

Multimodal Semiotics in Cosmetic Advertisement

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Abstract-This research deals with the elements of multimodal semiotics and the meaning of beauty. The theory used in this research was the multimodal semiotics theory by Kress and Leewuen (2011) in their book entitled *Multimodal Discourse Analysis*. The method applied in this research was a descriptive qualitative method. Based on data analysis, it was found that cosmetic advertisements have various multimodal semiotics such as verbal, visual, gestural, and audio. Verbal elements in the form of speech and writing which are dominated by declarative sentences. Visual elements refer to female figures in advertisements and other things with certain color. Gesture elements include smiling facial expressions, sparkling eyes, touching skin, and other movements. Audio elements come from bee sound effects, traditional Javanese music sounds, and so on. Meanwhile, the meanings of beauty conveyed through the multimodal semiotic elements refer to the meaning of physical beauty such as olive skin, white skin like jicama fruit, thick and beautiful hair, stormy hair, and graceful attitude.

Keywords: Cosmetic advertisement, meaning of beauty, multimodal semiotics.

I. INTRODUCTION

The rapid development of information and communication technology has made business competition tougher. Along with the development of the times, digital media was born as medium for disseminating information that can reach the whole world. Everyone is enthusiastic about the existence of digital media which is known as the place to show themselves digitally and the place to build social relationships. This is what causes digital media to become a new medium that can meet the needs of advertising promotions. According to platform We are Social (2020), the digital media that occupies the first position for advertising activities is YouTube.

As a means of advertising, YouTube provides formats related to the preferences of

each advertiser. Display ads place ads from a product on the right side of the video, overlay ads are placed in videos in the form of small banners, skippable video ads are ads that play before starting the video and can be watched depending on what YouTube users want, non-skippable video ads and long non-skippable ads. skippable video ads are ads that cannot be skipped with a duration of between 15-30 seconds, and sponsored cards are ads that are tailored to videos that have been watched by consumers in terms of the products contained in the video. This method is often used by companies to get responses from consumers, so that they recognize the products or services offered. Ermaningtiastuti (2021) stated that Google has released the advertisements that appear most frequently on YouTube media in

2021, namely health product advertisements, food and beverage product advertisements, internet service provider advertisements, and also cosmetic advertisements.

Cosmetic advertisements are mostly aimed at the female segment and closely related to the beauty industry. Women are more easily stimulated emotionally in dealing with the habits of the beauty industry which is full of imagery. Cosmetic advertisements displayed on YouTube do not cause problems as long as consumers are able to detect efforts to drive product offerings. However, this becomes a problem when the cosmetic industry's version of ideal beauty becomes the main option for women. The visual appearance and dramatization of the perfect industrial version can suggest a target audience. The tendency of visualizing the perfect female figure is not only providing informative messages, but also accompanied by persuasive and suggestive beliefs that manipulate human psychological aspects through the appearance of tantalizing advertisements.

Cosmetic manufacturers are constantly trying to present a new concept of ideal beauty (Puspa, 2010). Through the products they offer, they strive to provide the latest conceptualization of being beautiful. They sell the same beautiful concept as selling clothes with the latest trends. If clothes can be out of date, so also beauty, over time, the concept of beauty also changes. This shows that beauty is an evolution in people's lives.

With regard to the evolution of beauty, this is also the case in Indonesia. In ancient times, a woman could be said to be beautiful if she had olive skin (Nurnanengsi, 2016). This can be seen through cosmetic advertisements that were present at the time such as image and viva advertisements. Citra advertisement shows the figure of an elegant palace princess with olive skin color which represents the beauty of a typical Indonesian woman (Pratiwi and Luthfianiza, 2020). Meanwhile, according to viva advertisement, beauty refers to a woman who has naturally healthy and fresh skin. Beauty at that time, was not measured based on the dark and light skin color (Nikmah, 2016). But nowadays, women's beauty is more towards uniformity or universality, namely women are beautiful if they have smooth, soft, and glowing skin (Setiyanto and Rajiyem, 2004). The construction of women's beauty in the cosmetic advertisement shows a complexity of meaning. The complexity of meaning occurs because to

convey messages in advertisements, not only verbal language elements are used, but also nonverbal language elements.

Advertising is as language unit that emphasizes communication interactions in the social context of society. In advertising, there is a wide range of knowledge about cultural values. Advertising is the form of mass communication that spreads cultural values in society. These cultural values are expressed in advertisements and then become a behavioral reference for the community. Cultural values in advertising are seen as a form that is intentionally constructed to the public as a target for the spread of mass culture. Cultural values presented in advertisements certainly contain meaning.

