

Generic Structure and Copy Elements in Indonesian Cosmetics Copy Ads on Instagram

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ABSTRACT

The study aims to elaborate the generic structure of Indonesian cosmetics advertisements on Instagram and copy elements distribution in the generic structure. Theoretical framework in the study is based on Hasan's (1989a) theory of analyzing genre to elaborate the genre of copy ads on Instagram. Moreover, the copy elements proposed by Maslen (2007) which include feature, benefit, and call to action are also utilized to examine the generic structure in depth using the perspective of copywriting. Qualitative method is used in current research employing descriptive statistics to analyze data. Data collection comprises 32 copy ads from 8 Indonesian-written Instagram accounts which specify in promoting cosmetics products on Instagram. Results show that the genre of Indonesian cosmetics copy ads on Instagram manifested three types of generic components including 'opening', 'product description', and 'closing'. As for the copy elements distribution in the generic structure, benefit and call to action are found mostly in 'opening', feature and benefit are in 'product description', and call to action is found mostly in 'closing'. Further research can be conducted to analyze the data obtained from diverse sources and languages in order to increase the credibility of results in current research.

Keywords: *Generic structure, generic components, copy elements, copy ads, Instagram*

INTRODUCTION

Many women perceive beauty differently. Some relies upon the perception that beauty comes from the inside. They associate beauty with natural appearance glowing from the inside. To support this belief, Jeffreys (2005) states that natural look is enamored by many because it demonstrates women's natural quality that comes from within. While some women prefer the look that comes naturally, other women view beauty from a different angle. They associate beauty with the practice of cosmetics to enhance their facial features. Erickson (2002) purports that women link attractiveness with beauty products. Nonetheless, there is a polarizing perception on how women perceive beauty.

The perception that being beautiful requires the use of cosmetics has affected women. Specifically, it has affected women's lifestyle. Women wear cosmetics to school, grocery store, mall, and other places to feel confident. Some even admit that they feel hesitant to go outside without wearing the products. Moreover, women who share the idea

that being beautiful requires beauty products are willing to pay from moderate to high price in order to achieve their own beauty standard. They are willing to pay for cosmetics because to some extent they believe they have to sacrifice in order to be beautiful (Sutton, 2009). Therefore, women's lifestyle has been affected by their perception of how beauty is supposed to be.

The perception of how women view beauty with the use of cosmetics has also affected the cosmetic industry. With this perception circulating in women's world, the cosmetic industry turn this circumstance into business opportunity. As stated by Rosen (2012), the market for cosmetics industry is available since women account for a staggering 91% of cosmetics products. Consequently, cosmetics companies view this figure as an opportunity that allows them to create more products and make profit. As more women are willing to pay moderate to high price to achieve a certain type of beauty, cosmetics companies grow to profit. Clarke & Griffin (2007) suggest that companies aim to profit from the high demand of cosmetics since some

women perceive beauty with the use of cosmetics. Nevertheless, the shared understanding by some women that beauty requires cosmetics has given effects to the cosmetic industry.

There are ways to increase profitability in the cosmetics industry. One of the ways is to improve the quality of the product. Quality which drives profitability include better formula that lasts longer, new color that is not outdated, and stronger packaging that will preserve the product inside which all pose as some of the ways to increase profitability (Vilani, 2004). Another way to increase earnings is by gaining popularity through advertisements. Cosmetics businesses often utilize ads to gain popularity (Anderson, 2010). Advertisements, however, intend to spread influence or campaign company's products. In other cases, advertisements can be used to boost sale. As stated by Spurgeon (2008), advertisements support a brand to stimulate its influence and make transaction. In other words, in order to increase profitability, many ways can be identified especially through

the use of product improvement and advertisement.

Advertisements to increase profitability exist in many forms such as offline and online advertisements. Offline advertisements as defined by (Shimp, 2007) are offline media channels to create awareness of company's products and services. Many cosmetics companies employ this category of advertisement. Some of these cosmetics ads exist in magazine, infomercial, billboard, etc. On the other hand, online advertisement is where cosmetics industry integrate Internet connection to deliver promotional marketing messages to consumers (Plummer et al., 2007). These online advertisements have been appearing in many internet platforms including social media due to its ease of access, user-friendliness, and convenience. Consequently, cosmetics companies opt for more social media than any other platforms to promote their products (Tuten, 2008). Such advertisements can be seen on Facebook, Twitter, Instagram, etc. Consequently, these two types of advertisements, i.e. offline and online advertisements,

expand cosmetics companies' means to increase earnings.

One of the social media that is commonly used as an advertising platform is Instagram. Instagram is an app used by people to share images and videos (Instagram, 2017). Studies found that people prefer Instagram due to its philosophy that focuses more on the visuals (Anderson et al., 2015). Moreover, Instagram is one of the most popular platforms to promote products with 700 million users all over the world (Instagram, 2017). Saravanakumar (2012) even suggests that Instagram is the biggest and most influential social media. Therefore, Instagram is one of the platforms for advertisements on social media that is widely used by many people including the people in cosmetics business.

Instagram advertisements are equipped with elements that can be related to the world of copywriting and SFL (*Systemic Functional Linguistics*). Elements that come from copywriting perspective, i.e. copy elements, are found on Instagram advertisements as each element constructs the ads to become a

copy that sells. Copy elements as explained by Maslen (2007) include feature, benefit, and call to action. Another elements of Instagram ads which can be found is SFL (*Systemic Functional Linguistics*) elements. They are genre, register, thematic progression, etc. These linguistics elements are vital to marketing strategy as more people are becoming avid readers who can easily spot linguistics inadequacy (Shimp, 2007). Therefore, these elements of advertisements on Instagram are important as they are the key parts of advertisements.

