



Discourse Dimension Analysis of the SK-II #Changedestiny Series Beauty Product Advertisement

(Analisis Dimensi Wacana pada Iklan Produk Kecantikan SK-II Seri #*changedestiny*)

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Abstract: SK-II as an exclusive cosmetic brand from P&G company tries to use social issues about woman's marginalization as their topics in the commercial theme #*changedestiny*. This study aims to analyze the advertiser's real intentions in the text of the SK-II #*changedestiny* commercial by implementing the three dimensions of critical discourse analysis by Fairclough. The data is collected from the official SK-II and SK-II Indonesia channels on YouTube since they provide qualitative audiovisual data that can be widely accessed and contains creative values. This research uses qualitative analysis methods, by describing the analysis starting from the discussion of the linguistic aspect as a text analysis that finds the repetition of the keyword "change destiny" and the insertion of the word skin in the phrase, becoming "change skin's destiny". This article found that the #*change destiny* campaign showed an insistent interest by inserting the word "skin" between the phrase "change destiny". Although the campaign seems to support the empowerment of women, it also has the main motive to promote its cosmetics which they claim could prevent skin aging. Video ads tend to display implicit recommendations for using their products. The SK-II Change Destiny series advertisement raises social issues that harm women, in the form of video testimonials with a storyline starting from the difficulties faced by women in self-actualization, and ending with success in changing destiny. It is concluded that by showing partiality to women as target consumers, SK-II presents itself as a brand that cares about more than just their consumers' skin problems, but also the reality that occurs in society, to promote a basis for consumers' loyalty.

Keywords **advertisement, critical discourse analysis, discourse's dimension, sk-ii #*changedestiny***

Abstrak: Iklan menjadi salah satu media yang populer digunakan dalam mendekati barang ataupun jasa yang ingin dipasarkan oleh produsen dihadapan masyarakat. Setiap pembuat iklan memiliki metode tersendiri dalam mencitrakan dirinya, sesuai dengan target konsumen mereka. SK-II sebagai produk kecantikan mewah dari perusahaan P&G, dalam beberapa iklannya kerap menggunakan tema yang mendukung pemberdayaan wanita. Tujuan penelitian ini untuk menunjukkan motivasi atau tujuan sesungguhnya pembuat iklan kepada konsumen pada teks SK-II #*change destiny* melalui kaidah tiga dimensi analisis wacana kritis oleh Fairclough. Materi iklan dikumpulkan dari kanal Youtube resmi SK-II dan SK-II Indonesia, sebagai data audiovisual kualitatif yang dapat diakses secara luas serta mengandung nilai kreatif yang berbobot. Metode analisis penelitian ini menggunakan metode analisis kualitatif, dengan mendeskripsikan hasil analisis secara naratif dimulai dari pembahasan aspek kebahasaan hingga pada korelasi teks dengan fenomena sosial di masyarakat. Hasil penelitian ini menemukan adanya repetisi kata kunci *change destiny* dan penyisipan kata *skin* pada frase tersebut, menjadi *change skin's destiny*. Penambahan kata *skin* pada frase *change destiny* memfokuskan makna pada manfaat produk, yaitu kemungkinan perubahan takdir kulit jika konsumen berani memutuskan menggunakan produk yang tepat sejak dini. Video iklan cenderung menampilkan secara implisit rekomendasi dalam menggunakan produknya, dengan muatan tuturan ilokusi berbentuk kalimat interogatif total. Iklan SK-II seri *change destiny* juga mengangkat isu-isu sosial yang merugikan wanita, dalam bentuk video testimoni dengan alur cerita dimulai dari kesulitan yang dihadapi sebagai wanita dalam mengaktualisasikan diri, diakhiri dengan kesuksesan mengubah takdir karena model iklan tersebut memilih bersikap berani dan meyakini dirinya mampu melawan rintangan eksternal. Kesimpulan penelitian ini, bahwa keberpihakan yang ditunjukkan SK-II pada wanita sebagai target konsumennya, untuk menampilkan citra diri sebagai produk yang tidak hanya peduli pada permasalahan kulit konsumen, tetapi juga pada realitas permasalahan wanita yang terjadi di masyarakat dalam upaya membentuk basis konsumen loyal.

Kata Kunci **analisis wacana kritis, dimensi wacana, iklan, sk-ii #*changedestiny***

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INTRODUCTION

Advertisements are a persuasive communication medium, aiming to influence consumers to follow the intentions of the ad maker. Along with the changing times, advertising also transforms to follow the mindset or habits that are in demand by the public. It starts from highlighting the product explicitly to a more implicit and interesting delivery to enjoy. Thus, triggering consumer curiosity to look back at the correlation between the image or narrative displayed with the product being advertised. Adverts that captivate consumers are sometimes more popular than the product. In these cases, it is often the case that a product has been updated or has ceased to be in circulation but there is an expectation that the advertisement of the product is still in people's memories. Such exclusivity is also a very productive field to be packaged, especially with the appearance of the cast or the story described in an advert. As stated by Mirabela and Ariana ([Mirabela & Ariana, 2010](#)), even before the 80s ended, the use of language for advertising had become much more complex, no longer language that explains the brand but language that can express the lifestyle brand. Mirabella and Arianna added that a brand is said to have the ability to recognize and categorize groups of people who belong to certain classifications, such as values beliefs, and preferences in life. Consumers need a system that allows them to project their values or lifestyles. This is what ensures a brand's place in the world of consumerism. So, often advertising a brand tells a story that is not easy to find a correlation with the product but accommodates the consumer's need for recognition of the consumer's life value. Furthermore, regarding the impact of advertising, according to Widyatama ([Nirmala, 2020](#)), there is a social impact in the form of non-economic benefits. Positive social impacts can ultimately bring positive economic impacts as well, with several parameters such as increased product sales.