The meaning in the advertisement is conveyed through the use of verbal and nonverbal language elements (Arinata et al., 2022), (Dewi et al., 2022). According to (Handayani et al., 2022), (Trinadi et al., 2022), elements of verbal language refer to words, phrases, and sentences that are spoken or written. Meanwhile, the elements of nonverbal language are images, body movements, eye gaze, facial expressions, and the others. Verbal and nonverbal language elements are language meta-functions, namely language devices that are present to describe meaning comprehensively. However, the analysis of meaning in advertisements tends to be studied only from the speech, writing, and visual representations. Sari, et al (2016) in their research entitled "Beautiful Representations of Indonesian Women in Television Advertisements of Citra Hand Body Lotion from Citra for Indonesian Women." The results of this study indicate that television advertisements with hand body lotion images have denotative and connotative meanings. The denotative meaning is that the image of hand body lotion has a position as a skin softening product that upholds the beauty of Indonesian women. Meanwhile, the connotative meaning refers to the image of the hand body lotion as a reflection of the state of the Indonesian nation. The meaning of beauty is the meaning of denotation and connotation in the verbal and visual language elements contained in the advertisement. Wulaningrum (2018) in her research entitled "The Meaning of Wardah Kosmetik's Advertisement Message Inspiring 20th Wardah Version". The results of the study revealed that wardah is a product that can

change a person's dry and dull appearance into a beautiful appearance, provides eternal beauty and brightness, can be used on Muslim women with various activities such as traveling long distances that must be exposed to direct sunlight. The meaning of beauty in this advertisement refers to the meaning of denotation and connotation in terms of signs, sign references, and the use of signs in the advertisement.

Based on the description above, it can be seen that previous studies on the analysis of meaning in cosmetic advertisements only in the terms of denotative and connotative meanings that originate from elements of writing, speech, visual signs, visual sign references, and the use of visual signs. Meanwhile, from pre-research activities that have been carried out, it was found that in the cosmetic advertisements, there are also semiotic modes or other sources of meaning such as eye gaze, body movements, facial expressions, sound effects, music sounds, and colors. These indicate that advertising is not only a media for product promotion to the public, but also as the form of language complexity that is interesting to study in the terms of systemic meaning by using a relevant language approach, that is known as multimodal semiotics.

Multimodal semiotics is the study of the intersection and interdependence of various communication modalities in particular context (Synder, 2009). A text is called multimodal if it has two or more semiotic systems (Anstey and Bull, 2010). Multimodal semiotics is the way of communicating using different modes at the same time, for instance semiotic modes in the form of letters, pictures, and colors (Kress, G. & Van Leeuwen, 2002). As also stated by (Kress, 2011), multimodal semiotics describes interactive communication which is understood as audio, visual, verbal, and gestural interactions. Audio elements include sound effects and music sounds. Visual elements refer to images, photos, and colors. The verbal element consists of speech and writing. Meanwhile, the gestural elements are body movements and facial expressions. Multimodal semiotics consists of audio, visual, verbal, and gestural elements form cohesion and coherence in the text both internally, between text elements, and externally, with elements of the environment in which the text occurs.

Multimodal semiotics which consists of audio, verbal, gestural, and visual elements have

logical relationships in conveying meaning systemically. Research related to the meaning of beauty in cosmetic advertisements found on YouTube digital media using a multimodal semiotic approach has not been widely carried out. Therefore, research on multimodal semiotics is an important thing to carry out. This research will produce new findings related to multimodal semiotic elements in cosmetic advertisements and various meanings of beauty conveyed through analysis of multimodal semiotic elements in cosmetic advertisements. Various types of cosmetic advertisements that are the source of data, the theory used, research methods, and the results of data analysis are described in more detail through this research.

II. METHODS

There are 4 cosmetic advertisements as data source in this research, namely *viva mangir beauty lotion* (1993), *viva hand & body lotion* (2018), *sunsilk telur & madu* (1998), and *sunsilk thick and long* (2019). Data collection methods and techniques were by listening with tapping, note-taking, and recording. First, the researcher listened repeatedly to the utterances conveyed by the actors and advertisement voice actors as well as the types of music and sound effects used in the advertisements. The utterance, types of music, and sound effects that have been listened to were then recorded in the data collection sheet on the laptop. The researcher took data in the form of images that represent visual and gestural semiotic modes, as well as verbal especially 'writing' in the cosmetic advertisements through recording techniques using *lightshot* application on laptop. The data that has been collected were then presented in the table provided. The table consists of data and multimodal semiotic elements in the cosmetic advertisements. The data analysis methods and techniques were the matching method with the referential sorting technique and the distribution method with the extension technique. The data that has been collected were 14 data. Those data refer to the 14 scenes that exist in four cosmetic advertisements. The data were presented in a table and analyzed using the theory of multimodal semiotics by (Kress, 2011). If the data only contains semiotic modes in the form of writing, utterance, body movements, facial expressions, colors, and photos, then the type of multimodal semiotics in the cosmetic advertisement is categorized into verbal - gestural - visual. The next stage is the

