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A Social Semiotic Analysis of “Rose All Day” Cosmetic Advertisements on Instagram

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ABSTRACT

Social semiotics goes beyond meaning-making through signs and images processes. This study is concerned with the meanings implied by images in cosmetic advertisements. It represents how these images can convey specific meanings without relying on verbal or human presence. This descriptive analysis aims to discover the relationship among images, text and the meanings beyond these contents posted by the cosmetic company “Rose All Day”. It leads to discovering the meaning interpretation beyond visual signs. By examining three posts through the lens of Halliday’s and Kress’s theories, the study reveals that images acquire meaning through contextual events supported by Systemic Functional Linguistics (SFL) theory. It finds that the combination of text and images are fully complement one another to deepen and enrich the messages offered by the cosmetic brand “Rose All Day.” This dynamic interaction not only highlights the company’s story but also demonstrates how textual and visual components complement one another to produce an engaging and unforgettable experience for the consumer.

Keywords: Advertisement, Instagram, Rose All Day, SFL, Social Semiotics.

INTRODUCTION

In the twenty-first century, new entrants and disruption are typical features of most marketplaces for digital marketing (Kingsnorth, 2016, p.16). People also have shifted from printed and traditional media to digital media (Quesenberry, 2019) which leads the companies to have a competitive nature among them through social media platforms by creating persuasive messages to promote their products. Kingsnorth (2016) also adds that mostly in today’s digital era, companies tend to share their business through visual social media such as youtube, Pinterest, and Instagram. In addition to maintain customer connections, business owners and brands may use this chance to interact with or engage their target consumers (Horphet & Srijongjai, 2020). In other words, business owners used to promote their products by evolving many different codes, modes, and visual signs representing a marketing meaning to attract the consumer’s attention. Briandana (2019) has mentioned that picture, photos, words, and text is a way of advertising that produces a sign.

Moreover, Kaulback (2018) argues that most advertisers use visual signs and codes to communicate and convince buyers by delivering information through brand imagery. Thus, visual communication could have a more significant visual impact on buyer decisions. These visual elements could be a vital sign of positive interaction between the company and the customer. Yang (2019) has

asserted that intercultural communication combines language and visual elements to reinforce each other and create meaningful messages. As a result, most companies provide their products with attractive designs or images involving codes and signs combined with language to imply a particular marketing meaning, which positively impacts the consumers. In addition, Oswald (2015) has stated that "consumer shop for meanings, not stuff" this might be the reason why most companies are required to convey messages through advertisements using unique and memorable signs and codes as marketing meaning-making.

In fact, communication mainly depends on a semiotics system where a language is clearly composed of signs in a generic sense (Sebeok, 2001). Since advertising is a public discourse and used as a tool to draw a cultural code by representing a product in a specific context, semiotics is often used to study the sign and codes used by people to understand the implied meaning within a specific context (Oswald, 2015). Thus, most business owners use these symbols and signs because of the powerful impact they have to affect on buyers' decisions. In addition, Draper (2022) said that the purpose of semiotics is to convey the customers by the hidden messages through visual representation. Kress (2010) has claimed that messages can be delivered with maximum effect if the content is supported with writing, images, and colors as a visual representation. These multimode of visual representation used to be a base for product advertising. Besides, Lawes (2023) also pointed out on how marketers apply semiotics in advertisement activities as a way of "Helping" and "authenticity" that culturally defines a specific idea or belief. He explained that engaging meaningful ideas that are culturally related to the target consumer help the companies to be more profitable.

Epure and Mihăeș (2019) have previously claimed that meaning is a way of translating a particular content related to its context. It means that the human needs to understand what is being communicated by transferring the given clues supported by his own experience. For that reason, decoding signs and interpreting all the indications the person meets is purposed to achieve successful communication. Therefore, Kress and Leeuwen (2006) have described that grammar usually goes beyond structure rules. It works the same with visual design and has its own structure that interprets a visual sign based on social interaction form and experience. They presented a social semiotics system where these signs and codes that occurs in different modes can be analyzed to understand the implied messages. They have mentioned the metafunctions of language and visual design. Kress and Leeuwen (2006) have adapted Halliday's language metafunctions. They have considered that language metafunction can be applied in visual semiotics. The three language metafunctions are Ideational, Interpersonal, and Textual. On the other hand, the visual metafunctions can be analyzed through three aspects, representational, interactive, and compositional. Each aspect presents a particular mode and functions together as a communication system.

In regard to this research, many previous researchers have discovered a multimodal scholars discussed about a particular discourse related to social semiotics. A certain scholar have studied about

the relationship between emoji and language as a way to interact with others virtually. Logi and Zappavigna (2021) they have examined how language combined with emoji could construct an ideational meaning and how the attitudinal meaning realised by the emoji used to present a different meaning. the study used Systemic Functional Linguistics (SFL) as a main framework to concern the ideational metafunction and its relationship with interpersonal and textual metafunctions. Since emoji has been treated as a paralinguistic modality that needed to be interpreted for their meaning. Therefore, SFL can be helpful to understand the emoji as a semiotic metafunction.

Logi and Zappavigna (2021) have summarized how emoji can be categorized through ideational, interpersonal, and textual metafunctions to reveal the patterns on how meanings are constructed within the emoji used while interacting digitally. The study showed that intermodal interaction that evolves emoji can share an ideational taxonomy where its meaning realised as a superordinate to the other. A second pattern used by the researcher is revealed by constructing meaning through minimum mapping approach. The overlap in meaning potential across modes corresponds to the region of meaning realized by each mode. Intermodal semiosis mapping was supportive to interpret the meaning beyond emoji and language. Lastly, the attitude realized by emoji appears to interact prosodically with proximal linguistic resources occurring both before and after text, which is a third pattern observed in the interaction between emoji and language. As a result, mapping the relationship between the emoji and language can construct the meaning beyond.