The impact of the commercialization of various goods and services that have sprung up makes these goods or services (as) needed by consumers, including beauty products that invade society by displaying the problems faced by most women or men, complete with various solutions offered. Beauty products that feature their brand ambassadors with beautiful, fair-skinned women and ideal body shapes, form beauty standards that pressure women to be unrealistic about themselves. Anastasia ([Arsitowati, 2018](#)) said that women are willing to do anything to fulfill their desire to be white smooth, and slim. Women are targeted by capitalism and behave impulsively to achieve the ideal image that has been formed. Women themselves have become objects of subordination with judgments that are difficult to live with from a socio-cultural point of view.

Some research results that have relevance to the topic of the present study are used as useful references to provide more objective exposure to the study under discussion. The literature review begins with research articles that have a close relationship with the topic of articles on the theme of marginalization of women in advertisements, especially SK-II advertisements, films, and novels. The article on advertisements which uses SK-II advertisements as a representation of the social phenomenon of gender inequality that occurs in China makes this advertisement explicitly show its support for women's empowerment. There is also a study that examines the intertextuality that places women as targets of marginalization in a patriarchal society found in novels and films ([Rokhmah & Wardani, 2023](#)). After that, there is a study that explains the character of good advertisements, optimizing the features of language in advertising media, especially regarding how language can have a strong meaning in conveying the intentions of the ad maker and being able to influence consumers. Some of the results of subsequent studies are the ones that apply critical discourse analysis theories to advertisements and other social media, both those that use SK-II advertisements as their data source and those that use different advertising objects.

Wallis & Shen ([Wallis & Shen \(2018\)](#)) write about SK-II #changedestiny campaign as it relates to gender issues in China. Chinese society, which adheres to Confucianism, emphasizes obedience to

parents as a very important quality for a child to possess. Thus, it is natural for children to strive to fulfill their parents' expectations. Women facing marriage-related issues are no exception. The idea is that a woman who has passed the biologically productive period will have a decreased value to be proposed to as a wife. Age which is the benchmark in determining the future of marriage for women becomes a very limiting pressure, especially with the stigma that those who have not married at a productive age are "leftover women". It is also exacerbated by the scorn that the reason they are leftover women is simply because they are too selective, or even too powerful, so they lose their attractiveness as women in the eyes of men. The topic that elevates women as figures who experience oppression, written by [Rokhmah & Wardani](#), shows that women, regardless of the social status they are born with, do not rule out the possibility of still experiencing physical and psychological discrimination and violence. Texts that directly show opposition describe explicitly the existence of contrasting camps in society. [Rokhmah & Wardani's](#) study uses different theoretical studies, namely Kristova Theory and Rifaterre Theory to analyze the intertextuality of two data sources, which are the novel "Gadis Pantai" and the film "The Last Princess" with a patriarchal culture which is considered to oppress women ([Rokhmah & Wardani, 2023](#)). The study uses different objects and theories from the present one but can be grouped into studies of almost similar topics that originate from works based on discourse on the marginalization of women in society. The issues that become topics for SK-II #changedestiny campaign.

Regarding the study of advertisements, the aesthetic rhetoric of advertising language was discussed by Latifah et al ([Latifah et al., 2023](#)). She discusses effectively and aesthetically arranged speech, which can dazzle the interlocutor. The Prague School of Functional Linguistics theory was used to analyze Ramadan 2022 advertisements. The research shows the existence of functional aesthetics of language from the phonological, syntactic, and semantic levels. There are assonance and alliteration at the phonological level of words in the advertisement, structural parallelism formed by syntactic function, syntactic category, and syntactic role, and the existence of meaning parallelism in the semantic study ([Latifah et al., 2023](#)). The present study also examines the microstructure of the text but shares a difference in its analysis because it relates the micro-level of the language used in SK-II advertisements to the social situation that occurs so that the intention of the ad maker can be understood.

The elements that make up a good advertisement were published by Suwito. Suwito ([Suwito, 2013](#)) outlined five supporting elements known as the AIDCA formula - (a) *Attention* which means the advertisement must attract the attention of its target audience, whether readers, listeners, or viewers, (b) *Interest*, which means finding ways to get them interested and wanting to know more about the ads. Attention must be able to be immediately increased to interest so that curiosity arises in more detail in potential buyers. (c) *Desire*, which means the advertisement should strive to successfully mobilise people's desire to own or enjoy the product, (d) *Conviction* or confidence, which aims to generate confidence in potential buyers, and (e) *Action*, which is to persuade potential buyers to take an immediate purchase action ([Suwito, 2013](#)). In addition to the five elements mentioned by Suwito, Abbas said that language games are a common phenomenon in advertising ([Abass, 2007](#)). It also explained how advertisers are under increasingly intense pressure to be able to make their products surface amidst the situation of so many similar products in the market. Therefore, advertisers must be able to attract potential consumers for the product; this becomes the main focus of advertisers. Still related to language in advertisements, Mirabela and Ariana mentioned that English-speaking advertisers take advantage of the high adaptability of the English language which allows advertisers to use wordplay, figurative language, collaborate individual language styles to speech types in creating outstanding advertisements ([Mirabela & Ariana, 2010](#)). The present study uses different concepts or theories from those used by Abass, Mirabella & Ariana, or Suwito ([Abass, 2007](#); [Mirabela & Ariana, 2010](#); [Suwito, 2013](#)) to analyze SK-II advertisements. However, the description of a good advertisement, as well as the interesting language of the advertisement in these articles contribute to assessing that the narrative used by the SK-II #changedestiny series advertisement is an advertisement