analysis of the meanings of beauty conveyed in the cosmetic advertisements. The delivery of the meaning of beauty is studied by paying attention to the multimodal semiotic elements that appear in the cosmetic advertisements. The various elements of multimodal semiotics and the meaning of beauty are described through the use of sentences.

III. RESULT AND DISCUSSION

Multimodal semiotics emphasizes the complexity of signs that are attached to each other. This multimodal semiotic includes verbal, visual, gestural, and audio modes (Kress, 2011). Verbal mode can be seen from the utterance and writing. Visual mode in the form of images and colors. The gestural mode is indicated by body movements and facial expressions, while the audio mode is in the form of music and certain sound effects. These multimodal semiotic elements serve as the basis for interpreting the meanings of beauty found in cosmetic advertisements. The description of each element can be seen below.

Multimodal Semiotic Elements and Meaning of Beauty in Viva Mangir Beauty Lotion (1993)

Viva mangir beauty lotion advertisement (1993) is presented in 2 scenes in 15 seconds. The first scene displays visual elements which include four commercial actresses, traditional spices and utensils, as well as traditional room dominated by yellow and brown colors. Four commercial actresses refer to the presence of four women who are elegant and simple like princesses of the palace with floral decorations and the use of traditional clothes called *kemben jarik*. *Kemben jarik* functions as a chest covering that is wrapped around the body from left to right under the armpits to above the hips. The waist is arranged to form a neat straight line without cloth. The depiction of the beauty of women as princesses of the palace in this advertisement is also supported by the presence of visual elements such as spices, equipment, and the room with traditional nuance.

In addition, there are also pictures of traditional utensils such as cups, vessels, and others. The women are like princesses in this scene using these traditional tools to mix or mix spices into Javanese mangir. Another visual element is also shown by traditional nuanced room like Javanese palace hall. The room is like Javanese palace pavilion which wide without

any partitions reflecting an intimate atmosphere. The warm atmosphere full of intimacy is clearly depicted in the advertisement through the gestural elements of four women. The gestural element refers to the scene of four women, like princesses from the Javanese palace, who together mix spices using various traditional tools. Another gestural element is the smiling facial expressions of the four women like the princesses of the palace. This smiling expression expresses happy mood. The happy atmosphere depicted in this scene is also supported by audio elements in the form of piano music with fast tempo.

Figure 1. Scene 1 in Viva Mangir Beauty Lotion Advertisement (1993)



The second scene begins with an utterance from the voice effect of the advertisement. The utterance is “*Dari tradisi kecantikan tempo dulu, viva meramunya kembali untuk Anda.*” This utterance is in the form of a single sentence accompanied by a prepositional phrase. The prepositional phrase “*Dari tradisi kecantikan tempo dulu, viva meramunya kembali untuk Anda.*” expresses a unique habit in beauty care in the ancient times. This habit can be seen clearly from the visualization of four commercial actresses in the advertisement who mix the spices. This first utterance also includes declarative sentence because it is conveyed by the voice effect of the advertisement with neutral intonation or tone and the message or content of the sentence is informative which informs the recipient of the advertisement (the audience) that the tradition of treating women’s natural beauty in the past using mangir scrubs and other spices, can now be felt again along with the presence of the product viva mangir beauty lotion Javanese mangir extract which can be used routinely so that the skin looks smoother, softer and olive.

The utterance “*Dari tradisi kecantikan tempo dulu, viva meramunya kembali untuk*

Anda.” using a variety of semi-formal spoken language because of the use of standard and non-standard words. Standard words such as: *dari, tradisi, kecantikan, tempo, viva, meramunya, kembali, untuk, Anda*, while non-standard words are found in the word ‘*dulu*’. The variety of semi-formal language in this utterance gives the impression of ancient women who were friendly and familiar with each other but still prioritized the importance of being polite in speaking and also acting.

