of the among other messages in the text, and aspects of the catch – phrase. There are five linguistic elements, they are:

2.5.2.1 Emblem

Linguistic realized through form of a brand name or trademark. Emblem provides identity or status for the product lying on any side to adjust the proportion of the advertisement texts. The emblem position anywhere is in the advertisement.

2.5.2.2 Announcement

The most important linguistics component in an advertisement text is Announcement. Primary Announcement contains three meanings, that is: 1. As the only one advertisement message, 2. Important part interpersonally between the other messages in a text, 3. As a catch – phrase. Secondary Announcement has a meaning interpersonally that is not really important in an advertisement text (Cheong, 2004: 173).

2.5.2.3 Enhancer

Enhancer only consists of linguistics component, usually in the form of paragraph. Enhancer function to develop or modify a meaning which is comes
from interaction between Lead and Announcement. Ideationally, Enhancer functions to show the power of the product so that it is deserved to be consumed. Interpersonally, Enhancer functions to influence the public. Because of that, Enhancer contains words emotionally and culturally, the words that contains values in a social system. Logically, Enhancer explains the relationships among clauses (Cheong, 2004: 173).

2.5.2.4 Tag

Certain elements of information about a product/service that are not included in the Enhancer are captured in the Tag. The Tag is usually in the form of one-liners in small print and is typically non-Salient as illustrated in preceding labelled advertisements. Grammatically, Tags are usually realized as non-finite (cited in O’Halloran, 2004: 174).

2.5.2.5 Call and Visit Information

Cheong describes that Call-and-Visit Information consists of contact information as to where, when, how the product/service is available to the consumer (cited in O’Halloran, 2004: 174).

2.6 Linguistic Analysis

This research is based on Systemic Functional Theory, specifically Transitivity System, as well as Representation in Kress and van Leeuwen’s Visual Analysis. Systemic functional theory outlines a pattern which manifests the way contextual variables including field, mode and tenor establish the alternatives in
linguistic system for meaning making. Three metafunctions that are delineated in linguistic system by Halliday (2004) consist of interpersonal which concerns about the social relations, ideational which expresses the inner and outer world experiences, and textual metafunction which embodies the two former metafunctions to create a text.

The interpersonal metafunction is concerned about the relationship between speaker and hearer and deals with the interaction and exchange between them. Indeed, giving and demanding are the most significant speech roles which the producer of the speech or text and the listener/reader in a communicative situation possesses (Halliday, 1994: 68).

He emphasizes that the listener or reader has a complementary role towards the giving or demanding information from the producer of the language. The connectivity and cohesion between the elements of a text is called the textual metafunction (Kress & van Leeuwen, 2006, p.43). Lemke (2009, p.285) proposed that the textual metafunction is the continuity and the relationship between the various parts of a text. Information which has been given somewhere in the text or is familiar from the context is called Theme whereas Rheme is the part in which the Theme is developed.

The ideational metafunction involving the inner and outer world experience patterns probe the linguistic system in terms of “transitivity system”. Experiential and logical meanings are the two components of this metafunction. The experiential function deals with ideas or content whereas the relationship
between ideas is the main concern of logical function. There is a variety of linking
devices in grammar which help us to identify this connection between the
linguistic components (Halliday and Hasan, 1976).

Transitivity system which experiential meanings are realized through them
is elaborated in details below: Transitivity system analyses verbal texts dependent
upon the options in a grammatical system; hence, transitivity is concerned with
three elements including “process”; ‘what are the processes’ (verbiage of a
clause), “participants” “who are the participants’. (nominal group of a clause),
and “circumstance” ‘what are the circumstances’ (adverbial group of a clause)

2.6.1 Transitivity System

Six process types are distinguished in transitivity system of English,
namely; material, behavioural, mental, verbal, relational and existential. Table
below indicates a summary of categories of processes and their participants.

Table 2.2 Process, types, their meanings and participants
(adopted from Halliday, 1994:143)

<table>
<thead>
<tr>
<th>No</th>
<th>Process Types</th>
<th>Their Meanings</th>
<th>Participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Material:</td>
<td>‘doing’</td>
<td>Actor, Goal</td>
</tr>
<tr>
<td></td>
<td>Action</td>
<td>‘doing’</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Event</td>
<td>‘happening’</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Behavioural</td>
<td>‘behaving’</td>
<td>Behaver</td>
</tr>
<tr>
<td>3</td>
<td>Mental:</td>
<td>‘sensing’</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Perception</td>
<td>‘seeing’</td>
<td>Senser, Phenomenon</td>
</tr>
<tr>
<td></td>
<td>Affection</td>
<td>‘feeling’</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cognition</td>
<td>‘thinking’</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Desideration</td>
<td>‘wanting’</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Verbal</td>
<td>‘saying’</td>
<td>Sayer, Receiver,</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Verbiage, Target</td>
</tr>
<tr>
<td>5</td>
<td>Relational:</td>
<td>‘being’</td>
<td>Carrier, Attribute,</td>
</tr>
<tr>
<td></td>
<td>Attribution</td>
<td>‘attributing’</td>
<td>Token, Value</td>
</tr>
</tbody>
</table>
2.6.1.1 Material Processes