that attracts the attention of the target consumers. SK-II advertisements also use the English phrase *change destiny* so that it is easier to understand and remember.

Critical discourse rules were applied by Nugroho (Suryo Nugroho, 2012) who studied public service advertisements about the reality of people's lives. The study analyzed advertisements with the main purpose of appealing to and inviting people to be aware of their obligation to pay taxes. The advertisements created for this purpose cannot be separated from the interests of how taxation agencies want to shape their self-image. The overall organization of the text that makes up the advertisement seeks to image the institution as clean and aware of the responsibilities of its work for the progress of the nation, the antagonist figure is formed by the composition of the text aimed at people who avoid taxed. The text maker in the advertisement is considered less objective because it tends to favor the tax institution. In the discourse practice dimension, there is an explanation of how the text is produced, disseminated, and consumed. The text in the advertisement is disseminated through TV media. As for the socio-cultural dimension, the analysis of this practice is based on the assumption that social contexts, such as public attitudes and political atmosphere, can influence the discourse that appears. This advertising discourse seeks to shape the reality that if people obey paying taxes, important sectors in the lives of Indonesian people, such as the education and health sectors, can provide excellent services according to the needs of the community itself. But in reality, there are still many people who try to avoid paying taxes to the state, regardless of the facilities they can enjoy. The parties in question are mainly individuals or companies that have high tax obligations. Overall, this advert shows a clear binary position between those who do their job well and responsibly, namely tax institutions, and those who have a negative impression of not paying taxes.

The study of the discourse of Djarum 76 cigarette advertisements "*Om Jin: Kuberi satu permintaan*" edition focuses on meaning and mentions that the discourse provides the possibility of multiple interpretations between the cigarette products sold and the form of narrative displayed as an advertisement. The meaning of the display advert is said to have no ideological attachment, stable and established with the product. The effect of cuteness and absurdity is produced in a clever wordplay pattern. This can be seen from the choice of words and expressions related to the condition of the members of parliament who want to be smart in an instant way using ironic jokes (Asdah et al., 2020). Djarum 76 cigarette advert invites consumers not to hesitate to be critical of the phenomena that occur in their daily lives. The diversion of focus by advertisement producers to social issues masks the fact that cigarettes have a very dangerous impact on the bodies of smokers and people around them. Behind the critical discourse that criticizes the councilors are hidden ideologies and interests related to capitalism. The same concept is also present in the article written by Permita (Permita, 2019) in the online news media VIVAnews.co.id. The media, in presenting PT Lapindo Brantas as the victim is mostly to blame, while the Sidoarjo mud-affected community is portrayed as the one who has power over PT Lapindo Brantas. This is expected to further solidify the company's positive image in the minds of the general public as a socially responsible institution, and the image is also expected to be attached to its products, leading to increased product sales.

Wedayanti & Dewi (2021) also analyzed texts sourced other than advertisements using data sourced from tweets on social media Twitter. The text that has been produced by certain groups in Japan is deliberately made to corner ethnic and minority groups in the country, using hate speech. The choice of words used aims to clarify the dichotomy of power that is formed, that is the existence of rulers or stronger groups and minority groups that are considered weak. Texts that were critically examined in a critical discourse study were also conducted by Pangesti et al., (2022) who found that humorous discourse related to COVID-19 was not only concerned with cuteness but also continued to strive for the inclusion of character education values therein (Pangesti et al., 2022). The discourse on COVID-19 terms was also researched by Nursalam et al., (2021) which focused on Fairclough's discourse analysis approach and theory. Six terms related to COVID-19 such as lockdown, social distancing, physical distancing, regional quarantine, large-scale social restrictions, and civil emergency were used as the object of the research study. It was found that the text, which was produced as a policy discourse, contained community resistance and support in the discourse practice aspect and

became the ideology of text creation. It was also added that political and economic considerations underlie the creation of social restriction policy discourse texts in efforts to tackle COVID-19 (Nursalam et al., 2021). Criticism of policy texts has also been studied using a critical discourse analysis approach in exploring the correlation of metaphors in education policy discourse in Singapore (Talib & Fitzgerald, 2016). On the other hand, Risaldi et al., (2021) discussed the modality of offenders in the pedophilia community on social media, highlighting the relationship between language and power practices. Modality features in language are considered significant in revealing power and strength in the object of study, that is to say, the online pedophilia community (Risaldi et al., 2021). The results of the study focusing on analyzing texts through critical discourse analysis theory on Twitter social media, commercial advertisements, and public service advertisements have different objects from that of the present research but use the same theoretical umbrella, that is Fairclough's critical discourse analysis study.

