

A Multimodal Discourse Analysis of Indonesian Beauty Product Advertisement Featuring Korean Celebrity on Instagram Post

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Abstrak

Melalui efek Korean Wave, terutama dalam standar kecantikan Korea, jumlah penggemar yang tinggi selalu meningkat dan menjadi daya tarik di industri kecantikan Indonesia. Visual dari brand ambassador artis Korea menjadi salah satu langkah pemasaran dengan hasil yang signifikan terhadap penjualan kosmetik di Indonesia. Oleh karena itu, penelitian kualitatif ini menyelidiki elemen visual dan verbal dari iklan kecantikan Indonesia yang menampilkan selebriti Korea yang mengkonstruksi makna representasional untuk menarik konsumen. Lima iklan produk kecantikan Indonesia: Whitelab, Y.O.U, MS GLOW, Somethinc, dan Azarine. Data dikumpulkan dari setiap akun resmi Instagram dan dikategorikan berdasarkan elemen verbal dan visual. Setelah itu, data dianalisis menggunakan Generic Structure Potential oleh Cheong (2004), Transitivity System oleh Halliday & Matthiessen (2013), dan Visual Grammar oleh Kress dan Van Leeuwen (2006). Temuan-temuan tersebut mengungkapkan bahwa komponen visual terdiri dari *Lead* yang merupakan komponen yang paling umum dan langsung menarik perhatian pembaca. Kemudian, *Display* yang ditampilkan bersifat kongruen. Elemen visual mengandung dua representasi yaitu *Action Process* dan *Circumstances of Means*. Pada komponen verbal, *Announcement* merupakan elemen yang paling sering muncul. Elemen *Enhancer* muncul pada caption iklan Instagram, logo verbal menunjukkan *Emblem*, *Tag* menangkap informasi terkait produk, dan *Call-and-Visit* hanya terdapat pada iklan Azarine. Proses yang terjadi pada komponen verbal adalah *Mental*, *Existential Relational*, dan *Material Processes*. Namun, *Material Process* paling banyak ditemukan pada caption Instagram daripada desain poster. Hal ini meningkatkan kecanggihan dan kesederhanaan iklan. Dengan demikian, modalitas verbal dan visual berkolaborasi untuk menggambarkan estetika, cerah, dan menawan yang penting bagi keterlibatan merek.

Kata Kunci: Iklan Produk Kecantikan, Analisis Wacana Multimodal, Selebriti Korea

Abstract

Through the Korean Wave effect, especially in Korean beauty standards, the high number of fans always increases and becomes an attraction in the Indonesian beauty industry. Visuals from Korean artist brand ambassadors are one of the marketing steps with significant results on cosmetic sales in Indonesia. Therefore, this qualitative study investigated the visual and verbal elements of Indonesian beauty advertisements featuring Korean celebrities constructing representational meaning to engage consumers. Five Indonesian beauty products advertisements: Whitelab, Y.O.U, MS GLOW, Somethinc, and Azarine. The data were collected from each Instagram official account and categorised by the verbal and visual elements. Afterwards, the data were analysed using Generic Structure Potential by Cheong (2004), Transitivity System by Halliday & Matthiessen (2013), and Visual Grammar by Kress and Van Leeuwen (2006). The findings revealed that the visual component consists of Lead which is the most prevalent and instantly captures the reader's attention. Then, the Display shown is congruent. The visual element contains two representations of action process and circumstances of means. In the verbal component, the announcement is the most frequent element. Enhancers appear in the Instagram advertisement caption, verbal logos show emblems, tags capture product-related information, and Call-and-Visit is only present in Azarine advertisements. The Processes that occur in the verbal components are Mental, Existential, Relational, and Material Processes. However, The Material Process is most found in the Instagram caption instead of the poster's design. It enhances the sophistication and

simplicity of the ad. Accordingly, verbal and visual modalities collaborate to portray aesthetic, bright, and charming essential to the brand's engagement.