The delivery of informative messages in this utterance is supported by visual elements in advertisements such as the figure of commercial actress as well as some spices and traditional equipment. The commercial actress is a woman who looks like a palace princess with a beautiful and simple face wearing a *kemben jarik* bandage. According to Condronogoro (2014), Javanese palace princesses use *kemben jarik* as daily clothing in carrying out their main daily tasks such as *ngadi saliro* and *ngadi busono*. *Ngadi saliro* refers to the daily self-beautification activities carried out by women through the use of Javanese mangir scrub which is applied to all parts of the body’s skin so that the skin looks olive, smooth, and soft. Meanwhile, *ngadi busono* is an activity to beautify clothing through the use of a clean piece of *kemben jarik* every day. *Ngadi saliro* and *ngadi busono* are comprehensive natural beauty philosophies which depicted by appearance of olive, smooth, soft skin wrapped in the traditional *kemben jarik*. The next visual element is spices and traditional equipment. Traditional spices and utensils in advertisements are mostly depicted in yellow. Yellow tends to be associated with light or light (Luzar, C. L., 2011). So that the dominance of yellow in traditional spices and utensils reflects that the various spices and traditional utensils are a source of light or an aura of natural beauty typical of the princess of the palace who upholds the use of natural materials, traditional tools, and traditional ways of treating her skin beauty.

The tradition or habit of the princess of the palace who always takes care of her skin beauty by using the mangir spice and traditional equipment is emphasized through the depiction of gestural elements in the advertisement in the form of a movement of pouring water into a yellow cup, smoothing the yellow mangir powder using pipisan, and stirring the mangir solution slowly. Each process of making mangir which is carried out slowly by a female figure

like a palace princess in this advertisement is reinforced by audio elements in the form of traditional Javanese music accompaniment with a melodious sound and moderate tempo.

Figure 2. Scene 2 in Viva Mangir Beauty Lotion Advertisement (1993)



The advertisement of viva mangir beauty lotion (1993) is composed of complete multimodal semiotic elements starting from verbal – visual – gestural – audio elements. However, when viewed from each advertisement scene, there are differences in the elements of multimodal semiotics. As in the first scene, visual - gestural - audio elements appear, while in the second scene it contains multimodal semiotic elements with the same elements, namely verbal - visual - gestural - audio. Nevertheless, all of these multimodal semiotic elements emphasize the meaning of women’s beauty from a physical and non-physical perspective. Physical beauty is in the form of olive skin, smooth, soft, and fragrant with spices, while non-physical beauty includes a graceful and gentle.

Multimodal Semiotic Elements and Meaning of Beauty in Viva Hand and Body Lotion

(2018)

Viva hand & body lotion advertisement (2018) is presented through 2 scenes within 15 seconds. The first scene begins with two utterances delivered by commercial actresses. The first utterance is “*lembut dan halus*”. This utterance is in the form of a coordinating phrase formed by two elements with equal positions. This is in accordance with the speech in the advertisement “*lembut dan halus*” consisting of two adjectives connected by a conjunction ‘*dan*’ that confirms equality or a coordinating relationship. Coordinative phrases “*lembut dan halus*” refers to skin conditions that are not rough and look smooth. The meaning of this phrase is further emphasized by visual elements in the form of depictions of the elbows, heels, and wrists of the advertising figures that do look soft and smooth. Meanwhile, the second utterance is “*Ku temukan seribu alasan untuk membelainya.*” This utterance is in the form of a single sentence which is composed of one pattern, namely subject, predicate, and object. In terms of sentence content, this utterance refers to declarative sentences with informative content or messages which emphasizes that female figures in advertisements and other women who will use viva hand & body lotion will feel comfortable and happy with the condition of their soft and smooth skin to make them feel comfortable. always want to caress her skin anytime. The advertisement figure’s desire to always caress the skin of his body is reinforced by the gestural element in the form of the hand movements of the advertising figure touching the skin on the elbows, heels, and wrists that look smooth and soft. The visualization of the beauty of women with soft and smooth skin in this advertising scene is supported by audio elements in the form of piano accompaniment with a soft and soothing music rhythm.