This research focuses on analyzing the text used in SK-II advertising discourse, especially on the phrase *change destiny* in advertisements with the SK-II #changedestiny series, using Norman Fairclough's critical discourse analysis rules. Meanwhile, previous studies used critical discourse analysis studies to dissect discourse with different topics and data sources. Xu and Tan (Xu & Tan, 2020) also studied SK-II beauty advertisements, highlighting the text packaging in three SK-II advertisements but not focusing on phrases or verbal narratives in the #changedestiny series. The difference between Xu & Tan's research and the present study lies in the approach and text focus of the adverts. The present study uses the keyword *change destiny* in the SK-II #changedestiny advert series with a three-dimensional approach to critical discourse analysis by Fairclough by focusing on ad producers who use word choices to empower women for commercial purposes both directly and indirectly. Unlike the present study, Xu's study used the critical discourse analysis approach by Kress and Van Leeuwen and functional systemic linguistic rules. Xu concluded that there is a contradiction in the choice of diction used so that women dare to fight gender domination; however, it still implies that a beautiful woman is a woman who has a smooth face without blemishes (Xu & Tan, 2020).

Social phenomena that occur in society require studies from various fields of science, including linguistics, to integrate with other branches of science in recognizing social problems or symptoms that are important to study to be able to offer academic and targeted solutions. This is because the transformation of language occurring in various aspects of community life can be a mirror to find out the social dynamics that are happening. Language that has been produced into text is never interest-free (Haryo et al., 2016; Permita, 2019; Saraswati & Sartini, 2017; Setiawan & Farida, 2020). The text always has a purpose (Suryawati & Jamalullail, 2021; Tambunan et al., 2018) or becomes a representation of a certain ideology (Elya, 2014; Saraswati & Sartini, 2017; Widarahesty, 2018), as stated by critical discourse experts, that the text reveals the opacity in the discourse that contributes to the generation of unequal relationships between discourse participants (Budiwati, 2011; Yuwono, 2008). In the representation part of the series between sentences, sentences or comments are arranged or assembled in a text (Setiawan & Farida, 2020). Words or larger units are formulated in certain texts that are adjusted to the context so that they can represent what the producer (text maker) wants to convey. In looking for the connection between the text and the social context, Fairclough's three dimensions of critical discourse analysis are used in the analysis process. The model is shown in Figure 1.

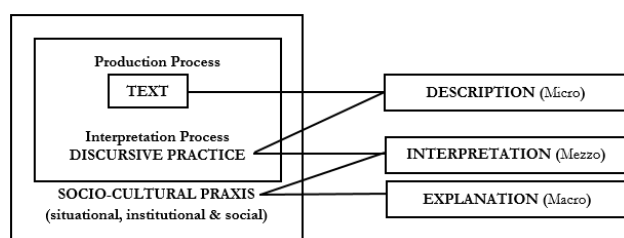


Figure 1. Fairclough's Three-Dimensional Model (Haryatmoko, 2016)

The model above shows that the fundamental point that needs to be analyzed at the description stage is the use of vocabulary associated with certain meanings and the use of terms and metaphors because they refer to certain meanings or actions. The use of varied words requires a depth of understanding to be able to be observant in identifying data. Furthermore, discursive practice analysis looks at the strength of statements in terms of the extent to which they encourage action or their affirmative power. In this dimension, the coherence of texts that have entered the area of interpretation is seen. In the explanation stage, social praxis describes the part of social activity in praxis. A discourse is said to be always intertwined with its various levels in the immediate situation, in the wider institution or organization, and at the level of society (Haryatmoko, 2016).

The purpose of this research is to analyze the advertiser's real intentions in the text of the SK-II #changedestiny commercial by implementing the three dimensions of critical discourse analysis by Fairclough. Social issues concerning women are also issues raised in the media, not least for commercial purposes such as advertisements. The advertisement of SK-II beauty products, which is a cosmetic product from Japan, uses the issue of empowerment towards women as a discourse narrated in the advertisement. The theoretical contribution of this research can be seen in the discussion that begins with dissecting the text of the advertisement using linguistic rules, followed by the interpretation of advertisement producers and consumers based on subject and object information in the text. At a macro level, what is studied concerns the relationship between advertisements and sociocultural practices. The scheme of discussion of advertisements related to the three-dimensional model of discourse is divided into three stages, such as the stage of text analysis, production analysis, and social analysis. The practical contribution of this research is underlined by the effort to inform broader consumers about the intentions of advertisement producers by raising social issues concerning women in their advertisement discourse. This article focuses on three main problems to analyze which are the text of the SK-II #changedestiny advertisement, the text production, and the stage of explanation. Analyses of discourse, especially advertisements, which seem to raise sensitive issues in society, and need to be critically examined to provide an objective point of view for consumers.