Keywords: Beauty Product Advertisement, Multimodal Discourse Analysis, Korean Celebrity

INTRODUCTION

Data platform, Statista, reported that the development of the advertising industry in Indonesia is relatively rapid from year to year on their website¹. The data shows ad spending, internet, and social media users, which consistently increase yearly. Support from modern technology is one factor that facilitates the dissemination of product advertising information. Correspondingly, social media platforms such as Instagram, Twitter, and marketplace applications have become indispensable to the advertising industry in this digital era (Hidarto, 2021). Strong social media influence has also exposed the public to the phenomenon known as the Korean Wave or Hallyu, which has contributed to the growth of the advertising industry in Indonesia. The high number of fans and enthusiasts of Korean entertainment is now one of the factors taken into consideration when employing Korean celebrities as brand ambassadors for Indonesian products, particularly beauty products (Lim, 2020).

The beauty market proliferates in South Korea as an effect of beauty ideals or standards. Korean media create ideal beauty standards due to their depiction of perfect beauty. Actors, idols, and other celebrity figures have perfect appearances and dominate the media. Koreans use different methods, such as highly popular plastic surgeries, especially double eyelids or make-up and skin care (Ludwiczak, 2021). The Korean cosmetic industry, known as a K-beauty, is one of the biggest in the world. Its popularity is reflected in the size of the market as well as the fact that they are known to an international audience, such as Indonesia.

Furthermore, Indonesia's beauty and personal care market grows yearly. Revenues are projected to reach \$7.5 billion in 2021 and grow at a 6.5% compound annual growth rate through 2025, according to Statista.com. In terms of market segments, skin care is the second largest, reaching \$2.1 billion. This number shows the development of the skincare market in Indonesia, from decades-old products such as Mustika Ratu, Sariayu, and Wardah, to new products that are no less good than foreign-made brands. In 2022, some of the most sought-after beauty products were Somethinc, MS Glow, Azarine, and

Whitelab, which grossed more than 10 billion in April-June 202 (Pramita, 2022).

According to Pratami & Sari (2020), the owner of a product brand saw an increase in sales of the most selected product, which are beauty products, in terms of public enthusiasm during promotion periods when a Korean celebrity served as the product's brand ambassador. For instance, many brands of beauty products advertise their products on Instagram by posting photos of brand ambassadors holding the product. Moreover, they frequently give special gifts for the buyer, such as photo cards that attract the public's attention. It demonstrates that using celebrity endorsements to market products is an effective marketing strategy (Wang et al., 2019).

Observing the magnitude of the influence of advertising with Korean celebrity brand ambassadors on an Indonesian beauty product is fascinating since it connects to various factors, including cultural differences, brand equity, and visual representation (Leung et al., 2017). This paper discussed constructions related to the discourse conveyed by selected beauty product advertisements featuring Korean celebrities, especially those published on Instagram. The discourse was discussed by examining visual and verbal text as well as finding out that these multimodal semiotic resources, when put together, may influence the decision of potential buyers toward the advertised items.

Several previous studies have examined the combination of visual and verbal text in advertisements. Monica (2010) highlighted the importance of colour selection for a site, the use of typography for ease of reading the contents of site visitors, and layout processing per design principles to create a well-organized site. It is supported by Ibba et al (2015), which examines how the hashtag feature in Instagram can improve brand engagement. The two research are correlated with this study since they discussed the importance of typography in design and the hashtag feature in the Instagram caption.

The third previous study, Napitupulu et al., (2018) centred on the function of the advertisement in offering goods for interested buyers to see and purchase, which can be found and dominate on the Shopee online marketplace. The researcher uses the Generic Structure Potential

¹ From Statista.com, "Advertising Indonesia", Last modified (n.d.), Accessed on August 3,

2022, <https://www.statista.com/outlook/amo/advertising/indonesia#ad-spending>

proposed by Cheong (2004) analyse the visual and verbal elements of Shopee's online marketplace advertisements. Generic Structure Potential is the result of Halliday's linguistic framework, which many other scholars have modified to analyse discourse modes such as visual images. In order to analyse printed advertisements, Cheong used a combination of the frameworks proposed by Kress and Van Leeuwen, (2006) and O'Toole (1994). Cheong's formulation (2004) stated that print advertisement elements are divided into visual and linguistic elements. Visual elements consist of Leads, displays, and emblems. The verbal elements include Announcement, Emblem, Enhancer, Tag, and Call-and-Visit.