Therefore, the combination of several frameworks starting with social semiotics, SFL, and MDA can be helpful to be used on analysing meaning beyond symbols and sign to understand the interacted meaning. The researcher have discovered also the dynamics of attitudinal prosody that released by the emoji across the text or language. It is mainly used to add a “tone” for the language. Nonetheless, they have mentioned that it would be more valuable to apply an analytical work to investigate the emoji and its meaning in the absence of language. Therefore, this study aimed to analyse the meaning behind advertisements on Instagram by applying SFL framework to understand the meaning behind cosmetics posts on Instagram.

In addition, Felicia (2021) also conducted scholarly work that describes the stereotype of women in Nigeria. the researcher has examined the semiotic resource deployed in representing women and discussed the strategies employed by cartoonists to present Nigerian women. The findings revealed that cartoonists in Nigeria contain a variety of semiotic tools, including pronominal choices, speech actions, labeling, visual metaphor, information value, salience, and framing to depict gendered power dynamics. This study revealed that the visual and verbal semiotic resources can demonstrate meaning. The placement of the gender, size, and even gaze can present a metaphor meaning. Besides, framing also can show the gender inequality which demonstrates each gender’s role in Nigeria. Therefore, this researcher revealed the misrepresentation of women in Nigeria by establishing their stereotypes. She have

found that Nigeria's newspaper cartoons mostly perceived women as homeworkers, mothers, daughters, dependents, and as a sex objects.

Those studies indicate that multimodal framework can inform the meaning beyond advertisements. Since none of the previous studies are focusing on how messages are interpreted through objects within an imaginary context, thus this study aims to investigate how messages are presented verbally and visually by the cosmetic's companies on Instagram. Also, to find the messages interpreted from the visual images and verbal texts conveyed by the cosmetic company. This study will analyze several posts uploaded by "Rose All Day". Rose All Day is a local cosmetic company that has captured the attention of many women In Indonesia with its charming and innovative advertising strategies. Their approach blends visually appealing graphics with engaging captions, creating a delightful experience for followers. Each post not only highlights the benefits of the products but also tells a story about self-love and empowerment. Therefore, the researcher tends to investigate Rose All Day's posts due to their effective combination of creativity and community engagement. By analyzing these elements, the study aims to understand how the brand fosters connection and loyalty among its audience in a competitive market. In order to understand the implied messages that cosmetic company conveys beyond their posts on Instagram and how it have been represented, this study uses the Systemic Functional linguistics theory by Halliday supported with visual social semiotics theory by Kress and Leeuwen (2006).

In line with previous research, this research paper attempts to address a gap in how signs and symbols are presented in cosmetic advertisements by utilizing the visual and verbal metafunction as well as to comprehend the messages interpreted beyond verbal and visual cues in the context of beauty cosmetics on Instagram. The value of analysing cosmetics advertising posts is to understand how cosmetic's companies present their product by creating creative messages through several modes combined with social semiotics metafunctions. Visual social semiotics consists of three visual metafunctions: representational, interactive, and compositional. The three metafunctions can represent all visual modes that function as a communication system (Kress & Leeuwen, 2006). The following figure clarifies the metafunctions of verbal and visual modes summarized by Almeida (2009)

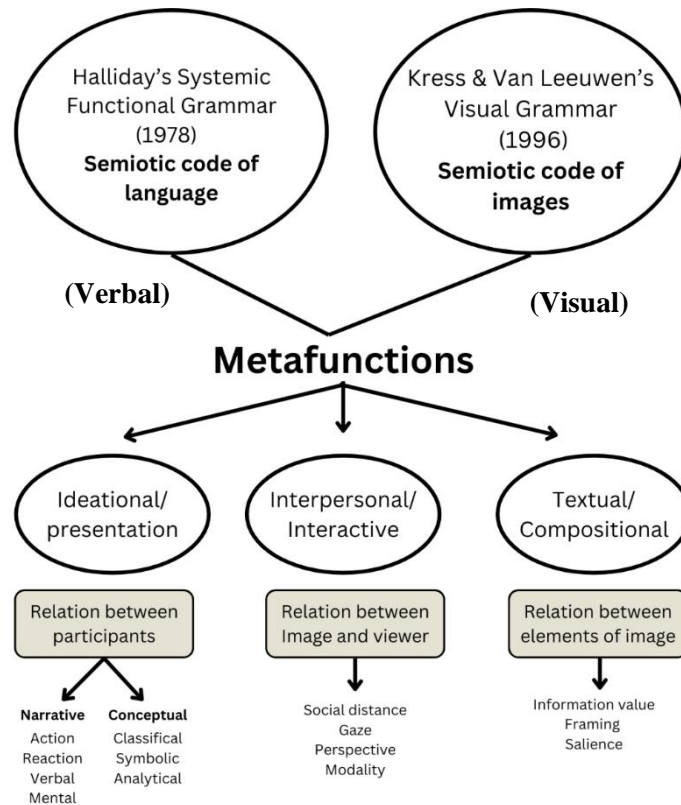


Figure 1. Verbal and Visual Metafunctions

1.1 Verbal Metafunction

Human experience can be transformed into meaning through the language he use which can be described as Ideational metafunction. it is mainly represents various participants and circumatnces. Another metafunction related to action and movement which used as a an interactive and personal meaning. Lastly, the previous metafunctions can work as a whole language system with textual metafunction. It is used to analyse the messages beyond the text (Halliday & Matthiessen, 2004). The verbal metafunction is devided into three main metafunction that are *ideational* which refers to the way language is used to represent the world and to convey meaning, *interpersonal* it refers to the way language is used to establish and maintain social relationships and to express feelings and attitudes and lastly *textual* which refers to the way language is organized and structured in a text.