These elements particularly genre and copy elements are a worthwhile topic to study due to their capacity as parts of advertisements as a whole. These elements are fascinating to observe mainly since they are necessary to make an advertisement complete. It is necessary to have an advertisement with its complete parts in order for it to do its job optimally. These parts of advertisements comprise genre and copy elements among others. Genre in SFL represents systems of social processes that constitute a culture (Miller, 1984)

while copy elements are components that make an advertisement tick (Caples, 1974). The genre and copy elements in Instagram advertisements are worthwhile in a sense that each social media offers different characteristics which make each of them unique. Therefore, this observable topic concerning genre and copy elements can be studied to contribute to the field of linguistics and copywriting.

However, there are not many studies found about genre and copy elements. Previous studies show other contexts in this area including Halliday and Hasan (1989) who were focusing on the genre of service encounter of shop transactions, Teo (1996) investigated 12 songs by Bruce Springsteen to establish the genre of modern songs, Paltridge (1993) explored the possibility of disciplinary variations in introduction section of three disciplines namely linguistics, geography and environmental studies, Henry and Roseberry (1997) focused on the genre of hospital brochures and analyzed 40 texts gathered from various departments such as diagnostic imaging, anesthetics,

cardiology, etc. and Ghadessy (1993) investigated the generic structure of mall brochure and to establish the genre analysis of brochure in business context.

Therefore, current research aims to elaborate the genre of cosmetics advertisements on Instagram and copy elements as a means to address the gap of research. Considering the important role of Instagram in promoting a product and the very little attention they receive in academic field especially Systemic Functional Linguistics and copywriting, the study is primarily interested in revealing the genre and copy elements of cosmetics advertisements on Instagram. Genre and copy elements become the two focus of current study. Both are central to the study to realize how cosmetics companies stimulate the generic structure and distribute the copy elements in the generic structure of cosmetics copy ads on Instagram. Consequently, the study will explore the genre of Instagram advertisements since this type of genre is not yet discussed in previous literature.

To contribute to the existing literature on genre analysis, the present

study thus attempts to realize the generic structure and copy elements distribution of Indonesian cosmetics copy ads on Instagram. The problems of the present study are formulated in the following research questions:

1. What is the generic structure realized in Indonesian cosmetics copy ads on Instagram?
2. How are the copy elements of Indonesian Cosmetics ads on Instagram distributed in the generic structure?

THEORETICAL REVIEW

In this study, an analysis based on Hasan's (1989a) model of genre analysis will be applied on advertisements copy on Instagram in order to characterize the genre structure of this discourse.

Hasan's model is famous for its semantic-oriented approach toward genre analysis. As she explains, there are three levels of analysis within any text which can be used for making non-ambiguous statements about the realization of semantic attributes (of texts) by reference to which the

structurally important units of text types can be identified. (Hasan 1984a: 84)

These include structural elements, semantic attributes inherent within structural elements and the lexico-grammatical elements which comprise these semantic attributes (Hasan 1984a). The present study attempts to utilize the structural elements analysis of Hasan's framework to characterize the genre of advertisements copy on Instagram.

The structural elements taken together comprise the generic structure of the text (*ibid*). The generic structure potential model mainly implies that each genre consists of a set of obligatory, optional and recursive elements following a specific order. Obligatory elements which are unfolded within a text occur in a specific order and are genre-specific without which the text would not be considered as a genre. Optional element, on the other hand, "is not a necessary condition". Lastly, iterative elements "encompass those recursive elements that appear more than once in a communicative event, without following any strict order" (Motta-Roth, p. 38).

The genre structure model as proposed by Hasan in Halliday & Hasan (1989:56) is outlined as follows:

- (1) What elements must occur?
- (2) What elements can occur?
- (3) Where they must occur?
- (4) Where they can occur?

RESEARCH METHODOLOGY

The study employs descriptive statistics due to several reasons. Descriptive statistics is necessary as the study aims to gain more information about the generic structures and copy elements of advertisements on Instagram. Descriptive statistics is employed since the study is a pattern-seeking analysis. Descriptive Statistics, as stated by Dewberry (2004:89), is the term given to the analysis of data that helps describe, show or summarize data in a meaningful way such that, for example, patterns might emerge from the data. For these reasons, descriptive statistics is the most suitable to carry out current research.

Moreover, descriptive statistics research has a characteristic to be objective. It prohibits additional conclusions that are separated from the

data. According to Cresswell (1997), descriptive statistics research does not allow any conclusions beyond the data. Descriptive statistics is simply a way to describe the data. As a consequence, this type of study supports objective analyses.

Particularly in the study, the corpus is analyzed by using both qualitative and quantitative methods. These methods are used as the study includes counting the frequency of occurrence of certain elements and describing the data to make an intact argument. According to Ross (1999), quantitative and qualitative are said to be systematic. In fact, having a system or following a process is a defining principle of research. By incorporating both qualitative and quantitative, the study is designed to present and describe the data effectively.

To conclude, the study is used to find pattern of the data to develop a theory. This study might be helpful when used as a reference for similar research in the future. In addition, this study contains no manipulation of variables or attempt to establish researcher's subjective view

of the content of the study. Last but not least, current research is descriptive statistics using both quantitative and qualitative methods to collect data, analyze the data and then draw a conclusion based on the data for the study.