The following is the theory used to analyse the process of verbal component called the Transitivity System. It is a derivative of the grammatical system from the Ideational Function presented by the Systemic Functional Linguistics approach. It can be used to interpret the linguistic text in an advertisement. According to Halliday & Matthiessen (2013), the primary semantic framework for process representation consists of three components: process, participant, and circumstances. The process component consists of seven types of processes identified by Halliday. These seven types are divided into two categories based on the orders of doing and being. Material, behavioural, mental, and verbal processes comprise the Process of Doing. Meanwhile, the Process of Being and Process of Having comprises relational and existential processes. Rambe (2019) has researched advertising verbal elements from several English course brochures in Medan with Transitivity System. The analysis states that the most used verbal element is Announcement. Therefore, the author believes that the Announcement strongly influences persuading the public to buy the advertised product.

Nonetheless, in Halliday's ideational function, the "representation" approach developed by Kress and Van Leeuwen (2006) can facilitate the analysis of visual elements. There are two categories of representation analysis: narrative and conceptual. Lines connect participants in a Narrative Representation called vectors when interacting with one another. Based on the types of vectors and their participants, there are various types of Narrative Representation: Action Process, Reactional Process, Mental Process, Verbal Process, and Conversion Process. The Narrative Process may present certain information in the form of three types of circumstances: Circumstance of Setting, Circumstance of Means, and Circumstance of Accompaniment. In comparison, Conceptual Representation has no vector and three structures involved: Classificational, Analytical, and Symbolic Process. Guo & Feng (2017) has carried out a study focusing on the visual grammar of 2014 Brazil

World Cup advertisements from the perspectives of representational meaning, interactive meaning, and compositional meaning. This study intends to demonstrate that different variants within an advertisement are interdependent and reliant on one another.

This study employed Generic Structure Potential by Cheong's (2004) approach related to linguistic and visual elements in analysing the linguistic and visual elements of Indonesian beauty products featuring Korean celebrities on Instagram posts. In addition, to complete the analysis of the verbal element, this study used Systemic Functional Linguistics that focuses on the Ideational Function, specifically the Transitivity System, to analyse the process that appears in the verbal text of the Indonesian advertisement for a beauty product. The theory is the most applicable because it aims to interpret real-world experience into an identifiable number of processes. The process can also be regarded as what 'goings-on' are represented in the whole clause by classifying each word that will refer to a process and get its meaning. This study also employed Kress and Van Leeuwen's (2006) representational theory to analyse the process in visual element of Indonesian beauty product advertisements. Here, multimodality is utilised to help interpret the meanings from all elements in the advertisement. Interpretation is obtained through a pattern of similarities in the elements that appear, thus getting the meaning of an advertisement. Kress and Van Leeuwen (2006) proposed a concept in which not only the features and elements of images are examined closely, but also their interrelationships. Every component of the multimodal text is ascribed "meaning potential" (Kress and Van Leeuwen, 2006).

While there has been significant research on certain advertisements in previous studies, there may be limited findings in this technological era. For example, although much research has been done on print ads, the use of print ads has yet to be widely used, indicating a need for further research to analyse digital ads that are often used and have a significant impact in the digital era. This research, thus, identified the linguistic and visual elements used in the Instagram advertisement, as well as how the interplay of these elements creates a coherent meaning-making system. It is expected that this study provided an illustration of the application of Kress and van Leeuwen's (2006) multimodality theory in analysing images on social media, as well as provide additional information regarding the concept of celebrity endorsement in the Indonesian advertising industry.

METHOD

This study employed the qualitative method, which investigates facts in the natural surroundings by trying to

comprehend or describe distinct phenomena in terms of the meanings humans bring to them (Denzin & Lincoln, 2018). This research also used a discourse analysis approach since it was focused on construing the meaning-making system of visual and linguistic text related to the social context. Human instruments and a tabulation table were used in collecting and analysing the data. The data for this study were linguistic and visual texts contained in Indonesian beauty product advertisements with Korean celebrities as brand ambassadors on the official Instagram posts. The investigated beauty products are Whitelab, YOU, MS Glow, Somethinc, and Azarine. The data was collected from each Instagram official account, which are @whitelab, @youbeauty_official, @msglowbeauty, @somethincofficial, and @azarinecosmeticofficial. The data was initially categorized as visual and verbal elements using Cheong's Generic Structure Potential (2004). Furthermore, data from verbal elements' process was analysed using a Systemic Functional Linguistics by Halliday & Matthiessen (2013), which focuses on the Transitivity System. The Theory of Visual Grammar used in this study to analyse the representation of the linguistic and visual elements of the advertisements. The data analysis technique consisted of some steps: skimming the data, identifying the verbal and linguistic elements, interpreting, and drawing the conclusion.