1.1.1 Ideational Metafunction

The Ideational metafunction referes to how a language is represented. It includes the grammatical resources used to create clause structures, such as transitivity, which is concerned with the processes (verbs) and participants (nouns) in a clause. It also includes the use of modality to express the degree of certainty or possibility of the events being represented (Halliday & Matthiessen, 2004). A various

processes can be involved to Ideational metafunction such as “ material, behavioural, mental, verbal, relational, and existential”. Each process These prcesses shows the relationship among participants, processes, and circumtances. The participants can be realized by nominal group, meanwhile processes can be realized by verbal group. Circumtances are realized by the advercia or prepositional phrase. The following figure explains the types of process.

In addition, each process have a different system of agency for each sert of circumtance. The participant in material process called “Actor”, while in behavioural process called “behaber”, in mental process the participant called “ senser” and “sayer” can be refered to the participant of the process verbal. In relational process, it is divided into “ attributive” which consists of carrier and attribute, meanwhile “identifying” consists of token and value.

1.1.2 Interpersonal Metafunction

The interpersonal metafunction is concerned with the way language is used to establish and maintain social relationships and to express feelings and attitudes. It includes the grammatical resources used to create mood structures, such as declarative, interrogative, and imperative sentences, which are used to express different types of social actions including making statements, asking questions, and giving commands (Halliday & Matthiessen, 2004). There are several speech role types that can be reconized in a certain text. It could be either giving or demanding within participants. Exchanging clauses can be sither goods and services, or information. In this metafunction, there are some component related with exchanging clauses which called “mood”. It consists of two part, subject – the participant which belongs to a nominal group, and “Finite” which is part of verbal group. The following figure shows how temporal and modal operators as well as subject are categorized in this metafunction.

1.1.3 Textual Metafunction

The textual metafunction is concerned with the way language is organized and structured in a text. It includes the grammatical resources used to create cohesion and coherence within a text, such as the use of conjunctions, discourse markers, and reference chains to link different parts of the text together. It also includes the use of grammatical structures such as tense and aspect to create a temporal structure within a text. Halliday describes a clause that gives message as thematic structure (Halliday & Matthiessen, 2004). As the previous metafunctions, textual metafunction also has a specific structure which consists of “Theme” followed by “Rheme” where they always expressed by the order. Theme in clause always comes first as the start of the clause. However, Theme can be specified by markers which works as a tone in a clause. It can appear as an adverbial group or prepositional phrase, or even nominal group that is not defined as subject. However, if the clause joined two nominal group (complex

clause), it will be categorized as a Theme. Since Theme always appear at the first part, Rheme can be linked by the form of “be”.

Thematic structure can explicitly analyse the message beyond by considering mood in each clause. Theme in declarative clauses: if the theme refers to a subject called “unmarked theme”. It can appear as first person pronoun, or other person pronouns such as I, you, they, she, he, we, it (Halliday & Matthiessen, 2004). There are also other roles mentioned by Eggins (2004) where Theme considered as an unmarked theme such as *Finite* (interrogative clause), *Predicator* (imperative clause) WH-element (WH-interrogative). On the other hand, if the theme appears other than subject, it can be referred as “Marked Theme”. It can be seen as Adverbial group (today, suddenly, somewhat), or as prepositional phrase (at night, in the corner), or as complement which is not functioning as subject (that, which, who, this).

Textual metafunction has two kind of structures, thematic and informational structures. The thematic structural consists of Theme and Rheme that focus on the clause structure. Meanwhile the informational structure focus on how the information are being arranged by the speakers to deliver a message. It contains of Given and New information to recognize the predictable information (given) or the unpredictable (new) message. Theme and Rheme have a different point with Given and New. In Thematic structure, theme and rheme is focused mainly on the speaker, meanwhile Given and New is specified for listener.

1.2 Visual Metafunction

1.2.1 Representational Metafunction

The first metafunction has to do with the patterns of representation, it sees how people, places, or even things depicted in image (Jewitt & Oyama, 2004). Representational metafunction can be defined as the way experience is encoded visually (Limbi & Stoian, 2015). It shows the relationship between the visual participant and the verb actions (Almeida, 2009). The visual codes in representational metafunction can be divided into narrative and conceptual structures (Kress & Leeuwen, 2006).

Narrative representational structures present actions, events, and processes of transitory arrangements (Limbi & Stoian, 2015). Jewitt and Oyama (2004) explained further that narrative structure contains scenes within pictures with a displayed element known as a vector. Vector produces an oblique line that denotes something with a specific direction. It expresses the relationship between participants and the event happening. The participant can be described as an actor that emanates a vector, while the goal is the participant to which the action is done. However, several types of narrative processes exist, including action, reactional, speech, mental, and conversion processes.

As for *conceptual representational structures*, Kress and Leeuwen (2006) represent participants in terms of their places and things, including abstracts. It can be divided into three main terms,

including classificational, analytical, and symbolic processes. Jewitt and Oyama (2004) explained that the three processes started with classificational processes, which relate participants to particular places or things in the same frame that shares something in common. Meanwhile, symbolic processes show or define the identity of something. Kress and Leeuwen (2006) mentioned that symbolic attributes can be defined through their representation, either its salience, size, position, lighting or even colors. Lastly, analytical processes connect participants as a part of a whole structure. For example, world maps. It consists of different parts but is gathered in the same structure.

Table 1 Representation Metafunction Summarized by Almeida (2009)

Representational Meanings			
Narrative: presence of vector		Conceptual: Absence of vector	
Action	transactional: Actor/Goal	Classificational	overt/covert
	non-transactional: Actor		Taxonomy
Reaction	transactional: reactor/Phenomenon	Analytical	Structured/ unstructured
	non-transactional: Reactor		Exhaustive/inclusi-ve
Verbal	Sayer/Utterance	Symbolic	Attribute/suggesti-ve
Mental	Senser/Phenomenon	Embedings	
Circumstances	[1] Setting [2] Means [3] Accompaniment		

1.2.2 Interactive Metafunction

The interactive metafunction is represented by the patterns of interactions between the image and the viewer (Limbi & Stoian, 2015). Several terms must be considered to understand what is being represented. Kress and Leeuwen (2006) have mentioned four dimensions related to visual communication, including distance, contact and point of view.