Data analysis

This study is pattern seeking which applies Hasan's (1989) model of genre analysis and Maslen's (2007) concept of copy elements to carry out research on Indonesian cosmetics ads on Instagram. To answer the research questions the analysis will be done in two phases which is as follows.

The first phase of the analysis was done to acquire the generic structure potential of Indonesian cosmetics ads on Instagram using Hasan's (1989) model of genre analysis. The following steps were taken to acquire the generic structure potential of Indonesian cosmetics ads on Instagram.

As the initial step, the first Instagram account which has already been established as Wardah was labeled (WAR) while the caption was labeled

WAR.txt 1, WAR.txt 2, etc. The second account, Sariayu, was labeled (SAR) whereas the caption was labeled SAR.txt 1, SAR.txt 2, etc. The third account, Inez, was labeled (INZ) while the caption was labeled INZ.txt 1, INZ.txt 2, etc. The fourth account, Caring Colours, was labeled as (CAR) whilst the caption was labeled CAR.txt 1, CAR.txt 2, etc. The fifth account, Mustika Ratu, was labeled (MR) while the caption was labeled MR.txt 1, MR.txt 2, etc. The sixth account, Viva, was labeled (VA) while the caption was labeled VA.txt 1, VA.txt 2, etc. The seventh account, Purbasari, was labeled (PUR) while the caption was labeled PUR.txt 1, PUR.txt 2, etc. Last but not least, the Instagram account Mustika Puteri was labeled (MP) while the caption was labeled MP.txt 1, MP.txt 2, etc.

The next step is to begin assigning the generic structure's labels by dividing the text into several chunks. The chunking of the text into smaller meaningful generic elements was based on text's content and its communicative purposes. Consequently, the meaning and purpose of various parts in the text

were considered as the bases of analysis. This type of fragmentation of the text is in line with Hasan (1989a), Bhatia (1993), Swales (1990) and Crookes (1986) as mentioned in Paltridge (1993).

After the preliminary analysis to assign the labels, researcher recognized that assigning labels to the texts was not a simple task. In fact, the content was relevant to more than one label. To resolve this, the one label that was more probably representative of the content was chosen. As Nesbitt and Plum (1988) argue, in genre studies it is more accurate to decide labels based on what is more *probabilistic* instead of *deterministic* which means assigning the functional labels to the stages or elements based on 'more likely or less likely' labels. Once the labels were assigned to various parts of the texts of each cosmetic ad, the real structure of each text revealing the occurrence and the order of generic structures was characterized. For an instance, the real structure of caption 1 from Wardah cosmetics brand is as follows:

Opening – Product description – Closing
(WAR.txt 1)

This shows the actual structure of one text in the data and the order of occurrence of the various generic structures that have been analyzed in this specific text. The dash sign (–) resembles the order of occurrence of these generic structures. Subsequently, once the real structures of all the captions were characterized, the generic structure of the copy ads on Instagram as well as the obligatory and optional elements were ascertained.

The second phase of the analysis was done to obtain the distribution of copy elements in the generic structure of Indonesian cosmetics ads on Instagram. Maslen's (2007) copy elements including feature, benefit, and call to action were used in this phase to realize how the copy elements were distributed in the generic structure of copy ads. For this purpose, identifying copy elements in the generic structure was considered as a part of this phase.

In this phase, the copy elements were observed in terms of their positions in the generic structures. The observation include where the copy elements are positioned in the generic structures. The

position in this sense comprise the beginning, middle, and end of copy ads. After the copy elements in the generic structures of each brand were scrutinized, the next logical step in this phase was to describe the result of the observation to reveal how the copy elements are positioned in the generic structures of Instagram copy ads.

Therefore, the second phase was done to identify the distribution of copy elements in the cosmetic ads. Once the generic structures are established in the phase 1, the copy elements' position will be analyzed in the phase 2 to realize the data distribution. This way the second research question will be successfully addressed.

FINDINGS AND DISCUSSIONS

Based on the data gathered for this study, it is found that the generic structure of Indonesian cosmetics copy ads on Instagram comprised three components that appear to vary in terms of their occurrences across ads. This variation is demonstrated by copy ads which sometimes include ‘opening – product description’, ‘opening – product

description – closing’, or ‘product description’ only. The variation is shown in Table 4.1 which demonstrates the realization of generic structure in Indonesian cosmetics copy ads on Instagram.

Table 4.1: The Actual Realization of Indonesian Cosmetics Copy Ads

Copy Ads	Actual Realization
WAR.txt 1	Opening – Product Description – Closing
WAR.txt 2	Opening – Product Description
WAR.txt 3	Opening – Product Description
WAR.txt 4	Opening – Product Description
SAR.txt 1	Opening – Product Description
SAR.txt 2	Opening – Product Description – Closing
SAR.txt 3	Product Description
SAR.txt 4	Opening – Product Description
INZ.txt 1	Opening – Product Description – Closing
INZ.txt 2	Opening – Product Description – Closing
INZ.txt 3	Opening – Product Description – Closing
INZ.txt 4	Opening – Product Description – Closing
CAR.txt 1	Opening – Product Description – Closing