FINDING AND DISCUSSION

Results and discussions presented directly by answering two research questions. The first research question answered the visual and linguistic elements starting from the Generic Structure Potential theory by Cheong (2004) and when entering the verbal element result, the researcher began to provide analysis results with the Transitivity System. In the second question, this research provided the results of the interplay between visual and linguistic elements with the combination of the theories mentioned above and the Representational theory by Kress and Van Leeuwen (2006).

Generic Structure Potential

There were two analysed components under Generic Potential Structure: visual and linguistic. It was found that the Instagram advertisement is composed of a Lead, Display, Announcement, Enhancer, Tag, Call-Visit, and Emblem. Lead is an essential element for the visual component that attracts the reader at a glance, shown by the Korean celebrity and the advertised product. The element that is absent in the visual component is the Emblem, which shows the brand's logo. Those visual elements contribute to the aesthetic representation exuded by the brand ambassadors with white, smooth and glowing skin. Then the product's visual also contributes to

providing information related to what products are advertised, such as serum, sunscreen, and moisturizer. Moreover, the five selected advertisements use a linguistic logo instead of a visual one. Following the verbal component, The Announcement must always be present in the advertisement because this element shows the main points related to what the brand wants to convey to the customer directly. In the five ads selected, the announcement element states the product's name or claims the results of using the product. Another significant thing in the verbal component is that the Enhancer element is not on the advertising poster but in the Instagram caption. It shows that the Instagram advertisement has a different structure of the verbal element since Instagram prioritizes visual images but still provides parts for the verbal component in the caption feature. The analysis and interpretation of the findings of each element were discussed in the paragraphs below.

a. Visual Component

In the visual component, here are two elements that found in these advertisements, which are lead and display. The emblem is the only aspect not found in a visual text. All existing Indonesian beauty product advertisements use verbal brand logos.

Table 1. Multimodal Analysis of Visual Element Using Generic Structure of Potential (GSP)

Indonesian Beauty Product Advertisement	Visual Element		
	Lead	Display	Emblem
Whitelab	3	1	-
Y.O.U	3	1	-
MS GLOW	6	1	-
Somethinc	2	1	-
Azarine	2	1	-
Total	16	5	0
Percentage	76.19%	23.8%	0%

The visual elements employed in the advertisements are Lead and Display. Lead, the most significant element that should appear in advertisements has a role in attracting customers. The advertisements' Lead contains LoA and Comp. LoA. As seen in table 1, Lead has the highest percentage of the visual element, with a percentage of 76.19 out of 100. The second element that appears is the Display. All advertisements have the same Display, which is congruent and explicit. The ambassadors are holding the product, or the product is shown in the same frame. Therefore, capturing what the advertisements want to deliver is relatively easy, which is the characteristic of

congruent and explicit display. In addition, this is relevant to the advertisement's purpose, which is promoting and asking the target audience to buy the five selected beauty product. Meanwhile, no emblem is found in the visual element since all products use linguistic realization for the brand's logo.

Looking at the relationship of the three elements from the five data in table 1, the visual component can be classified according to the element that appears into three groups: group A with two leads and one display, which is demonstrated by Azarine X Lee Min Ho and Somethinc X Han So Hee, group B with three leads and one display which is portrayed by Whitelab X Sehun and Y.O.U X Kim Soo Hyun, group C with six leads and one display which MS. GLOW X Cha Eun Woo shows.

Group A has two leads shown by the brand ambassador as LoA and the product as Comp. LoA. In Somethinc ad, the product is only seen on Han So Hee's hand, a sunscreen. In the Azarine ad, the product is seen as a series of sunscreens. Because there are fewer visual elements than in the other three ads, these two ads should have a simple design. However, seeing the factor of the many verbal elements in both ads, the representation of the ad becomes packed with some short writing, but it does not bother the attractiveness of the ads.