Table 2 Interactive Metafunction Summarized by Almeida (2009)

Interactive Meanings		
	Realization	Meaning
Gaze/Contact	- Demand: Gaze at viewer - Offer: Absence of gaze at viewer	- Demand: Social affinity with viewer - Offere: Contemplation, scrutiny by viewer

Distance/ Size of frame	- <i>close-up</i> : head and shoulders - <i>medium shot</i> : from waist up - <i>long shot</i> : full body + surrounding space	- <i>close-up</i> : intimacy with viewer - <i>medium shot</i> : social distance - <i>long shot</i> : detachment from viewer
Perspective/ Point of view	- <i>frontal angle</i> - <i>oblique angle</i> - <i>vertical angle</i> : high, low, eye-level	- <i>frontal angle</i> : involvement - <i>oblique angle</i> : detachment - <i>vertical angle</i> : power relation: [1] <i>high angle</i> : viewer power [2] <i>eye-level angle</i> : power equality [3] <i>low angle</i> : represented. participant power
Modality	- <i>naturalistic</i> : high degree of realism - <i>sensory</i> : low degree of realism - <i>scientific/technological</i> : low degree of realism, abstracts from detail - <i>abstract</i> : low degree of realism	- <i>naturalistic</i> : sense of 'real' - <i>sensory</i> : 'more-than-real' sense, evokes subjective feelings. - <i>scientific</i> : effectiveness of visual representation as 'blueprint' - <i>abstract</i> : indication of 'high art'

1.2.3 Compositional Metafunction

The last metafunction refers to placing the image's elements that present information values related to each other (Kress & Leeuwen, 2006, p.176). it composes a meaning through three main resources: Information Value, Framing, and salience, supported with modality. Jewitt and Oyama (2004) have explained that the compositional metafunction started with *Information value*, which is associated with three main visual areas: left and right, top and bottom, and center and margin.

Table 3 Compositional Metafunction Summarized by Almeida (2009)

Compositional Meaning		
	Realization	Meaning
Information Value	- Given-New - Ideal-Real - Centre-Margin	- left/ right: given/new information - top/bottom: ideal/real information - center/margin: preponderant/ancillary element
Framing	- strong framing - weak framing	- disconnection: individuality/ differentiation - connection: sense of group identity
Salience	Color, size, place	- identification of most conspicuous represented participant

METHOD

The researcher uses a Systemic Functional Multimodal Discourse Analysis (SFMDA) approach by O'Halloran and Fei (2014). They have claimed that SFMDA is an approach that combines systemic functional linguistics and multimodal discourse analyses for analyzing several semiotics resources, including spoken and writing language, visual imagery, gestures, mathematical symbolism, or any psychological modes that produce meaning. The SFMDA places a theoretical approach for social semiotics analysis based on Halliday language metafunctions combined with Kress and Van Leeuwen's

visual metafunctions theories. It is an approach where the researcher uses SFMDA to discover how semiotics provide meaning through visual and verbal metafunctions associated to a social context. Therefore, the researcher will investigate the message interpretation behind the cosmetic advertisement to develop the research questions by decoding the signs cues occurs on Instagram posts to understand its association with the message delivered by the company. As for the source of data for this study is the advertisement posts used by Indonesian cosmetic companies. The beauty companies that have been selected by the researcher are the first “*Rose all day*” by Samantha Wijaya in 2018.

The instrument used in this research is the SFL model for visual and verbal analysis to find out the data from Rose All Day cosmetic company advertisements based on Kress and Leeuwen (2006) and Halliday & Matthiessen, (2004) which is theorized to be used for the content stratum and expression stratum to analyze the image and its relation with the scene, sub-scene, and components. The research instrument will be planned as a tool for organizing and analyzing data. The following table shows a sample of the SFL instrument used to gain data on MDA research.

Table 4 Visual and Verbal Instrument (*Kress & Leeuwen, 2006*)

Company	Image	Verbal			Visual (compositional)			Message
		Ideational	Interpersonal	Textual	Representational	Interactive	Compositional	
Rose all day								
Rollover reaction								
Second date								

As for data analysis, this research will use the systemic functional multimodal discourse analysis (SFMDA) which is an approach to analyzing communication that combines the principles of Systemic Functional Linguistics (SFL) with the analysis of multimodal texts. Since this research analyze two modes visually and verbally, the researcher will investigate the cues that can be found in cosmetic’s advertisement to understand the meaning behind these cues. After getting the cues analyse, the data is needed to get reinforced by analyzing the verbal part which can be seen on the advertisement’s caption. Therefore, the instrument that used in analysing the data, would be helpful to understand the messages conveyed by the advertisement.

RESULT

Visual semiotics, as well as principles of composition, color theory, and art history, can help decode the textual metafunction in such images. The goal is to understand how the visual elements work

together to convey a message, emotion, or concept to the viewer. The following table shows the finding of how the messages being represented visually and verbally in the advertisements.