Figure 3. Scene 1 in Viva and Hand Body Lotion (2018)



In the second scene, there are also two direct utterances delivered by commercial actresses. The first utterance is “*viva hand & body lotion.*” This utterance is in the form of a noun phrase with the main word in the form of a noun ‘*viva*’ and descriptor or explanatory word on the word ‘*hand & body lotion*’. Noun phrase ‘*viva hand & body lotion*’ in the utterance describes product of viva cosmetics, namely viva hand & body lotion. The meaning of this speech is clarified by visual element in the form of the presence of viva hand & body lotion products with white and light brown packaging bottles equipped with the red viva cosmetics logo and writing ‘*hand & body lotion bengkuang*’. According to Luzar and Monica (2011), light brown color symbolizes security, while white is associated with purity. Thus, the combination of light brown and white colors on the packaging of viva hand & body lotion reflects the product of viva hand & body lotion as a product that is safe and appropriate to use in skin beauty care because it is made from natural ingredients namely yam fruit extract which makes the skin soft and supple. fine. Meanwhile, the second utterance is “*selalu ada alasan untuk menyentuh kulit lembutmu.*”

This utterance is a declarative sentence because it is conveyed by the advertisement figure in a neutral tone and at the same time expresses the commercial actress’ desire to always touch and caress her smooth and soft skin. This desire is further strengthened by the gestural element in this advertisement in the form of facial expressions of advertising figures

who look cheerful and radiant. Another gestural element is when the female figure in the advertisement is sitting while applying viva hand & body lotion to the skin on the knees and calves which look soft and smooth. The facial expression of a happy smile with the advertisement figure's body movements touching the skin of the knees and calves is emphasized by the accompaniment of piano and drums at a moderate tempo with uplifting music rhythms and gives a pleasant impression in the advertisement.

Figure 4. Scene 2 in Viva and Hand Body Lotion (2018)



Two scenes in the advertisement of viva hand & body lotion (2018) have multimodal semiotic elements in the form of verbal – visual – gestural – audio elements. This element expresses the meaning of beauty from a physical point of view, including smooth and soft skin and white skin like jicama.

Multimodal Semiotic Elements and Meaning of Beauty in Sunsilk Telur dan Madu (1998)

Sunsilk telur dan madu advertisement (1998) is presented through 2 scenes with a duration of 15 seconds. The first scene begins with verbal elements in the form of writing and

utterance. The writing is ‘*Tips Perawatan Rambut Secara Alami*’. This writing is in the form of a noun phrase with the main word in the form of a noun ‘*tips*’ which is further modified by the appearance of the words ‘*perawatan*’, ‘*rambut*’, ‘*secara*’, ‘*alami*’. The writing ‘*Tips Perawatan Rambut Secara Alami*’ which is in the form of a noun phrase means that there are several ways that can be done to maintain hair naturally through the use of ingredients from nature. Natural ingredients used for natural hair care are explained with visual elements and audio elements. The visual element is a depiction of honeycomb with bees and honey, while the audio element that is heard is the sound effect of buzzing bee with a loud volume.

Meanwhile, there are two utterances delivered by commercial actress. The first utterance is “*Lebah, makhluk yang mengagumkan penghasil madu yang kaya akan gizi.*” Meanwhile, the second utterance is “*Sejak dulu, sari madu digunakan untuk keramas, karena gizinya sangat baik untuk membuat rambut jadi sehat.*” The two utterances are classified as declarative sentences delivered by advertising figures with neutral intonations and contain informative messages through detailed and clear descriptions regarding the benefits of pure honey juice from bees to maintain healthy and beautiful hair. The purpose of the speech is reinforced by visual and gestural elements in the advertisement in the form of the presence of a woman who smiles cheerfully with sparkling eyes and the appearance of black, straight, long, and smooth hair that is neatly flown.

Figure 5. Scene 1 in Sunsilk Telur dan Madu (1998)

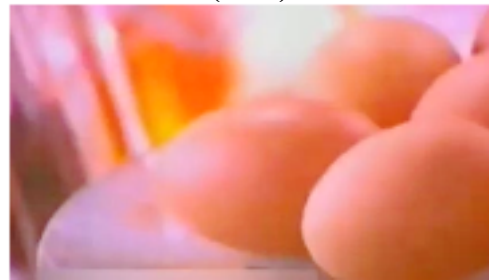




The second scene also begins with verbal elements in the form of three utterances expressed by advertising figures. The first utterance is “*Sedangkan telur yang kaya akan protein yang membuat rambut menjadi subur dan indah.*” This utterance refers to a declarative sentence because it is delivered with a neutral intonation while at the same time explaining that eggs are also one of the natural ingredients with protein content which is very efficacious in making hair look more fertile and beautiful. The meaning of the first utterance is strengthened by the presence of visual elements such as several eggs and female figures with healthy and naturally beautiful hair.