Group B has similarities in three leads shown by brand ambassadors as LoA and two products as Comp. LoA. These two products also have the same pattern: one is held by the celebrity, and the other is placed on the side, separated from the celebrity, and given a description or product claim. Through this pattern, the two advertisements presented by Whitelab and Y.O.U have a simpler and more elegant visual design than the other three.

Group C is only shown by the MS GLOW X Cha Eun Woo ad with the highest number of leads, which is 6. Just like the others, LoA is shown by celebrities. However, in Comp. LoA, besides being shown by the product, also shows a gift for the buyers and an element that refers to the moisturizer variant, which is a watermelon held by Cha Eun Woo. The number of visual elements present in this ad makes the ad representation denser but still has a harmonious colour so that the attractiveness of the ad is still maintained.

From those classification above, it can be seen that Korean celebrity is the Locus of Attention as it is the main focus of attention that catch the viewer's eyes. Since Korea is well-known for its beauty standard, the brand ambassadors represent the aesthetics of their faces as a result of using the advertised product. The aesthetic refers to the beauty standards applied in Korea and has now begun to spread to almost Asian countries. According to Ludwiczak (2021), perfect beauty is standardized with a

small face, white skin, big eyes, a skinny body, and healthy skin. The positive image of Brand Ambassadors through their smiles, smooth and fair skin, is why Brand Ambassadors, both male and female, will spread a positive aura to the audience as the first object seen in the advertisement.

Besides the Locus of Attention, all advertisements are equipped with Comp. LoA. advertisements 1 to 5 have the same pattern of Comp. LoA, which is the advertised product. Group C add another Comp. LoA to increase ad engagement, such as the product's claim and special gift for the buyer as a marketing strategy. It shows that the two components of Lead are related to each other to give the most crucial information so that the viewer can easily capture what the brands want to deliver.

b. Verbal Component

According to Cheong's classification of linguistic elements, the generic structure potential of print advertisement is composed of Announcement, Enhancer, Tag, Emblem, and Call-and-Visit Information. Call-and-Visit only appears at once in the advertisement 5.

Table 2. Multimodal Analysis of Verbal Element Using Generic Structure of Potential (GSP)

Indonesian Beauty Product	Verbal Element				
	Announcement	Enhancer	Emblem	Tag	Call-and-Visit
Whitelab	2	1	1	1	-
Y.O.U	2	1	-	2	-
MS GLOW	3	1	1	4	-
Somethinc	3	2	1	2	-
Azarine	3	1	1	2	-
Total	13	6	4	11	1
Percentage	37.14 %	17.14%	11.42%	31.42 %	2.85%

Finalizing the analysis of verbal elements in advertisements, this research also analyses the processes in each verbal element with the Transitivity System (Halliday & Matthiessen, 2013). It was found that four processes emerged, which are Material, Relational, Mental, and Existential.

Table 3. The Representation of Verbal Element in Indonesian Beauty Product Instagram Advertisement Using Transitivity System by Halliday (1994)

Indonesian Beauty Product	Experiential Function		
	Material	Mental	Relational
Whitelab	2	1	3
Y.O.U	3	-	1
MS GLOW	7	-	2
Somethinc	5	1	1
Azarine	5	1	2
Total	22	3	9
Percentage	57.89%	7.89%	23.68%

Indonesian Beauty Product	Experiential Function		
	Verbal	Behavioral	Existential
Whitelab	-	-	-
Y.O.U	-	-	-
MS GLOW	-	-	-
Somethinc	-	-	1
Azarine	-	-	3
Total	0	0	4
Percentage	0%	0%	10.52%

The linguistic elements in the advertisements were examined using two theories. Table 2 employs Cheong's Generic Structure Potential theory (2004) to identify all of the elements in the advertisement. The Announcement, Enhancer, Emblem, Tag, and Call-and-Visit are linguistic elements that appear in advertisements. The Announcement was discovered to be the element that must be present in linguistic elements because it clearly shows the preliminary information to the target audience. The Announcement's significance can also be seen in the highest percentage of 37.14 out of 100. Then the element that appears only once in the Azarine advertisement is Call-and-Visit.