CAR.txt 2	Product Description
CAR.txt 3	Product Description
CAR.txt 4	Opening – Product Description – Closing
MR.txt 1	Opening – Product Description – Closing
MR.txt 2	Opening – Product Description – Closing
MR.txt 3	Product Description
MR.txt 4	Product Description
VA.txt 1	Opening – Product Description – Closing
VA.txt 2	Product Description
VA.txt 3	Opening – Product Description – Closing
VA.txt 4	Opening – Product Description – Closing
PUR.txt 1	Product Description
PUR.txt 2	Opening – Product Description – Closing
PUR.txt 3	Opening – Product Description – Closing
PUR.txt 4	Opening – Product Description – Closing
MP.txt 1	Opening – Product Description – Closing
MP.txt 2	Opening – Product Description – Closing
MP.txt 3	Opening – Product Description – Closing
MP.txt 4	Opening – Product Description – Closing

As seen in the table above, there are eight brands which each contributes four copy ads. The realization of generic structure in Indonesian cosmetics copy ads on Instagram reveals the three components including ‘opening’, ‘product description’ and ‘closing’. Among these components, ‘product description’ is identified as the component which is always present in the ads. The other components namely ‘opening’ and ‘closing’ appear to be optional based on their occurrences. The three components are found to occur in all brands especially Mustika Ratu and Inez which include all components in each of their copy ads. Meanwhile, some copy ads are also found to include one or two components. The realization in Table 4.1 is then reviewed to see the general pattern of the generic structure in Indonesian cosmetics copy ads on

Instagram as shown in Figure 4.1.

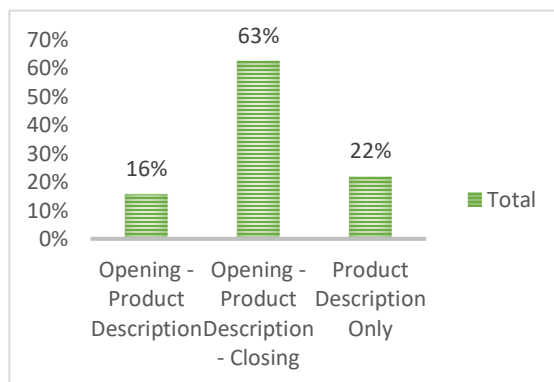


Figure 4.1 Generic structure of Indonesian cosmetics copy ads on Instagram

As seen in the graphic, 63% of the cosmetics copy ads are in a complete structure which include all components. Meanwhile, there are other brands which demonstrate that the copy ads can only be about product description which are 22% of the data. Lastly, 16% of data only include ‘opening’ and ‘product description’ in the copy ads.

As mentioned previously, the generic components of Indonesian cosmetics copy ads on Instagram include ‘opening’, ‘product description’ and ‘closing’. These components vary in terms of their occurrences. This variation in occurrences allows certain components to be considered either obligatory or optional. The obligatory

and optional components are determined by the percentage of occurrences as shown in Table 4.2.

Table 4.2: The components of generic structure and their percentage of occurrences

Generic components	Percentage of occurrence
Opening	72%
Product Description	100%
Closing	34%

In the table above, it is identified that ‘product description’ is the obligatory component while ‘opening’ and ‘closing’ are optional based on their percentage of occurrences. ‘Product description’ with its number of occurrences that equals to 100% is present in all data hence the obligatory term. On the other hand, ‘opening’ and ‘closing’ are optional with their number of occurrences which equal to 72% and 34% respectively. Based on this finding, it can be inferred that an Indonesian cosmetics copy ad on Instagram has to have a ‘product description’ component while ‘opening’ and ‘closing’ can be excluded from the copy ad.

Moreover, it is found that the components in the generic structure consist of various acts performed in utterances. These variations is then categorized based on the speech acts proposed by Searle (1969). Therefore, the speech acts will be used to analyze the components in the generic structure to reveal certain meanings which will be exemplified and presented in the section 4.1.3 through 4.1.5.

The components of generic structure

1. Opening

As mentioned above, the first component of the generic structure in Indonesian cosmetics copy ads is the ‘opening’. It appears that this component functions as an entry point for the reader to the main event which is the ‘product description’. Moreover, this component are located at the beginning of copy ads. Therefore, the component is labeled an ‘opening’ as if it initiates the conversation between the advertisers and readers.

Moreover, this component contains various speech acts performed in the copy ads. Therefore, it can be

classified based on the speech acts categorization proposed by Searle (1969) which include representative, commissive, directive, and expressive. However, only three types that exist in this component namely expressive, representative and directive as shown in Figure 4.1.

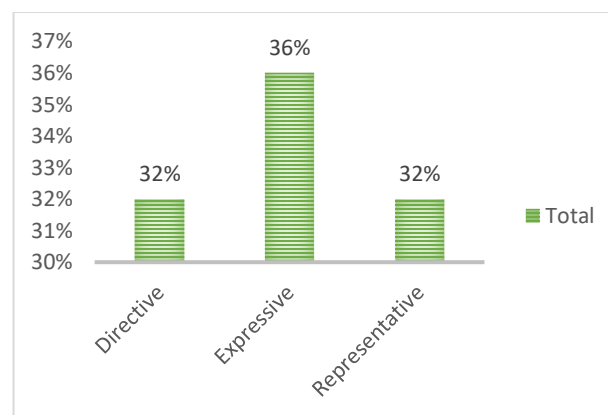


Figure 4.1: The three types of opening

Based on the figure above, the expressive type is the dominant type with 36% of the data while the other types of ‘opening’ are 32% each namely representative and directive. This expressive type in the ‘opening’ relates to the meanings that expresses some sort of psychological state (Searle, 1969). The other types include representative meanings which communicate the truth of an expressed proposition in a non-psychological way and the directive type

in the ‘opening’ which is used by the writer of the ads to get the readers to carry out an action (ibid). The occurrence of expressive type of speech act is exemplified in the following excerpt of a copy ad.