METHOD

This research is a qualitative study that uses descriptive analysis methods in the analysis process. The technique of data collection combines qualitative documents in the form of public documents and qualitative audio-visual materials. Types of documentary data and audio-visual data in the form of videos or photos were collected through YouTube channels on the official SK-II and SK-II Indonesia channels. The choice of data sources on YouTube channels that provide public material gives researchers an advantage because it allows data to be widely accessed at any time, presenting material that is of weight. After all, the material is the result of a creative process that is made with care (Creswell, 2014). The data that had been collected were reduced and classified according to the needs of the analysis (Miles et al., 2014). Since the first time the #changedestiny campaign was released, this beauty product has launched advertisement clips with various models. The ad of this series that focused on being analyzed in this article is ten clips. Besides those ten, other clips are still mentioned in this article that are strongly related. Those are SK-II studio vs #changedestiny series advertisement, SK-II #change destiny advertisement which is shadowed by Tang Wei's *Skincare secret that changed her skin destiny forever* #changedestiny, Kasumi Arimura in SK-II *Face the Future_ An Aging Solution* advertisement video, *skin destiny study* advertisement video, SK-II *Terobosan Inovatif_ DNA is not something that cannot be overcome*.

Furthermore, the data that had been classified were interpreted using the Three Dimensions of Critical Discourse Analysis approach by Norman Fairclough (Cenderamata & Darmayanti, 2019; Fairclough, 2013; Haryatmoko, 2016; Sumarti, 2010; Wekke Suardi, 2019). Analyzing data intertextually is very important in critical discourse studies because texts referring to each other explicitly or implicitly have a high probability of being able to identify textual relationships between dimensions (Farrelly, 2020). Thus, one advertising text is compared with the others within the scope of the same series to understand the text's relationship between its dimensions.

RESULTS AND DISCUSSION

Fairclough’s three dimensions of critical discourse analysis can help the researcher systematically provide objective assumptions in explaining the relationship between texts and sociocultural practices. Fairclough also describes four steps in analysis which are directly included in the three dimensions of critical discourse analysis. Before explaining in more detail, Figure 2 presents a model that has applied the SK-II advertising text of the #changedestiny series into the three dimensions of critical discourse analysis.

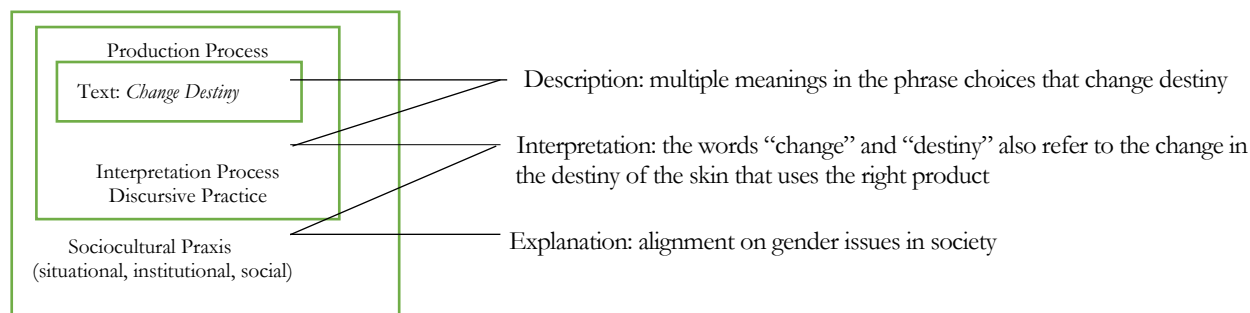


Figure 2. Text in CDA’s Three-Dimensional Model

SK-II #changedestiny Series Advertisement Text Analysis

On the linguistic aspect, the analysis begins by referring to the transcription of the advertisement which is divided into two tables – Table 1 and Table 2. Table 1 presents the SK-II Studio VS #changedestiny series advertisement and Table 2 presents other SK-II advertisements.

Table 1
Transcription of SK-II studio VS series #changedestiny advertising video

No.	Olympic Athlete’s Name	Text at the end of the advertising video
1	Kasumi Ishikawa VS Pressure	‘When you doubt your current achievements, look back and see how far you’ve come. It’s the belief that can change destiny.’
2	Mahina Maeda VS Rules	‘A beautiful woman should follow her heart. Should we let others set the standard for beauty? Or should we begin to create our standards? It’s the belief that can change destiny...’
3	Ayaka Takahashi dan Misuki Matsutomo VS Machine	‘The desire for perfection turns us into machines. Have faith in what makes us human. It is the belief that can change destiny.’
4	Liu Xiang VS Obsession	Our performance can be judged in seconds. But our achievements are judged over a lifetime. It’s the belief that can change destiny.
5	Simone Biles VS Distraction	‘True beauty is seen by ourselves, not by the opinions of others. It is the belief that can change destiny.’
6	Hinotori Nippon VS Limitation	We define our limits. We define our destiny. Destiny is not a matter of chance, it’s a choice.

Table 2
Transcription of SK-II #changedestiny advertising video

No.	Name of Video Ad/Artist	Text in the advertising video
1	SK-II_SKIN DESTINY STUDY	‘There are some life choices that have a huge impact on our future. SK-II tested nearly 300 women, half of whom had been using SK-II for a long time, and the rest hadn’t. It turns out that one choice can keep a woman’s skin looking young for ten, twenty, or even thirty years. If you had the choice to change the future of your skin, would you do it?’