Material processes are “clauses of doing and happening” and involve physical actions. These processes interpret the procedure as a flow of events. There is usually an actor in the material clause who does the action and causes the changes on some other participants which is impacted by the action and called goal. In transitive Material processes, “the action carries over to affect an additional participant” (Marin et. al, 1997) which is called scope or beneficiary. It is assumed that the scope, unlike the Goal, is not recognized through asking ‘do to’ or ‘do with’ and “is not affected by the performance of the process” (Halliday and Matthiessen, 2004, p.192).

<table>
<thead>
<tr>
<th>Actor</th>
<th>Material</th>
<th>Circ: place</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jacj and Jill</td>
<td>Went</td>
<td>Up the hill</td>
</tr>
</tbody>
</table>

Table 2.3 Material Process. Source: (Gerot, 1994: 57)

2.6.1.2 Mental Processes

Mental processes are referred to as “our experience of the world of our consciousness” (Halliday and Matthiessen, 2004:197) and “the internal world of the mind” (Thompson, 1996). The participants engaged in the sensing are called the Senser who is usually a human. Indeed, in the Mental clauses, the Senser is a human participant who possesses mind for wanting, feeling, and seeing. These
processes are distinguished into four subcategories: Perception (Related to five senses: see, notice, sense, etc.), Cognition (Related to mind: think, believe, suppose, etc.), Desideration (wish, want, desire, etc.) and Emotion or Affection (Related to feeling: rejoice, fancy, love, etc.). Another participant is Phenomenon which is described as something ‘which is felt, perceived, wanted or thought’ (Halliday and Matthiessen, 2004:210).

<table>
<thead>
<tr>
<th>Mark</th>
<th>Likes</th>
<th>nice clothes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Senser</td>
<td>Mental: affect</td>
<td>Phenomenon</td>
</tr>
</tbody>
</table>

**Table 2.4 Mental process. Source: (Gerot, 1994: 58)**

### 2.6.1.3 Relational Processes

These processes make a relationship between two different entities and are called processes of being and having. These processes are realized through varieties of verbs ‘to be’ and ‘to have’ and can be categorized as Attributive and Identifying. In Attributive processes, a person or an entity that is given an attribute is called carrier. Halliday and Matthiessen (2004:227) believe that one part “is being used to identify another” in Identifying form which means A is the identity of X. Indeed, identifying makes a relationship between Value which is a more general category and the Token “which stands for what is being defined” (Eggins, 2004: 285).

<table>
<thead>
<tr>
<th>Barry Tuckwell</th>
<th>Is</th>
<th>A fine horn player</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carrier</td>
<td>Attributive</td>
<td>Attribute</td>
</tr>
</tbody>
</table>

**Table 2.5 Relational Process. Source: (Gerot, 1994:67)**
2.6.1.4 Verbal Processes

Verbal processes are known as the processes of ‘saying’ and are to some extent between mental and material processes. The Sayer is the participant who is always involved to produce the message and the utterance which is called Verbiage. There are two more participants in Verbal processes: the receiver and the target. The latter, target, refers to an entity that the speech act or verbal process is directed at (Eggins, 1994:252) whereas the former one, the receiver, is the one the saying is directed to (Halliday and Matthiessen, 2004, p.255).

<table>
<thead>
<tr>
<th>John</th>
<th>Told</th>
<th>Jenny</th>
<th>A rude joke</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sayer</td>
<td>Verbal</td>
<td>Receiver</td>
<td>Verbiage</td>
</tr>
</tbody>
</table>

Table 2.6 Verbal Process. Source: (Gerot,1994:63)

2.6.1.5 Existential Processes

Processes which represent the existence or happening of something are called Existential. The word ‘there’ is distinguished in these processes as they have the role of subject in the clause (Eggins, 2004).

<table>
<thead>
<tr>
<th>There</th>
<th>Is</th>
<th>A unicorn</th>
<th>In the garden</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Existential</td>
<td>Existent</td>
<td>Circumstance: place</td>
</tr>
</tbody>
</table>

Table 2.7 Existential process. Source: (Gerot,1994:72)

2.6.1.6 Behavioral Processes

The least distinct processes are Behavioral processes as they have no clear cut characteristics of their own and their boundaries are indeterminate. They are
somehow between material and mental processes and just represent the psychological and physiological characteristics (Halliday and Matthiessen, 2004). Thompson (1996:100) argues that “they allow us to distinguish between purely mental processes and the outward physical signs of those processes”.