[4a] Hi puteri! (MP.txt 1)

The sentence in [4a] above contains a greeting expression signified by the word ‘Hi’ followed by ‘puteri’ which is an Indonesian way to address women. The speech act of ‘greeting’ is one type of the expressive speech acts which reflect the psychological states of the speakers specified in the propositional content (Searle, 1969). In the sentence, the advertiser wanted to express greeting to the readers as a style to begin the conversation of selling products. Therefore, the excerpt of copy ad above is classified as the expressive type.

[4b] Wajah cantikmu menjadi lebih indah dengan Rangkaian Sariayu Econature! (SAR.txt 2)

The sentence in [4b] is the opening for one of Sariayu copy ads which is classified as the expressive speech act. It contains a compliment

remark signified by the phrase ‘wajah cantikmu’ which is an Indonesian way to compliment someone for having a beautiful face. Compliments are included in the expressive speech acts since it focuses to express positive feeling (Searle, 1969). Therefore, the excerpt of Sariayu copy ad above is considered as the expressive type.

2. Product Description

The second component of the generic structure identified in the copy ads which is ‘product description’ can also be categorized into several types. These types are categorized based on what kinds of description included in this component. The description can be about formula and texture, ingredients, product claim, and variant of the products as shown in Figure 4.2.

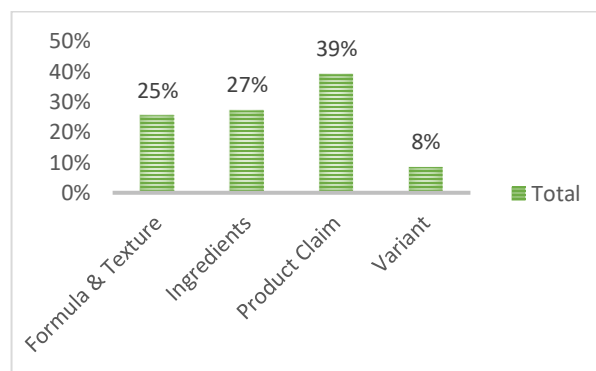


Figure 4.2: The types of description

In the figure above, it is revealed that this component which consists of description regarding the product represents mostly a claim about the product in the form of a statement or elaboration. Stating, describing, explaining are representative acts according to Searle (1969). The following is the sample of product description from each type.

[4c] Ada 4 shades yang seru banget guys.

- Cotton Candy; Sweet and fun bikin hari kalian ceria
- Caramel Apple; Segar dan melted untuk moodbooster kalian
- Pink Lollypop; Feminim dan cantik pas banget untuk harimu yang butuh ketenangan
- Soda Pop; Jolly and active bikin kalian semangat seharian.

(MP.txt 3)

The sample in [4c] is describing that there are four variants of the product. Each variant inserts its effect on the user of the product such as Cotton Candy which is sweet and fun will make the day shine, Caramel Apple which is fresh and

melted to help boost the mood, Pink Lollypop which is beautiful and feminine soothes the day, and Soda Pop sparks the day. These four variants influences the readers by giving them an idea what to expect from the product.

[4d] Kandungan ekstrak bengkoang dan akar manis di dalamnya dipercaya mampu mencerahkan kulit dan menyamarkan noda. (MR.txt 2)

The sentence in [4d] is describing that product contains yam and liquorice to brighten the face and conceal spots on the face. The description of ingredients informs the reader about the product's feature which might benefit some readers. This type of 'product description' helps the reader to be informed in terms of buying cosmetics products. Moreover, by explaining what the ingredients will do to the face, it gives the readers an idea what to expect from the product.

[4e] Terbuat dari bahan alami zaitun, Purbasari Hand and Body Lotion Zaitun mampu membantu meregenerasi sel kulit dan memberikan perlindungan dari efek buruk sinar matahari. Untuk hasil

maksimal, usapkan Hand and Body Zaitun ke seluruh tubuh setelah mandi pagi dan sore hari. (PUR.txt 2)

The sample in [4e] centers on the claim of the product signified by the phrase ‘to regenerate’ and ‘to give extra protection’. The main idea of this sample is the benefits that the readers will receive from using the product such as the product is made of natural ingredients which will help regenerate the dead skin cells and give extra protection from UV rays. Therefore, this type of description elaborates product claim to attract the readers.

[4f] Dengan nama baru Wardah Nature Daily Aloe Hydramild Gel & Wardah Nature Daily Aloe Hydramild Facial Wash. Diformulasikan dengan Aloe Vera extract yang diperkaya dengan Triple Humectant system memiliki tekstur yang lembut untuk kulit anda yang dapat mengembalikan kelembaban alami kulitmu sehingga tetap segar dan lembab. (WAR.txt 2)

The sample in [4f] explains the formula and texture of the products. It is said that the product is formulated by Aloe Vera extract and is smooth in

texture. This explanation informs the readers about the features of the product which will help selective buyers to choose the preferred products.

3. Closing

The third component identified in the cosmetics copy ads on Instagram is ‘closing’ which can be analyzed based on the speech acts. It appears that the directive acts dominate this component as shown in Figure 4.3 which depicts the types of closing along with the percentage.