		(The narration is found below the same-titled advertising video on the official YouTube channel of SK-II Indonesia) 'Can you control the future of your skin? Can you control the destiny of your skin? Since SK-II introduced Facial Treatment Essence over 30 years ago, we have believed that every woman has the right to beautiful, crystal-clear skin. We also believe it's possible to control the future of your skin's journey. Now, with SK-II's groundbreaking Skin Destiny Study, we finally have a study that shows that crystal clear skin today can last 10, 20, and even 30 years from now. *When used regularly by the instructions for use.'
2	SK-II: Groundbreaking Proof that You Can Overcome DNA	'Is the future of our skin predetermined from the moment we are born? SK-II has proven it is not. Regardless of the risk factors of the skin you were born with, SK-II helps your skin look beautiful and crystal clear, defying its destiny. To prove it, click here.' (The narration found below the same-titled advertising video on SK-II Indonesia's official YouTube channel) 'Is the destiny of skin beauty predetermined from the moment we are born? Not. Find the proof at SK-II.com.'
3	Tang Wei's Skincare Secret that Changed Her Skin Destiny Forever #changedestiny	Women who decide never regret it! I'd never imagined that six years after my first SK-II commercial, my skin would look even better than it did before. The Essence with PITERA™ keeps skin Christal clear now and into the future. Pat! Pat! Pat! Look at me! You've changed my skin's destiny. I can keep doing this for the next 10, 20...30 years. I'll never let it go. Change Destiny.
4	SK-II_ Face the Future – An Aging Simulation Kasumi Arimura (Model): <i>These dark spots, am I going to get these?</i> Ryugo (Photographer): <i>It's just one simulation, but it lets you think of your future.</i> Kasumi Arimura (Model): <i>In the future, I'd like to continue acting. Well, I guess, today is connected to the future. "What will you do differently today to change your future?"</i>

The text that shows literally about the SK-II beauty products is not found in Table 1, either in the form of sentences about the benefits of its products to women's skin or the beauty products themselves. In the video structure, from the opening to the body copy, there are no images of SK-II beauty products. Most of beauty product advertisements feature a beautiful woman model and prioritize images of the products being marketed. The only beauty product brand-related image presents the SK-II symbol at the top right throughout the advertisement, which ends by displaying the closing image, which is an image of SK-II on a red background, with the SK-II brand placed in the center and the size dominating the advertisement (Fig. 1). In the six SK-II Studio VS Series video adverts, keyword repetition shows the presence of lexical cohesion of the following words in most SK-II adverts, especially the #changedestiny series. These keywords are *control*, *choice*, *decide*, *future*, *destiny*, and *change*.

The choice of these words puts a strong emphasis on the attitude that the text producer expects consumers to adopt. On the other hand, in the SK-II #changedestiny adverts in Table 2, the keywords above also remain, but there is an important additional word, *skin*, before the word *destiny*. For example, in the transcription in Table 2, there is an emphasis on the sentence spoken by Tang Wei in the section: *You've changed my skin's destiny*. The word "you" refers to SK-II products. The insertion of the word "*skin*" in the phrase *change destiny* brings about a major change in meaning with minimal additions to the structure. The addition is done creatively to the structure of the phrase *change destiny* to *change the destiny of (facial) skin* so that without a significant overhaul, the meaning content of the slogan can focus on bringing up the benefits of SK-II beauty products. The phrase can be assumed to be a campaign for women to dare to change their destiny, which directly also means that the destiny

of facial skin can be changed, and can fight the destiny of aging if only women dare to take the initiative to use the right skin products early on.



Fig. 3. The end view of the SK-II Studio VS series advertising video



Fig. 4. The end view of SK-II SKIN DESTINY STUDY advertising video

The texts in SK-II adverts mostly use impersonal sentences, where there is no subject. This type of sentence is commonly used to avoid resistance due to a particular subject (Haryatmoko, 2016). Like the narrative in the advert starring surfer Mahina Maeda, in the final shot of the video advert, Mahina Maeda uses the first plural pronoun “we” in her question sentence, to emphatically indicate that the question is directed at her and the people she involves in her monologue (consumers or ad viewers). The choice of pronouns “You” and “We” is also found in other sentences in this advert. This strategy makes it seem as if the interlocutor is actively involved in the process of conveying information to the ad maker. Involving consumers in this way can create a feeling of solidarity among consumers who feel valued and can be a seed for loyalty to the brand of the product being marketed. Another tendency is the presence of total interrogative sentences in almost every advert narrative.

Total interrogative sentences are intended to ask for all the information contained in the question to demand two possible responses, namely an affirmative response and a negating response (Rahardi, 2010). Examples of total imperative sentence forms in the advertisement titled Skin Destiny Study tend to lead speech partners (consumers or ad viewers) to answer “Yes” and the assumption is followed by its following action (can be in the form of a response to find out more about the product, or make a product purchase). At the end of the SK-II Skin Destiny Study advertisement, the narrator asks the question “If you had the choice to change the future of your skin, would you try it?” There is a final display of the advertisement video as in Fig. 2. a narration in the center of the screen using capital letters that reads “The Choice is yours. Change your skin destiny today. Click on SK-II to see the full study” The background image of the sentence is filled with two women with different facial skin conditions. That is a woman with clean facial skin as described by SK-II as crystal clear facial skin, and a woman with black-spotted facial skin. The flow pattern of the ad delivery and the type of sentence used make the speech partners seem to only have the answer options expected by the questioner. With the presentation of study facts in the form of information or photos, speech partners are made to seem like they are making the wrong decision if they do not follow the speaker’s advice.