3.1 Data 1

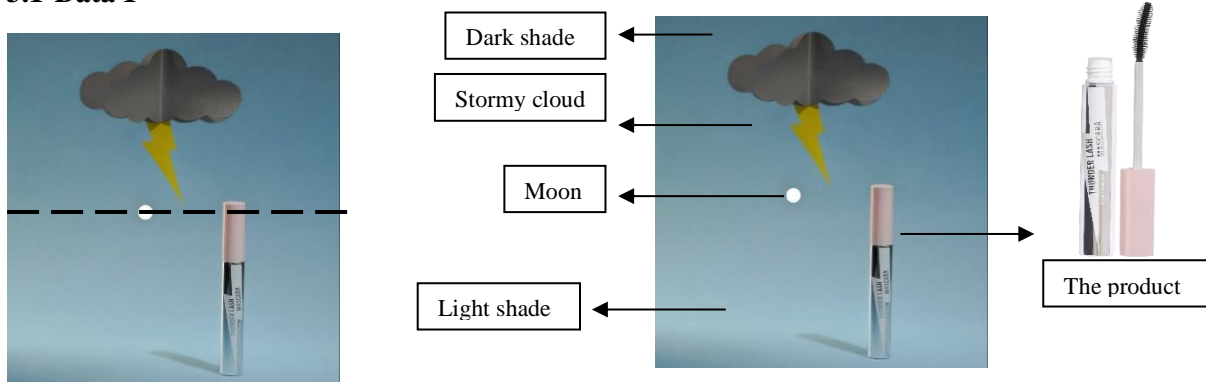


Figure 2. An image shows a tube stands under a dark storm with different shading of light

3.1.1 Verbal Metafunction Analysis

The verbal metafunction analysis of the Data 1 is shown in following Table.

Table 5 Verbal Metafunction Data 1

Metafunction	Thunder Lash	Will hold	Your curl	And	withstand heavy rains	Or tears	Up to 24 hours
Ideational	Actor	Proc:mat	beneficiary	Conjunction	Complement		goal
Interpersonal	Subject	Finite	predicator	complement			adjunct
	Mood		Resedue				
Textual	Topical theme (unmarked)	Rheme		Structural (marked)	Rheme	Structural (marked)	Rheme
	Theme	Rheme					
	New	Given					New

3.1.2 Visual Metafunction Analysis

The visual metafunction analysis of the Data 1 is shown in following Table.

Table 6 Visual Metafunction Data 1

Metafunction	Meaning
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Representational	Conceptual	Dark cloud Thunder Moon Product	The image can be divided into top and bottom sides. The dark cloud with thunder is placed on the top of the image and having a dark background. Meanwhile the product is placed in the bottom with a lighter background.
	Social distance	Medium shot	Medium shot shows a social distance with the viewer where the company tries to involve the viewer to the concept
Interactive	Gaze	-	No gaze shown in the picture which means the company is trying to offer something
	Modality	Dark shade of light on top light shade of light on bottom	The modality shows the contrast of the light that can be seen on the top and bottom of the image.
Compositional	Informatin Value	Top: Ideal Bottom: Real	The top side shows an ideal concept the company plays with the color of the cloud and adding a yellow thundr below it to represnet bad weather. Meanwhile, the product at bottom is what the company try to promote.
	Framing	No line in the image	The top and the bottom side are connected to each other since no lines seperating them. It shows how the product can stay stand during bad weather.

3.2 Data 2



Figure 3. An image shows a plating of foods

3.2.1 Verbal Metafunction Analysis

The one of the captions of the Figure 3 is “*There’s nothing like a good fresh cup of coffee, a bowel of your favourite fruits, and a boild egg on the side 🍳*”. The verbal analysis of this caption is as per Table 7 below

Table 7 Verbal Metafunction of Caption 1 Data 2

Metafunction	There	Is	Nothing	Like	A good fresh cup of coffee, a bowl of your favourite fruits and a boild egg on the side
Ideational	Carrier	Pro: Relational	adjunct	Comparison	Attribute
Interpersonal	Subject	finite	noun	predicate	Complement
	Mood		Resedue		
Textual	Topical Theme				Rheme
	Given				New

The other caption of Figure 3 is “*In this case, the egg is our Don’t Forget Sunscreen* 🍳🌟”. The verbal analysis of this caption is as per Table 8 below.

Table 8 Verbal Metafunction of Caption 2 Data 2

Metafunction	In this case,	The egg	is	our Don’t Forget Sunscreen
Ideational	Subordinating	Identified	Process	Identifier
Interpersonal	Subordinating	Subject	Finite	complement
	Subordinating	Mood		Resedue
Textual	Topical Theme			Rheme
	Given			New

3.2.2 Visual Metafunction Analysis

The visual metafunction analysis of the Data 2 is shown in following Table.

Table 9 Visual Metafunction of Data 2

Metafunction	Meaning
--------------	---------

Representational	Conceptual	A large plate contains a cup of coffee, bowl of berries, and egg. It is placed on bed sheet	The image shows a conceptual meaning where the company tries to represent the product in a plate served with coffee and a bowl full of berries. The items in the image gives a hint that it took place on bed in the early morning. They tried to represent the morning through the food that used to be served in morning.
Interactive	Social distance	Media shot	The image appears in medum shot which means they try to involve the viewer to the image
	Gaze	-	No gaze shown in the picture which means the company is trying to offer something
	Modality	Naturalistic	It portrays a naturalistic scene with soft morning colors which typically creates a calming and freshness atmosphere in the image. Supported with a gentle sunlight from the bottom right, it can be seen that the company is trying to represent an early morning scenes.
Compositional	Informatin Value	Centre- Margin	The white egg shaped product acts as the main character since its placed in the centre. Surrounding itmes are used to complement the product to reinforce the message that the company try to deliver.
	Framing	No line in the image	No lines seperates the image which means each element complements and enhances the others without distinct separations.
	Salience	The breakfast plate in the centre	The plate that signifies a morning breakfast is the salience of the image specially the egg that placed in the centre.