The second utterance is “*Kekayaan bahan-bahan alami itu tersedia hanya dalam sampo sunsilk.*” This utterance is also in the form of a declarative sentence because it is spoken in a neutral tone and contains information that pure honey extract and eggs are natural ingredients that are rich in protein and other nutrients that can make hair healthier, more fertile, and beautiful. The combination of these two natural ingredients is now present in the SunSilk shampoo product in a yellow bottle with a long black hair logo and the words ‘SunSilk’ in dark green. Yellow is associated with light, black symbolizes something elegant, while dark green indicates fertility (Luzar and Monica, 2011). Thus, the visual element in the form of sunsilk shampoo in a yellow bottle with a long black hair logo and the words ‘SunSilk’ in dark green color depicts a woman who is naturally beautiful and elegant in terms of the appearance of her hair which is black, long, thick, healthy, and beautifully shiny.

Figure 6. Scene 2 in SunSilk Telur dan Madu (1998)



The first and second scenes in the sunsilk telur dan madu advertisement (1998) have multimodal semiotic element consisting of verbal – visual – gestural – audio elements. This multimodal semiotic element implies physical beauty in terms of the condition of black, long, thick, shiny, and healthy hair.

Multimodal Semiotic Elements and Meaning of Beauty in SunSilk Thick and Long (2019)

Sunsilk thick & long (2019) advertisement consists of 2 scenes for 15 seconds. The first scene consists of two utterances of commercial actresses. The first utterance is “*Ikutan audisi film yuk!*” This utterance is conveyed by the commercial actress in the advertisement with long and thick hair. The utterance includes an invitation sentence because it is marked with the word ‘yuk’ at the end of the utterance and express the intention of inviting someone to participate in a film audition. The person referred to the presence of another visual element in the form of a female figure in the

advertisement with short and thin hair. Meanwhile, the second utterance is “*tapi rambutku pendek lo, gak sesuai dengan karakternya.*” This utterance is conveyed by commercial actress with short and thin hair. The utterance is classified as a declarative sentence because it is delivered with a neutral intonation and contains informative statements that explain the doubts of the female figure in auditioning for the film because her hair is short and thin which is not suitable for playing various roles or characters in a film. This doubt is further strengthened by the gestural element in the advertisement, in the form of eye gaze downwards and the movement of touching the ends of her short and thin hair. In this commercial scene, there are also audio elements that refer to the sound of drums. The sound of the drum stomping with a fast tempo. The sound of the drums reflects a cheerful atmosphere while at the same time evoking the spirit and confidence of the female figures in the advertisement.

Figure 7. Scene 1 in Sunsilk Thick and Long (2019)



The second scene also begins with a verbal element consisting of utterances from advertising actress, namely “*Coba deh pakai sunsilk!*” The utterance is in the form of an imperative sentence with the intention of asking and at the same time telling someone to use sunsilk thick & long shampoo in hair care. This is emphasized by visual and gestural elements in

the advertisement. The visual element is the presence of a female figure with long and thick hair who smiles cheerfully while giving sunsilk shampoo in a pink bottle to the female figure with short and thin hair. The pleasant and warm atmosphere is clearly illustrated in the advertisement which is supported by the accompaniment of drum music with a fast tempo and the variety of languages of the advertisement figures which are informal and seem relaxed.

Figure 8. Scene 2 in Sunsilk Thick and Long (2019)



IV. CONCLUSION

Based on the description of the analysis in this study, it can be concluded that there are various elements of multimodal semiotics in Viva Mangir Beauty Lotion (1993), Viva Hand & Body lotion (2018), Sunsilk Telur dan Madu (1998), and Sunsilk thick & long advertisements (2019). The multimodal semiotic elements include verbal, visual, gestural, and audio elements. Verbal elements such as utterance and writing are dominated by declarative sentences in the variety of formal, informal, and semi-formal languages. Visual elements refer to the presence of female figures in advertisements as well as color effects. The gestural elements consist of smiling facial expressions, sparkling eyes, slow concocting movements, slowly touching the skin, and so on. Audio elements in the form of sound effects of lively clapping, sound effects of bees, sounds of traditional Javanese music, piano, acoustic guitar, and drums. Then, the various meanings of beauty conveyed through the multimodal semiotic elements in the four types of cosmetic advertisements are physical and non-physical beauty. Physical beauty is seen from the olive skin color, smooth and soft skin, fragrant skin of traditional spices, white skin like jicama, thick long black hair, and shiny stormy hair. Meanwhile, non-physical beauty is in the form

of a woman's graceful and gentle.

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