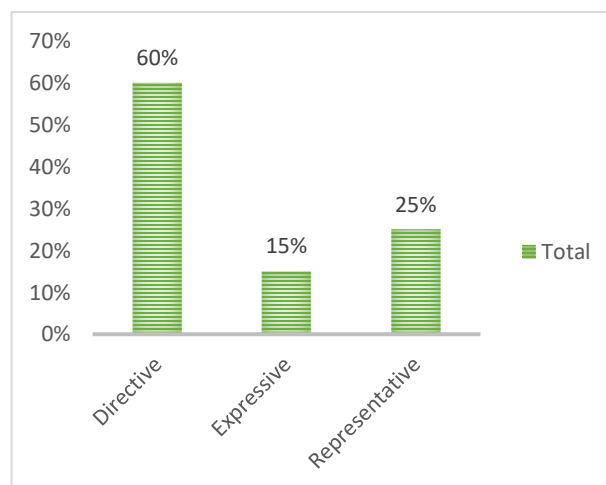


Figure 4.3: The types of closing

As seen in the figure above, most of the ‘closing’ is in the form of directive speech acts, i.e. asking or inviting other people to act or do something. The directive type of closing is equal to 60%

of the data, while representative is 25% and expressive is only 15% as exemplified in the following three excerpts.

[4g] Ayo buktikan! (MP.txt 2)

The excerpt in [4g] above consists of an invitation to the readers by the advertisers to try the product. This act asks the readers to test the product themselves whether the claim in the ‘product description’ which comes before ‘closing’ is true or not. Since this ‘closing’ asks the readers to do something, therefore, the type of this closing is directive.

[4h] Dapatkan free gift dan free ongkir untuk setiap pembelian minimal Rp. 200.000,- di www.inezcosmeticsshop.com. (INZ.txt 2)

This excerpt in [4h] contains phrases that represents a description of promotion. It is said that if the readers purchase products of 200 thousand rupiahs minimum. Since it contains an explanation, therefore, this closing is considered as the representative type.

[4i] Kini cantikmu tampak muda selalu! (WAR.txt 3)

This excerpt in [4i] expresses a psychological state in the form of a compliment. It is said in the closing that the readers appear to look young which acts as a compliment to the readers if they wear the products. This compliment intends to attract the readers that their facial features will improve after using the products. Therefore, this closing is considered to contain the expressive type.

Copy Elements Distribution

By analyzing the copy elements which include ‘feature’, ‘benefit’, and ‘call to action’, it is found that there are three classification regarding the distribution of copy elements. There are three categories which consist of **Elements in All Components**, **Elements in Product Description Only**, and **Elements in Certain Components**. **Elements in All Components** category basically groups the copy ads which has copy elements in each of their generic components. On the other hand, **Elements in Certain Components** category points to those copy ads which have copy elements in some generic components while

Elements in Product Description Only is the category which only has copy elements in their ‘product description’ as shown in Figure 4.4 which depicts the copy elements distribution.

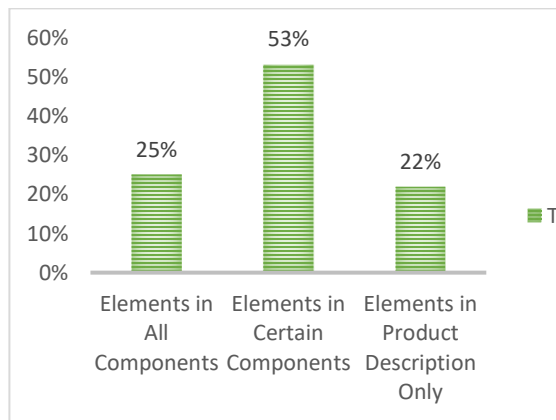


Figure 4.4: The distribution of copy elements

Based on the graphic above, the highest percentage which equals to 53% is owned by the **Elements in Certain Components** category. In other words, copy elements are found to be more absent in some generic components of Instagram copy ads. However, there are also found the copy ads in which the copy elements are present in all of their components which take up 25% of the data. While the rest of 22% only include copy elements in their ‘product description’. To gain more depth, copy elements in each component will be

discussed in the section 4.1.4 through 4.1.6.

1. Copy Elements in ‘Opening’

Based on the data, it is found that copy elements in ‘opening’ include ‘benefit’, ‘benefit & call to action’, ‘call to action’, and ‘feature & benefit’. The copy elements which show the highest percentage in ‘opening’ are ‘benefit’ and ‘call to action’ separately which take up 38% of the data. The second place is owned by ‘benefit & call to action’ appearing together. While ‘feature & benefit’ which appears together in one component take up only 6%. The following is the graphic of copy elements in ‘opening’.

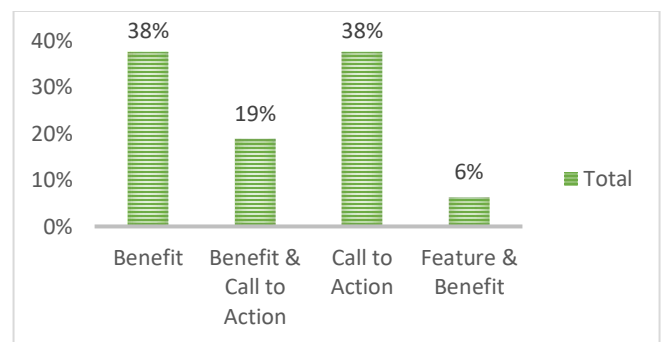


Figure 4.5: Copy elements in 'opening'

As seen in the graphic, ‘benefit’ and ‘call to action’ are the two copy elements which are frequently used by

advertisers as the language to promote their cosmetics products as shown in the following excerpts of copy ads.