After identifying the linguistic element, the Transitivity System from Systemic Functional Linguistics framework by Halliday & Matthiessen (2013) is used to analyse the process that appears in the linguistic element. Table 3 depicts four linguistic processes that appear in advertisements: Material, Mental, Relational, and Existential. The material process focuses on the process of doing or causing. In the five selected ads, the material process shows an invitation to buy the product or a claim of the result of using the advertised product. The material process is found most in the Enhancer element, with an overall percentage of 57.89 out of 100. The Relational

process is a process that refers to the identification process. This process shows the identification of the product or claim conveyed by the brand. This process occupies the second largest position after the material process, with a percentage of 23.68%. In addition, each element was explained in more detail in the following paragraph.

a. Announcement

The announcement is the element that most often appears in selected ads. The Primary Announcement on the selected beauty product mentions the product itself in advertisements 2, 3, and 5. Meanwhile, advertisements 1 and 4 mention the claim of the product. They are written in a style that stands out the most and differs from the rest. This is best shown in Figure 1, which states "Kulit Cerah Benderang (The Bright Skin)" with bold font and a golden yellow design with a bright light effect. With its different nature from the others, the viewer can catch the message at first glance.



Imaginary (S) Serum	yang	Imaginary (V) Membuat
Actor		Material pr
Kulit	Cerah Benderang	
Goal	Attribute	

Figure 1. Primary Announcement & Transitivity Analysis of Advertisement

In this case, Figure 1 shows the analysis process that the Primary Announcement explains the essential aspect the brand wants to convey to the viewer, which is the advertised product or its claim to make the skin more glowing.



This	is	UV Watery Sunscreen Gel
Carrier	Relational pr: Attributive	Attribute

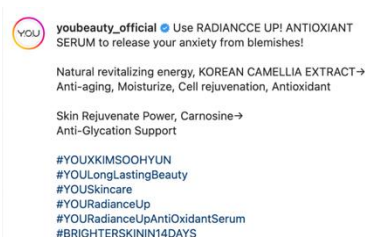
Figure 2. Secondary Announcement & Transitivity Analysis of Advertisement 4

The Secondary Announcement shows more detailed product information, such as claims and product types, as well as discount information. Figure 2 stated that the

Secondary Announcement is identifying the product itself, which is a UV Watery Sunscreen Gel. This component completes the information from what was conveyed by the Primary Announcement. In the Announcement element, a process that often appears is the Relational Process, specifically Identifying Process. The emergence of the Relational Process is also caused by the Announcement, which identifies the product itself to show viewers what goods they advertise.

b. Enhancer

Enhancer is a linguistic element that provides specific information about why the product deserves the customer's attention (Cheong, 2004). In other words, it is intended to persuade and influence viewers to purchase the product. This element is usually written in a long paragraph. The Enhancer elements in the five selected advertisements are slightly different. They do not appear on the poster design but in the Instagram caption. The absence of enhancers in the poster design of Instagram's Indonesian beauty ad shows that Instagram posts show more of a visual design as the first thing viewers see when opening Instagram. Then, a long verbal text is placed in the caption so that readers can see the visual design without being distracted by the number of sentences. This arrangement of writing is commonly called typography in the design field. Considering the typography can improve the aesthetics of the design so that it becomes more attractive in the eyes of the viewer (Monica, 2010). In addition, the caption also features Mention and Hashtag features, which can invite a large audience because of the algorithm played by Instagram (Ibba et al., 2015).



Use	Radiance Up! Antioxidant Serum	to release your anxiety from blemishes!
Material pr	Goal	Circ: Purpose

Figure 3. Enhancer & Transitivity Analysis of Advertisement 2

Furthermore, a significant thing found in the Material Process because it often appears in the Enhancer element

as seen in the Figure 3. Material Process is concerned with outer experience, including the Process of doing and causing. In the Enhancer section, brands often show an invitation to the audience to try the advertised product. In addition to invitations, they often mention product claims, such as 'provides' and 'can protect.' Most Materials Processes are found in Enhancer advertisement 3 with seven processes and followed by advertisements 4 and 5 with five processes per each. The Enhancer advertisements 4 and 5 also found the Existential Process that emerged from all verbal elements. The Existential Process is a process of existence that in advertisement 5 directly shows the availability of the product in an Indonesian beauty shop.