3.3 Data 3

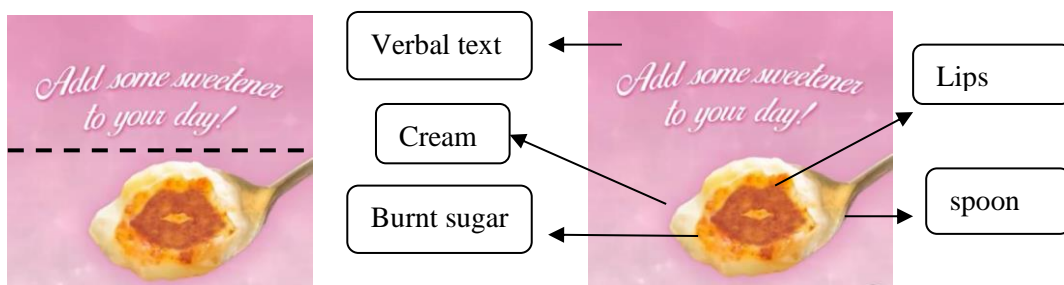


Figure 4. An image shows a cream served by a gold spoon

3.3.1 Verbal Metafunction Analysis

One of the captions of Figure 4 is “Do you need a sweet treat for this Friday, Fam?”. The verbal metafunction analysis of this caption is as per Table 10.

Table 10. Verbal Metafunction Analysis of Caption 1 Data 3

Metafunction	Do	You	Need	A sweet treat	For this Friday,	Fam?
Ideational	Aux	Senser	Process: Mental	Phenomenon	Circumstance: time	Adjunct: vocative
Interpersonal	Finite	Subject	predicator	Complement	Adjunct	
	Mood		Residue			
Textual	Marked Theme			Rheme		
	Given			New		

The second caption of Figure 4 is “*This shade can add 1000x sweetness through your whole day!!*”. The verbal metafunction analysis of this caption is as per Table 11.

Table 11. Verbal Metafunction Analysis of Caption 2 Data 3

Metafunction	This Shade	Can	Add	1000x sweetness	Through your whole day!!
Ideational	Actor	Aux	Process: material	Goal	Circumstance: Manner
Interpersonal	Subject	Finite	predicator	complement	Adjunct
	Mood		Residue		
Textual	Theme		Rheme		
	Given		New		

The last caption of Figure 4 is “*Can you guess what shade it is?*”. The verbal metafunction of this caption is as per Table 12.

Table 12. Verbal Metafunction Analysis of Caption 3 Data 3

Clause	Can	You	guess	What Shade it is ?
Ideational	Aux	Senser	Process: Mental	Phenomenon
Interpersonal	Finite	Subject	predicator	Complement
	Mood		Residue	
Textual	Marked Theme			Rheme
	Given			New

3.3.2 Visual Metafunction Analysis

The visual metafunction analysis of Figure is as per Table 13 below

Table 13. Visual Metafunction Analysis of Data 3

Metafunction			Meaning
Representational	Conceptual	A gold spoon filled with white cream and caramalized sugar. Lips shape is printed on top of the cream.	The company's image is using the concept of Crème Brule, a familiar dessert known for its creamy texture topped with caramelized sugar and fruits, to symbolize and introduce a new shade of their lip stains.
	Social distance	Close-up shot	The close-up shot in the image creates a sense of intimacy between the company's product and the viewer
Interactive	Gaze	-	No gaze shown in the Image which means the company is trying to offer something
	Modality	Sensory	The image background is fully colored with soft pink which usually associated with femininity that suggests a delicate and elegant atmosphere. This choice sets a tone that aligns with the aesthetic preferences typically associated with feminine products. Also, Placing a gold spoon filled with Crème Brule within the image adds a touch of luxury and indulgenc since gold is a color symbolizing wealth, luxury, and quality.
Compositional	Informatin Value	Top: Ideal Bottom: Real	The company's advertisement is using a metaphorical approach to connect with the viewer and highlight the benefits of their new shade of lip stain. Therefore, the company tried to connect the concept made on the top of image with the bottom side of reality to connect each other.
	Framing	No line in the image	No lines seperates the image which means each element complements and enhances the others without distinct separations.
	Salience	The gold Spoon	Since the gold spoon is placed in the centre, the first thing the viewer will see is the spoon image, or the color shade

DISCUSSION

4.1 Data 1

The first image shows a dark shade of light on the top side if the image is divided into two parts. It can be seen clearly that the top side shows how bad the weather is. Because the dark colors are used to describe something tough with a strong power. It also can be associated with death and mystery, and also it gives a specific design of the modern feeling (Chapman, 2021). Meanwhile, on the opposite side, it shows the brighter side underneath the tube of the cosmetic. Besides, the tube stands straight under the dark storm which can give a cue of its power to stand under bad weather or strong winds followed by thunders.

The post that was published by the cosmetic company on November 24, 2021, and does not contain any written sign. Instead, it represents an abstract image containing a specific concept that represents a particular meaning. The above image represents a basic tube labeled with "thunder lash mascara" under a dark stormy cloud. The lighting here might work on representing their product by adding a darker shade from the above and a lighter shade from the mascara side. This might add additional information that there is something that is being spotlighted. The object that can be expected from the advertisement is a mascara labeled "Thunder Lash Mascara" since the product belongs to a cosmetics company.

However, a text has been added to the caption by the cosmetic company to help the viewer to decode the sign's intended meaning. The caption was *"ThunderLash will hold your curl and withstand heavy rains (or tears 😏) up to 24 hours!"*. At the end of the sentence, they added the word "or tears" and a smiling emoticon. Epure & Mihăeș (2019) mentioned that emoticons appear as a way to convey messages and express emotion in online communication. Based on that, the smiley emoticon occurs to demonstrate that the mascara would last longer, even with tears in a sarcastic manner. Therefore, it can be seen that the textual metafunction decodes the presented object as a water resistant cue to convey the consumer of how strong the mascara is. The company here used a creative concept to present their lash product to attract consumers. As it has been cited by Richards (as cited in Levin, 2019), "Creative without strategy is called art creative with strategy is called advertisement". This explains the company's attitude toward its marketing strategy. Therefore, adding textual information to images can help on sending messages across the customers in a clearer and more relatable way.