[4j] High Shimmer Lipshine melembabkan bibirmu. (INZ.txt 3)

The first excerpt includes benefit as it says that the product will give moisture to the lips of the users of the product. The benefit is represented by the phrase ‘melembabkan bibirmu’ which translates to ‘moisturize your lips’. Therefore, this component of generic structure contains benefit as the copy element.

[4k] Lindungi kecantikan kulitmu dengan Purbasari Hand and Body Lotion Zaitun. (PUR.txt 4)

The second excerpt suggest the readers to use the product as it will protect the skin. This ‘opening’ invites the readers to protect their skin using the product which is Purbasari Hand and Body Lotion. Since this component asks the readers to carry out an action which is to use the product as it will give protection to their skin, therefore the copy element in this excerpt is ‘call to action’

[4l] Agar wajah tidak kusam, cerah dan sehat terawat, yuk pakai Masker Bengkoang dari Mustika Ratu. (MR.txt 2)

In this excerpt, there are two copy elements that can be identified namely benefit and call to action. Benefit is located in the beginning of the sentence where it says ‘agar wajah tidak kusam, cerah dan sehat terawat’. This sentence mainly suggests that the product will make the skin look bright and healthy. Moreover, the phrase ‘yuk pakai’ which follows ‘agar wajah tidak kusam, cerah dan sehat terawat’ is an Indonesian term for ‘let’s use this product’. This way, the advertisers not only explain the benefit that the readers will receive from using the product, but also asks them to use it. Therefore, benefit and call to action are the two copy elements found in this excerpt.

[4m] Feature & Benefit

Ladies, Kemasan baru Wardah Nature Daily Aloe series berikan kesegaran alami pada kulitmu. (WAR.txt 2)

The last excerpt of the sample for ‘opening’ include feature and benefit in one sentence. The feature is signified by

the phrase ‘kemasan baru’ which translates to ‘the new packaging’. The packaging is one of the product’s features besides the texture, ingredients, formula, and color. Moreover, the sentence explains that the new packaging gives the natural fresh sensation to the skin in the phrase ‘berikan kesegaran alami pada kulitmu.’ Therefore, feature and benefit are identified in this excerpt.

2. Copy Elements in ‘Product Description’

There are many copy elements identified in ‘product description’. Among these copy elements, ‘feature and benefit’ appearing together in the ‘product description’ of cosmetics copy ads on Instagram are the two most-frequent copy elements used by advertisers to influence their readers. As seen in the graphic below.

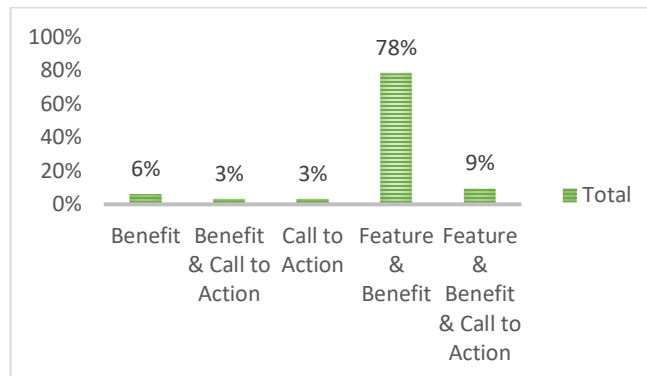


Figure 4.6: Copy elements in product description

Based on the figure above, 78% of the data contain ‘feature & benefit’ which were found in the ‘product description’ of cosmetics ads on Instagram. This huge contrast in percentage leads to an interpretation that ‘feature and benefit’ in the product description of cosmetics ads are the established tools to describe product which have been practiced by many advertisers to promote their cosmetics products. The copy elements are exemplified in the following excerpt of copy ad.

[4n] Dengan kandungan Soybean Oil, Avocado Oil & Rice Bran Oil yang berfungsi sebagai emollient (pelembab), Pactchouli Oil & Lavender Oil sebagai

essential oil, bermanfaat untuk membantu pengangkatan sel-sel kulit mati pada tubuh. (INZ.txt 2)

This sample of product description contains the copy elements of feature and benefit. The copy elements are located at the beginning where it says ‘dengan kandungan Soybean Oil, Avocado Oil & Rice Bran Oil. This sentence elaborates the ingredients of the product including Soybean Oil, Avocado Oil, and Rice Bran Oil. The ingredients are one of the product’s features which has been explained earlier. Moreover, this sample also include benefit in the end of the sentence where it says ‘bermanfaat untuk membantu pengangkatan sel kulit mati pada tubuh’ which translates to ‘beneficial to help remove dead skin cells’. Therefore, this sample contains feature and benefit as the copy elements.