The application of illocutionary speech acts is reflected in the sentences that build the context of the advert. Illocutionary speech acts want the interlocutor to perform certain actions by the utterances conveyed by the speaker (Ononye & Nwachukwu, 2019; Permatasari, 2019; Widyaningrum & Hasanudin, 2019). In this case, the advertisement in SK-II does not directly suggest or advise consumers to use its beauty products. In the SK-II Face the Future _An Aging Simulation advertisement, there is a dialogue between the photographer and the advertisement model, Kasumi Arimura, regarding the prediction of the model’s facial skin in the future which is likely to have dark spots on some parts of her face. The dialogue ends with a monologue by the model expressing her desire to continue acting. Also, the narration from the advert narrator conveys the question “What will you do differently today to change your future?” The advert ends with the display of one of SK-II’s products without narration.

The text uses declarative sentences, which provide information related to the product claimed as a fact with a long process of proof, presented without the direct suggestion to buy the product. The utterances contained in the text show the intention of the text producer for consumers to think about

the condition of their skin, just like models who also think about the condition of their skin. The facts packaged as useful information are intended to make consumers rethink their situation and act like the decision made by the model. The narrative of the advert is formulated persuasively as if consumers are experiencing difficulties and have the same concerns as the model. Consumers who feel they have the same concerns or problems as the model can also follow the solution steps taken by the model. The advertising video of the SK-II's #changedestiny series in the form of testimonials taking the form of monologues makes it seem as if the models are actively telling stories with the audience about their life journeys. The form of delivery is full of illocutionary speech that wants its speech partners – the audience of the advertisement or consumers of SK-II products – to emulate or have faith in certain values that can help them change their destiny, or escape from their current pressure.

SK-II #changedestiny Advertisement Production Analysis

SK-II advertisement is one of the exclusive and luxurious beauty product brands from the P&G company. The brand consistently offers products that fight premature aging, help youthful skin, and brighten the complexion with its 'crystal-clear skin' narrative. It also often uses different themes when launching new products or when it coincides with a certain special day; for example, Tokyo limited edition, or Andy Warhol limited edition. SK-II #changedestiny since its launch continues to showcase new faces with different stories. Along with the #changedestiny campaign, the beauty product released SK-II Facial Treatment Essence Change Destiny Limited Edition, with packaging that has a design that reads "Be the person you decide to be"; "Change is in all of Us"; "Destiny is a matter of choice". In the #changedestiny series, not only strong female characters are featured to represent the products, but also sensitive issues such as the marriage market in China, or how obstacles are overcome by Olympic athletes because they choose to be brave in the face of their fears or obstacles.

As the author of the text, SK-II presents itself as an elegant product, with a choice of words that avoids excessive persuasion or belittling of other beauty products as its competitors, but rather shows a comparison of consumers who use and do not use its products. The range of model characters displayed as brand ambassadors for this product is also represented by beautiful women with ideal body proportions. The women used as models are quite diverse, with differences in skin color and varied characters or occupations, but there is global uniformity in the advertisements and models displayed, that is to say, the image of a confident and accomplished woman who has confidence in her abilities. The exposure of the model's image claims that this beauty product can be used by women with different skin conditions, without any exceptions. Meanwhile, the image of a strong character displayed by the creator of the advert forming the image of a woman who uses this product is a strong and consistent professional woman or would fit into such a class of modern women. Taking social issues as the theme of the advert is also a strategy used by the SK-II brand to gain consumer sympathy. The establishment of a brand character that has empathy for the real difficulties in society, especially women as the main target consumers, indirectly triggers a positive social impact of advertising. A positive advertising image can create opportunities for more loyal consumers, which leads to a positive economic impact. Xu and Tan mentioned that in P&G's annual report for fiscal 2018, SK-II cosmetics experienced a 30% increase in sales (Xu & Tan, 2020). Economic benefits can be achieved thanks to positive image building that is done well by advertising producers as one of the supporting factors.

The brand's adverts were aired on social media and television, especially when the SK-II studio VS series became the official sponsor of the 2020 Tokyo Olympics. The airing was so massive and exclusive. Advertising videos are easy to access or watch. Similarly, related articles or impressions about these cosmetic products are displayed in media that are very easy for consumers to find to trigger a shift in consumer response from concern to interest which leads to purchase action. Thus, the main objective of the advertiser and the cosmetic company can be achieved. The audience targeted by this cosmetic is generally adult women who have entered their twenties. To the information content of the Change Skin's Destiny advertisement that the destiny of aging can be postponed or avoided by starting treatment early, young women in their twenties also began to be included as target consumers.

The selection of models with diverse and unique personalities gives a positive response as if consumers feel that their unique and different conditions are understood by the product. In addition, the raising of sensitive social issues as the theme of the advert gives a very positive response to consumers. For instance, the issue of the marriage market in China received an enthusiastic reaction from viewers of the advert, who felt that their life problems were understood and their concerns and hopes were listened to.

SK-II #changedestiny Series Advertisement Social Analysis

In the dimension of sociocultural praxis, discussion contains three aspects, namely situational aspect, institutional aspect, and social aspect. These three aspects are used as a control medium in finding the close relationship between the text and the social discourse that shapes the discourse. The SK-II advert with the theme of “Change Destiny” comes with the rise of efforts to empower women. No longer a rare sight, women are recognized for their achievements in various fields. Unfortunately, these opportunities have not been equally experienced by all women, especially women born in places with a strong patrilineal kinship system. The situation of social irregularities that occur in society, especially the discrimination faced by women, is the topic raised in the SK-II #changedestiny advertisement. The film format in the SK-II Studio VS #changedestiny series, or other SK-II #changedestiny advertisement formats such as the topic of “leftover women” in China, or the life journeys of Anggun C. Sasmi, Tang Wei, and Priscilla Shunmugam show a structure that begins with brand ambassadors’ testimonies about their unhappiness due to the standard of happiness determined by external factors in life.