The words "up to 24 hours" "tears" and "Heavy rains" create a sense of toughness. The statement "will hold your curls" serves as a declarative statement where it produces a meaning that refers to thunder lash mascara which can hold the customer's lash curls by mentioning the pronoun "your". This means that the company is trying to interact directly through their message by selecting the right pronoun to make the customer involved to the advertisement. Besides, the theme introduces the benefits of the product that are associated with resistance which can be seen clearly in Rheme. It emphasizes the resistance to the product. It can cope with weather challenges and even a day filled with tears.

Therefore, the aim is to position The Thunder Lash Mascara as more than just a mascara; it shows how strong enough to hold lash curls even in bad weather. Through its use of the theme, rheme, and

lexical choices, it creates an empowerment statement to encourage immediate engagement with the product. Therefore, this analysis shows how various metafunctions provide insights into the strategic use of language in the advertisement which can be helpful to uncover the beyond meaning and create a successful communication with the customer.

Moreover, according to (O'Halloran & Smith, 2011) have stated that presenting an object with an up and bottom position shows an Ideal and real meaning. The ideal part indicates an unrealistic object or made by the human to present an idea. Meanwhile, the bottom side expresses a realistic meaning. the upside is basically can be understood based on the different human experiences. Therefore, the visual elements help to give a clue for the consumer to decode the meaning beyond the presented image by the company, it shows the relationship between the elements and its correlation with the text that has been added into the caption where it shows the thematic roles in the sentence. It helps to convey meaning and clarifies the relationship between the image and caption. To sum up, the advertisement positions the mascara at the bottom to present a real meaning that is waterproof and can face bad weather as rain or even tears. Through the Theme and lexical choice they choose, the advertisement communicates a sense of good quality of mascara that lasts up to 24 hours. Therefore, the interpretation of the above image is based on the features or the characters of the image. Here the company tried to imply a meaning behind the image to represent a "Thunder Lash" product. They try to convey to the consumer that the mascara is as strong as thunder which would stay longer no matter how the weather is. As a result, the "Thunder Lash Mascara" is categorized as an icon of strength.

4.2 Data 2

The breakfast plate image expresses an idea without any human parts are shown in the image. The image is representing a meaning through the organized objects in the image. It shows several objects as a cup of coffee, a bowl of fruit and boiled egg which together indicate a healthy morning breakfast. The question is, why would cosmetic company post an image of breakfast on their Instagram page if its not related with their product. It can be seen on the first image that the boiled egg has been circled since it positioned in the centre. As Price (2011) has mentioned that objects in the centre has the power meaning which enables different image elements to work together to produce information.

The image was supported with a caption written by the company, which states, "There's *nothing like a good fresh cup of coffee, a bowl of your favorite fruits, and a boiled egg on the side* 🍳. In this case, the egg is our *Don't Forget Sunscreen* ☺️🥚". They mentioned the feeling of having a healthy breakfast, including coffee, fruits, and boiled egg. Then they said that this case is different because the egg is their product called *Don't Forget Sunscreen*, supported with emojis describing the product. The company creates a correlation between the sunscreen and breakfast through visual interaction. They added in the caption, "Applying sunscreen in the morning is as important as not skipping your breakfast! 🧡" here, they mentioned the importance of applying sunscreen every morning. The packaging of their product is egg-shaped; they refer to the boiled egg with their product since both are necessary to be consumed for

breakfast in the morning. Here, the company starts the caption with declarative text to explain the image. Then, they end the sentence with an Interrogative sentence, which states, "Haaaave you applied your Don't Forget Sunscreen? 🥚" to give the feeling of communicating directly with consumers in order to attract them to buy their product.

Besides, it can be seen in the repetition of letters in the word "Haaaave," which can express the writer's emotion. As Scott (2022) has mentioned, the use of non-standard spelling could give a cue of the sound if it were spoken. Mostly, repeated letters are used to strengthen the message the speaker wants to deliver. The use of non-standard spelling in specific contexts signals friendliness. As seen in the caption, the writer not only uses repetition but also emojis to show friendliness toward his customers. The emojis that the company uses are related to what it describes. The eye emoji at the end refers to an observation in a funny way, or the writer is just being nosy to know if the consumer has applied their sunscreen product or not. Therefore, communicating with consumers virtually needs to be addressed to create successful communication, including the orthographic that represents the writer's emotions and intonation, depending on the context and the audience they communicate with. Emojis are also included to reflect mood and words or represent the writer's face, gesture, or even a specific object (Scott, 2022).

However, the above sentence analysis shows that the corporation utilized the term egg as both a subject and a topical theme. It conveys a preconceived notion in which the viewer already recognizes the thing represented by the company. In the meantime, the sunscreen is classified as an identifier, rheme, and new information for the viewer to know. As a result, captions may literally give an analysis of a picture or even direct viewers to specific aspects or messages that will assist them grasp the meaning behind the image. By merging text and images, the company may increase viewers' knowledge and engagement with visual material.

Moreover, the caption conveys the satisfaction derived from certain simple pleasures: a well-brewed cup of coffee, a bowl filled with a preferred selection of fruits, and a perfectly boiled egg on the side would give a delightful experience. The playful emoji 🤔 injects a sense of lightheartedness, emphasizing the joy associated with what they try to present. In addition, they chose the pronoun "you" to communicate directly with the viewer. Also, they use the pronoun "our" to offer the viewer to buy their product. However, they added a simple statement says "Applying sunscreen in the morning is as important as not skipping your breakfast! ❤️" in order to convince that sunscreen (the egg-shaped product) is beneficial as breakfast in the morning. Therefore, the boiled egg serves a crucial role in the morning as well as the sunscreen. The choice of the egg as a metaphor adds a creative touch to the text, enhancing the importance of sunscreen that seemingly ordinary yet meaningful elements in our daily routines.