Lastly, in the Enhancer element, there is a use of different languages. Advertisements 1 and 2 use full English, advertisement 3 uses more Indonesian, advertisement 4 uses bilingual Indonesian and English, and advertisement 5 uses more English. As the Enhancer function is to provide a comprehensive explanation through language, which is also a communication tool to the audience, the difference in the use of this language is related to each brand's target audience. Advertisements 1 and 2 are two of the Indonesian brands called Whitelab and Y.O.U already have their overseas market. Whitelab has marketed its products to Singapore (Dinisari, 2022), while Y.O.U has also marketed its products to four Asian countries: Indonesia, Thailand, the Philippines, and Malaysia based on YOU Official Website Page², which include useful information about their markets. Advertisement 3 is MS GLOW with Cha Eun Woo as a brand ambassador, the language used is mixed English Indonesia, but the language used is still primarily Indonesian. Although MS GLOW stated the brand would go international, it still wanted to maintain its Indonesian identity. In other words, its focus was to introduce Indonesian products to the international market (Aliftiya, 2022).

Advertisement 4 is an advertisement from Somethinc, which is different from the others. Somethinc provides two languages in the caption; the data analysis of Somethinc's social media shows that the product has been known in the US reported by Retail in Asia (2022). The last one is Advertisement 5, Azarine, which uses mixed language, but mostly English. The use of language is in line with Azarine's goal to show that Indonesian brands can also show off internationally. Tribunnews (2022) reported that Azzarine supports and inspires the Indonesian beauty

² From YOU Official Website, "About Us", Last modified (n.d.), Accessed on August 8, 2022, <https://youofficial.com/pages/about>

industry to grow and innovate in developing its superior products.

c. Tag

Tags capture information about a product or service not captured by the Enhancer. Generally, the Tag consists of one-liners (Cheong, 2004). According to the data, tags are the second most prevalent verbal element in Instagram beauty advertisements, with a percentage of 31.42. In advertisements 1 through 5, tags are used to briefly describe the visual elements of the Secondary Announcement, such as the advertised product, buyer-specific information, and product claims.

d. Emblem

According to the five pieces of data, all Indonesian brands of beauty products use verbal emblems, which can be thought of as brand logos with linguistic realization. Morgan et al (2021) discusses the use of linguistic realization, which states that when consumers are familiar with a brand, they respond more favourably to image-based logos than to linguistic-based logos. However, when less familiar, consumers prefer linguistic-based logos over image-based logos. This is in line with the selected Indonesian beauty product; they all aim to show Indonesian products on the international market.

e. Call-and-Visit

Call-and-Visit presents only at once in advertisement 5. Although it emerges, it is also shown in the caption, not on the poster design. Azarine writes his website in every post caption. Even so, the brand has provided Call-and-Visit Information on the Instagram account homepage. In contrast, the other brands do not give any Call-and-Visit Information on the post. The absence of Call-and-Visit also shows the substantial use of Instagram as a social media that already provides accurate information on the homepage. It is found that advertisements 1 to 4 Instagram brand's homepage account has been providing contact information as to where, when, and how the product/service is available to the consumer, which actually acts the function of a Call-and-Visit Information. They use bio link tools, such as Taplink, Linktree, and Beacons, which are landing pages audiences can link to from many social media profiles.

The Structure of Multimodal Ideational of Visual Text

The structure of the multimodal ideational visual text of the advertisements mostly consists of the Action Process and Circumstances of Means, except for Azarine X Lee Min Ho, which only consists of the Action Process. Meanwhile, it is discovered that the circumstance of setting is absent from the five advertisements.