<table>
<thead>
<tr>
<th>He</th>
<th>Snores</th>
<th>Loudly</th>
<th>Behaver</th>
<th>Behavioural</th>
<th>Circumstance: manner</th>
</tr>
</thead>
</table>

Table 2.8 Behavioral process. Source: (Gerot,1994:61)

2.7 Visual Analysis

Analyzing visual components of a text from the ideational perspective, Kress and van Leeuwen (2006) introduced “representation” analysis which is drawn on Halliday’s metafunctional theory. Representation analysis falls into two categories; Narrative and Conceptual in the sense of the realization of process which identifies participants doing and happenings. These processes are engaged with represented participants which can be people, things or places and perhaps with circumstances in which the events or actions are being illustrated.

The distinguishing factor between “narrative” and “conceptual” is the presence and absence of vectors respectively. The vector is a diagonal line that is formed by limbs, eyelines, bodies, or tools indicating “is connected to”, “is related to” or “is conjoined to” (Kress and van Leeuwen, 2006, p.59).
2.7.1 Narrative Processes

Like material processes in the transitivity system, Narrative processes have two participants namely, “actor” and “goal”. Indeed, Narrative processes are produced when there is a vector connecting two participants and shows they are “doing something to or for each other” (Kress and van Leeuwen, 2006:59). In other words, Narrative processes “serve to present unfolding actions and events, processes of change, transitory spatial arrangements” (Kress and van Leeuwen, 1996:56). They define Actor as “the participants from whom or which the vector departs and which may be fused with the vector to different degrees” (ibid). The other participant in this process whom the vector is pointed to is called the “goal”. In these types of processes, the represented participants are related with some sort of physical action. Transactional and non-transactional are two main categories in these processes. In the latter one, there is no action directed towards anyone or anything as there is only one participant. However, in the former one, transactional, there is more than one participant and something is exchanging between them. According to the participants engaged and the types of vector, Narrative process can be differentiated as follows:

1. Action process: A vector which is shaped by either an arrow or illustrated element to relate Actor and Goal.

2. Reaction process: In these processes, there is a reaction between the participants which is realized through the eye line of a participant (reactor) and is formed by a vector, to the receiving participant which is called Phenomenon.
3. Mental process: Mental processes are referred to the vectors which are being highlighted from speakers to their thoughts and connect the Senser and Phenomenon (Royce, 1999).


5. Conversion process: A process in which a participant “is a goal with of one participant and the Actor with respect to another” (Kress and van Leeuwen, 2006:75).

2.7.2 Conceptual Processes

Kress and van Leeuwen (1996:56) argue that Conceptual processes “represent participants in terms of their generalized and more or less stable and timeless essence”. These processes are to some extent similar to the attributive process in SFL transitivity system as they manifest “process of being” (Halliday, 2004; Kress and van Leeuwen, 2006). Three types of Conceptual processes in visuals are defined by Kress and van Leeuwen: Classificational, Analytical, and Symbolic Processes. As it is highlighted above, there is not any vector to determine conceptual process of an image. In Classificational structure, participants are related to each other “in terms of a kind of relation, or a taxonomy” (Kress and van Leeuwen, 2006:79). In such a structure, each of the participants is presented as a Superordinate and the other ones will be Subordinates of that participant (Royce, 1999).
Analytical processes refer to the relation the participants have in an image “in terms of part-whole structure” (Kress and van Leeuwen, 2006:87). In this case, the participant who represents the ‘whole’ is called the Carrier while the other participants which are the parts of the whole and characterize the Carrier are termed as Possessive Attributes. The final category in Conceptual Representations is Symbolic processes. In other words, Symbolic processes are about what a participant means or is in connection with the symbolism or messages conveyed by the participant relations illustrated. In these processes the Carrier is the participant whose meaning is established in the relation whereas the participant which represents the meaning or identity is called the Symbolic Attribute (Royce, 1999).

2.8 L’Oreal Paris

L’Oreal is a cosmetic and beauty company located in Paris. The company manufactures cosmetic products like hair colours, skin care products, sun protection, make-up, shampoos and other hair care products, perfumes and others. L’Oreal produces cosmetics in largest quantity in the world. The company has also registered the highest cadre nanotechnology patent in the United States, along with being actively involved in dermatology, tissue engineering and pharmaceuticals. The company started with a new development of a hair dye in 1909 by a young chemist Eugene Schueller.

L’Oreal has devoted itself to beauty for over 105 years. With its unique international portfolio of 32 diverse and complementary brands, the Group
generated sales amounting to 25.26 billion Euros in 2015 and employs 82,900 people worldwide. As the world’s leading Beauty Company, L’Oreal is present across all distribution networks: mass market, department stores, pharmacies and drugstores, hair salons, travel retail, branded retail and e-commerce. Research and innovation, and a dedicated research team of 3,870 people, are at the core of L’Oreal’s strategy, working to meet beauty aspirations all over the world. L’Oreal sustainability commitment for 2020 “Sharing Beauty with All” sets out ambitious sustainable development objectives across the Group’s value chain.