3. Copy Elements in ‘Closing’

Similar to the ‘opening’, the ‘closing’ can also be analyzed based on the copy elements. These copy elements include ‘benefit’, ‘benefit & call to action’ and ‘call to action as shown in Figure 4.7

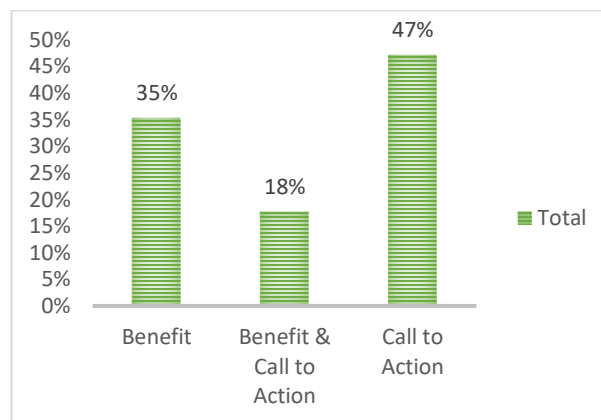


Figure 4.7: Copy elements in closing

As seen in the figure, ‘call to action’ is the copy element which is frequently used by advertisers as the language to promote their cosmetics products which shows the highest percentage in ‘closing’ with the presence equals to 47% of the data. The second place is owned by ‘benefit’ with the presence which equals to 35%. Meanwhile, Benefit & Call to action which appears together in one component take up only 18%. The samples of these copy elements are provided in the following excerpts.

[40] Coba yuk! (PUR.txt 4)

This closing contains ‘call to action’ copy element as it invites the readers to try the product. The word ‘coba’ in the excerpt above translates to ‘try’ while ‘yuk’ is similar to ‘let’s’.

Therefore, the two words combined make up a phrase which contains an invitation to the readers to use the product or the 'call to action'.

[4p] Dapatkan free gift dan free ongkir untuk setiap pembelian minimal Rp. 200.000,- di www.inezcosmeticsshop.com.

Inez Color & Care (INZ.txt 1)

The second sample contains the benefit copy element as it includes the phrase 'dapatkan free gift dan free ongkir' which is an Indonesian way to express the free gift and shipping for a certain minimum purchase of a product. Therefore, this sample of 'closing' from Inez cosmetics has a copy element of benefit.

[4q] Untuk mengurangi noda hitam di wajahmu, gunakan Caring by Biokos Dual Action Cake 'Brightening Moist' dan lengkapi perawatan kulit wajahmu dengan Biokos Serum Derma Bright yang mampu mengurangi_noda hitam di wajahmu secara efektif. (CAR.txt 1)

The third sample of copy element in closing is benefit and call to action. The benefit is explained at the beginning

as well as the end of this sentence. The beginning where it says 'untuk mengurangi noda hitam' is the benefit copy element since this particular phrase expresses a suggestion that the product will enhance the face by reducing the appearance of dark spots on the face. Moreover, at the end of the sentence, this phrase is repeated to emphasize the benefit. Meanwhile, the call to action is identified by the word 'gunakan' which translates to 'try (the product)'. Therefore, benefit and call to action are the two copy elements that can be identified in this 'closing'.

CONCLUSIONS

This study was conducted to identify how the generic structure of cosmetics copy ads is realized on Instagram and to examine the copy elements in the generic components. The aim was to provide an account of what functional structures the ads use within Instagram platform. Moreover, it also seemed relevant to examine the frequency of occurrence and distribution of the copy elements. Despite the enormous body of literature on genre analysis, the present study with

its focus on advertisements on Instagram which is rather a whole new source of data would be of interest to copywriters who develop materials for advertising as well as students who are required to write copy ads in the language field of study. Nevertheless, two research questions were proposed:

1. What is the generic structure realized in Indonesian cosmetics ads on Instagram?
2. How are the copy elements of Indonesian Cosmetics ads on Instagram distributed in the generic structure?

Halliday and Hasan's (1989) model of genre analysis and Maslen's (2007) concept of copy elements were adopted for the analysis in this study. This model of genre analysis was found to be useful in the sense that it could provide a good account of which generic elements were obligatory and present in all the samples and which elements were optional and occurred in some samples. This provided a sound illustration of the various generic elements that were fulfilling different purposes in cosmetics ads on Instagram. Also an explanation of

the copy elements in terms of the distribution in the generic structure of cosmetics ads on Instagram provided an overview of the guidelines for writing copy ads.

The present research demonstrates that writers make use of different semantic units which carry specific functional purposes to transfer their intended information. These functional purposes which are called generic elements might vary in the presence as well as the order of occurrence in different texts. There was 1 obligatory element and 2 optional elements identified in this genre. However the generic structure potential (GSP) of the cosmetics ads on Instagram can be proposed as follows:

(Opening)^ Product Description^
(Closing)

The () symbol shows that the presence of the element is optional and is not necessarily occurring in all the data. In the current model 2 generic elements are found to be optional and only 'product description' is found in all the texts. Furthermore, the ^ sign shows the sequence of the generic elements.

However the GSP model proposed above suggest that the copy ads in the genre of cosmetics ads on Instagram mostly carry the above mentioned elements with the sequence that is proposed.

To answer the second research question, the copy elements analysis was done on the generic structures. The findings revealed that advertisers used elements that give additional value to the customer as an idea to captivate readers' attention and influence their purchasing activity. For an instance, in the present study, the 'opening' is mostly equipped with the benefit copy element, the 'product description' element is mostly recognized with feature and benefit which were mostly used for description and explanation of the products, and then finally the 'closing' is mostly about 'Call to Action' or asking the addressee to carry out an action. This way, the distribution of the copy elements have been successfully identified and addressed in current study.

In conclusion, the genre studies of copy ads on Instagram are relatively new compared to other disciplines. This leads to the findings which are also new

and different in some aspects. These findings shed some light on the typicality of the generic structure of this particular genre.

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