a. Action Process

In the Action Process, the Actor must either form a vector or have a vector coming out of it. As in

advertisements 1 to 4, all four have the same Action Process pattern: the Lead shows an image of the Ambassador and the product. Using the same pose, which is holding the advertised product, the image implies that the product is the celebrity's pick. In this case, the Brand Ambassador is the Actor, and the advertised product is the Goal. For advertisement 1 to 4, the Action is a transactional process because it contains a Goal and is done or aimed at something. Meanwhile, advertisement 5 shows that Lee Min Ho is the only participant and is considered the Actor. Even though there is the advertised product, no vector is linked to the Actor, so there is no Goal in this advertisement. Therefore, this advertisement is a non-transactional process.

b. Circumstances of Means

The Circumstance of Means concerns the object with which the Action was carried out. It forms part of the vector and, as such, can be realized by parts of the body such as a finger or hand. In advertisements 1 to 4, the tool is the hand. It completes the vector formed between the hand and the advertised product. However, advertisement 5 advertisement has no circumstance of means because there is no vector that concerns the object.

One thing to note in The Structure of Multimodal Ideational of Visual Text is the absence of Circumstances of Setting. Circumstances of Setting concern the contrast between the foreground and background of a narrative structure in terms of darkness and lightness or colour saturation. The fifth beauty product advertisement does not bring out the contrast between the background and foreground, therefore the Circumstances of Setting do not appear in selected beauty advertisements. In advertisement 1, it can be seen that the background uses a grey colour. Then, in the foreground, the clothes used by Oh Sehun are white, some elements of the product are also white, and the verbal elements are white with a yellow shine. Advertisement 2 also has grey and white colours with a small amount of orange that shows the identity of the Y.O.U brand. Although it is a small quantity of contrast, this does not affect the aesthetics of the colour; it strengthens the brand identity. Advertisement 3 shows a whiter colour on the background and colourful pastels in the foreground. Cha Eunwoo's shirt is also in harmony with the colour of the product and the watermelon he is holding. Then, advertisement 4 shows a blue background with snow and an orange foreground. Nevertheless, the blue colour follows the claim of sunscreen products with a cold sensation. Then the clothes worn by Han So Hee are also in harmony with the background. Some linguistic elements are written in orange, which is still in harmony with the product held by Han So Hee so that it does not produce excessive contrast. Advertisement 5 shows almost

the same background and foreground colours as advertisement 4. Where the product has blue, yellow, and orange colours, these three colours have the same verbal and linguistic elements composition so that the colour combination remains pleasing to the eye. To conclude, advertisement 1 to 5 have the same foreground and background design composition, none of which has a contrast colour. The five selected beauty product advertisements use bright colours such as white, beige, or pastel, but remain the identity colour of the brand. The choice of bright design colours and no contrast between the background and foreground represents aesthetics which is also one of the characteristics of a beauty product (Kaur et al., 2013).

CONCLUSION

In the five selected Indonesian beauty product advertisements featuring Korean Celebrity as brand ambassadors on Instagram, the visual and linguistic elements employed are Lead, Display, Emblem, Announcement, Enhancer, Tag, and Call-and-Visit Information, as described in the results and discussion. From the visual component, Korean Celebrity is an aesthetic aspect of the advertisement by emitting a positive aura from the ambassadors' bright faces and smooth and fair skin, representing the product's claim. Meanwhile, in the verbal component, Enhancer is slightly different in the Indonesian beauty product Instagram advertisement, which is found in the caption, not in the poster design. The absence of Enhancers in the poster design shows the importance of simple typography that represents the aesthetics of the beauty product design. Aesthetics in the design of beauty products is also shown in the selection of harmonious background and foreground colours and the carrying of bright or pastel shades in the design. So that, it increases the reach of the audience's impression of the Instagram brand, so the increase in impressions will also affect brand engagement. The growth in engagement in those advertisements is also supported by the interplay between visual and linguistic elements. In addition, using two languages in the advertisement can reach the target market and introduce Indonesian to international products. The importance of how visual and linguistic elements can connect significantly affects a brand's engagement.

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APPENDIX

1. Analysis GSP of Whitelab X Oh Sehun



Advertisement 1

2. Analysis GSP of Y.O.U X Kim Soo Hyun



Advertisement 2

3. Analysis GSP of MS GLOW X Cha Eunwoo



Advertisement 3

4. Analysis GSP of Somethinc X Han So Hee



Advertisement 4

5. Analysis GSP of Azarine X Lee Min Ho



Advertisement 5