Recognizing such unhappiness, the brand ambassadors showed their courageous decision-making as a meaningful starting point in achieving success in life. SK-II's leftover women's advert in China received a positive reaction from most women in the country. Issues related to leftover women or the marriage market are considered very sensitive in the country, and SK-II's courage in making the issue in one of its campaigns builds a very positive image related to siding with women, especially in China (Wallis & Shen, 2018). SK-II as part of P&G's commercial beauty products uses this situation to gain positive public attention. SK-II does not always present an antagonistic institutional figure as its opponent. However, it imagines itself as a friend of women who cares and takes sides in life, including the future of women. This strategy is the goal of the P&G company in marketing its products that do not trigger too much conflict because they do not criticize certain institutions. Thus, this advert is still capable to attract viewers and focus on showing women's favor.

The patriarchal social system is the environment in which most women in Asia grow up, which visibly favors men in the family and society (Onogwu, 2015). Still, counter to the spirit of modernism, the situation of marginalizing women is created almost perfectly. Negative stigmas are created, approved, and attached to women who appear strong-willed. Women are required to be grateful for the role of a mother or wife who has domestic responsibilities (Gultom, 2017), exerting their ability to organize and manage their family. However, these responsibilities are also interfered with by various interests and pressures, for example from the husband's family or their family environment, which require women to fulfill the demands of all parties. In addition, the situation also makes women economically helpless, so they are unable to survive other than depending on their husbands or families. Hence, it is common for women's roles to be merely supporting men's success behind the scenes. The pressure to limit oneself comes not only from men and parents but also from the women themselves, who indicate that a woman who can sacrifice herself for the sake of her husband and family is heroic. For most women living in a strong patriarchal environment, the social order makes it almost impossible to follow their desires. Women mature without the competence to earn a decent living, often in an environment that does not allow them to seek self-actualization, and thus continue to be independent and dependent on others. The fact that there is such inequality is taken up as a plot in the story of the advert.

Identification of barriers to dealing with social irregularities is shown by the various efforts made by the brand ambassadors in the flow of the advertising video. The focus shown in the advert

is the existence of barriers outside of the female character or brand ambassador of the SK-II advert. The women shown in the advertisement are women who have strong determination and are diligent in trying to improve their capabilities by doing the things they want, as in the flow of the SK-II Studio advertising video. Olympic athletes have their obstacles, such as judgement or pressure from the environment that could potentially dampen their motivation to achieve their dreams. In the video on the topic of "Leftover Women", women, especially in China, have obstacles in achieving their dreams due to social demands on women to marry at a sexually productive age. Women's self-worth will decrease in the marriage market if they are past the childbearing age in the culture of the society. Male dominance or societal demands and pressures on the individual are conveyed, that self-belief as a strong and capable person can overcome obstacles. The VS series advert portrayed by Olympic athletes shows a change in perspective helping them focus on winning and success. The ads by Anggun C. Sasmi, Tang Wei, and Priscilla Shunmugam show conflict resolution through perseverance and never giving up, a courageous attitude that can overcome life's obstacles. Good values that already exist in society and are believed to be able to overcome problems are revived in the SK-II #changedestiny ad text.

CONCLUSION

The discourse that is created is always full of the interests of the discourse producers, according to the interests they want to achieve. In the same way, language has the power to hide motives in text packaging to attract the interest of the interlocutor to follow its will, and the text present in the SK-II #changedestiny advertisement is no exception. From a linguistic point of view, the text uses several strategies to achieve the positive effect of advertising marketing. The comparison of the phrases *change destiny* and *change skin's destiny* shows that the purpose of this product campaign is not only to change the destiny of women's lives but also includes the insertion of the purpose of marketing its products that can change the destiny of women's skin. The minimal addition to the sentence structure is a clever move, as it shifts the focus of meaning to the benefits of the product being offered. In addition, the illocutionary speech, which uses total interrogative sentences, makes it seem that the consumer's only response is to agree with the speaker's (ad producer's) opinion.

In the production analysis, the ad producer is described as a producer whose ads are broadcast on YouTube channels so that they can be easily accessed by consumers. As an ad producer, the P&G company uses social issues that marginalize women as a theme in its advertisement with the theme "Change destiny". The use of this theme creates a positive image for SK-II cosmetic products and a positive response from consumers. A situation that gives women the freedom to be themselves is not necessarily enjoyed by all women in the world. Women born and raised in a strict patrilineal environment still have to submit to predetermined life values. Most of these values are presented in this ad as social systems that oppress women and prevent them from achieving happiness. Against this backdrop, this ad presents a kind of role model story of its brand ambassadors, who have the courage and confidence to pursue their goals in the face of unfavorable social factors. This research implies that positive image-building and elegant commercial advertising can build a loyal consumer base, which ultimately leads to increased product sales as expected. Theoretically, it can be recommended that more semiotic research be conducted to examine the visual choices of SK-II beauty product advertisements to obtain more comprehensive results in understanding the discourse produced.

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