As for the visual metafunction, the image created by the company is designed to promote their product by arranging the composition of various food items related to the product including, the

placement of the product. It is placed in the centre that helps in drawing the viewer's attention to the product. The placement of the other food items associated with breakfast such as fruits and coffee have strategically placed around the product as complement to enhance the appeal of the main product. Also, the absence of lines shows how the elements among the items in the image relate to each other. Furthermore, the use of lighting helps to evoke a specific time of the image. The modality in image affects the meaning behind the image such as the lightening that comes from one side creates morning scene.

4.3 Data 3

The image portrays a gold spoon with whipped cream on top that appears caramelized or slightly scorched, formed like lips. Viewers who have ever tried European sweets will comprehend the idea behind this photograph. A viewer may be wondering how this image might be related with cosmetic items. Martin (2006) stated that these visual features might direct viewers to the text to grasp the meaning behind the image. As a result, studying the caption may be useful for encoding the hidden meaning beyond the visual. The caption was accompanied by cheerful emojis to capture the viewer's focus. Therefore, the caption was stated as follow

“ Do you need a sweet treat for this Friday, Fam? 🍷🍷 This shade can add 1000x sweetness through your whole day!! Can you guess what shade it is? ”

As it can be seen, the company is hiding something special from the viewer. Beginning with interrogatives which aims to cultivate heightened curiosity among viewers. They used specific pronouns to communicate with viewers. Moreover, strategic inclusion of clues serves to incite engagement and encouraging them to guess in the comments regarding the special product. The preceding analysis vividly illustrates the company's strategic intent in catering to its audience. Initially, they employ interrogative sentences to pique the curiosity of their viewers, thus enhancing engagement with their offerings. However, a deeper examination reveals the underlying message conveyed by the image. Through discerning the theme and rheme within this framework, it becomes apparent that interrogative sentences serve as the central motif, guiding the viewer's attention towards contemplating their requirements towards the company's products.

The company presents its product as a delightful indulgence capable of brightening the viewer's day. They augment this assertion with the statement, *"This shade can add 1000x sweetness throughout your entire day!!"* The term "shade," typically associated with cosmetics advertisements denoting a specific color, is repurposed here. However, through textual reinforcement, the company imbues the image with contextual clues, enriching the viewer's interpretation on their Instagram feed:

👉 CLUE 👈

👉 consisting of a rich custard base

✨ traditionally flavored with vanilla in French cuisine 🍷

✨ topped with hardened caramelized sugar

✨ sometimes garnished with fruits 🍓

People who are familiar with French cuisine would directly get the shade or the color name of the product. The clues lead to the French cuisine “Crème Brule” since it is known with its hard caramelized sugar on top, milky and soft pudding served in white small white porcelain mould called *Ramekins*. Therefore, based on this analysis the shade name of the product is Crème Brule.

There is a statement that shows what the company is trying to offer “*This shade can add 1000x sweetness through your whole day!!*” The underlined words are linked to each other where the company offers “this shade” which probably is its name Crème Brule to the viewer who sees the advertisement image. The word “your” is a possessive pronoun which refers to the viewer or the customer. Therefore, the company tried to interact directly through their choice of words that were carefully chosen to convey benefits and features of the product to entice consumers to consider making a purchase. Other than that, they add some emojis that help them to enhance communication, engage the audience, and create a memorable image. The company combines effective language choices and engaging emojis to enhance their advertisement’s impact to their viewers.

As well for the visual metafunction, it can be seen in the image that it can be divided into top and bottom sides. Both create meaning related to each other since there is no obvious line that separates the items. The top side shows an ideal concept that starts with an imperative text that says “*add some sweetness to your day!!*” which links to the bottom side of the Crème Brule spoon. The company uses the word add, which is mainly to involve the consumer in the advertisement. Therefore, the company represents their conceptual marketing as it can be seen on the top to promote their product that is shown in the bottom. In fact, this might increase the consumer’s curiosity toward the advertisement since the company uses a metaphorical connection to deliver their message. Beyond the literal sweetness of Crème Brule, it can imply enhancing one’s day with something enjoyable and delightful. In this context, this could refer to using a new shade of their lip stain that is as luxurious a treat for the lips in order to have a great day.

Therefore, the combination of the visual of the Crème Brule and the phrase “add sweetness to your day” aims to send positive emotions and associations. It suggests that using their product of lip stain can bring a similar sense of pleasure and satisfaction as the delightful taste of dessert, thereby enhancing the consumer’s day. The message beyond the advertisement is to reinforce the idea that using their new product is not just about cosmetic enhancement but also about treating oneself to a luxurious and enjoyable experience that enhances both appearance and mood. Therefore, the company was trying to ensure the viewers of having a pleasurable experience promised by the new shade of their lip stain appealing to consumers’ desires for beauty and enjoyment.

CONCLUSION

Analyzing Rose All Day's cosmetics posts through the perspective of visual semiotics reveals a smart marketing technique that increases audience engagement and strengthens brand identification. It shows that language combined with signs can be useful in achieving successful communication because it produces the maximum effect on the customers' understanding. The findings revealed that signs and visual images are ways that company use to attract the consumer's attention which affects their marketing growth. Each image of "Rose all day" company provides different signs and cue that indicate a particular meaning supported by textual elements. The combination of verbal and visual aspects in Rose All Day's social media strategy, as assessed using visual semiotics, not only increases engagement and brand loyalty, but also strengthens the relationship with customers. Therefore, to have successful communication, the viewer needs to consider the presented inferential clues to understand the company's intended meaning and clarify disambiguating or refining meaning that is communicated beyond its signs and images. Rose all day persuades and influences the consumer's buying decision through their creativity that presents an Implicature marketing meaning beyond their images. Thus, translating and understanding these signs is necessary to understand a contextual meaning of a particular event. However, this research is expected to provide insight into the importance of creating successful communication by considering the visual and verbal social semiotics system. Also, it is expected to inspire business companies to realize the need to produce effective messages by creating distinctive and attractive advertising designs using multimodality.

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