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A Multimodal Analysis in Mustika Ratu Advertisement

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Abstract

A woman needs cosmetics; therefore, the researchers care about it by analyzing one of the cosmetic advertisements, *Mustika Ratu*. The analysis of the advertisement used multimodal analysis theory by Kress & Van Leeuwen (2006) for visual text, the generic structure potential (GSP) theory by (Yuen, 2004) for the structure of the ad, and metafunctions of language, such as ideational, interpersonal, and textual, by Halliday & Matthiessen (2004) for verbal text. The result of the multimodal analysis of the *Mustika Ratu* advertisement is described visually, coupled with written text. In other words, this study aims to describe the structure of multimodal text in the ad. Descriptive qualitative research was used to achieve the research's goal. The source data is a print advertisement and was gathered via Google Images. The text was then read to analyze the ad, classifying and analyzing the data according to the verbal and visual texts. Finally, the researchers discovered that the structure of the verbal texts with a sly move (Announcement, Enhancer, Emblem) and the visual texts (Lead, Display, Tag, and Emblem) in the ad determines how they can attract and persuade viewers to buy the products.

Keywords: multimodal analysis, meta functions of language, generic structure potential, advertisement

Introduction

Advertising is always around us and has become part of our lives. The power of advertising lies in its images, language, and creative layout. People can see ads everywhere, even while enjoying listening to music on Spotify, for example. The human eye is an important channel of communication to the mind, strongly influencing the emotions and actions. So, it is better to communicate information using not only language but also body language. It is therefore vital to use multimodal texts to communicate effectively. They make meaning in a variety of ways and share meaning easily. Written or spoken language is only one of the many modes used in communication.

Understanding text based on a single viewpoint is called monomodal, while understanding text based on more than one viewpoint is called multimodal. Multimodal text is realized by combining two or more semiotic systems. This research focuses on understanding multimodal text, particularly verbal and visual elements. In this example, verbal text and visual images work together as a semiotic resource or a single unit to produce “meaning”. The term mode here, therefore, is referred to as a semiotic resource.

Van Leeuwen (2005) defines the semiotics resources as all acts and artifacts used in communication, both physiologically produced, such as vocals and muscle instruments in making facial expressions, or technologically (tools) such as pen, ink, and paper, computer software and hardware, clothes, scissors, and the like.

When it comes to an advertisement, it is generally indispensable in driving people into the action of purchase, no matter how many modes are deployed. Only when the information reaches the cognitive layer of the addressee's psychology can other reactions be triggered (Pan, 2015). The language must be pleasing and persuasive enough to trigger a positive response. Therefore, in multimodal advertisements, as soon as the non-verbal yet attention-grabbing elements have been internalized as mentally available environmental factors to the audience, they help to form the "cognitive context" for processing the accompanying linguistic elements (Sperber & Wilson, 1995). Since pictures grab viewers' attention more easily the picture is bound to attract passers-by before the verbal element does (Cook, 2001). In other words, advertisers use visual elements to make a first impression, and then verbal elements take over.

Furthermore, the effects of verb voice could provide practical advice to social influence professionals, such as advertisers (Carpenter & Henningsen, 2011). (Motes et al., 1992) finds that ads using passive voice messages were sometimes rated as more attractive and more likely to be read than ads using other voices (Carpenter & Henningsen, 2011). This is a different explanation from what (Suardana, 2024) has presented.

Theoretical Framework

Linguists need to engage in five modes of communication because the meaningful units people produce nowadays are almost multimodal, and each mode plays an equally important role in meaning-making processes (Marino & D'Angelo, 2024). Scholars from all over the world have begun to contribute to the growth of multimodal research (Yang, 2019). Systemic Functional Linguistics (SFL) is one of the instruments in developing the flourishing domain of multimodal analysis (Marino & D' Angelo, 2024). Those conducting research on media texts can employ SFL to gain critical skills in analyzing the language (Endarto, 2017). Lastly, the generic structure potential (GSP) theory of print advertisement completes the analysis. All these effective tools are employed to complete the aim of the study, that is, to describe the structure of multimodal text in the advertisement.

Metafunctions of Language

First of all, consider three metafunctions in SFL: ideational, interpersonal, and textual (Halliday & Matthiessen, 2004). The ideational metafunction reflects experience and refers to the "content function of language." This function can be analyzed using transitivity. Interpersonal communication deals with how social roles and attitudes are negotiated through language, and textual communication concerns how language organizes the text or discourse.

The interpersonal metafunction represents the aspect of a text regarding the speaker or writer (Bakuuro, 2017). In analyzing a clause as an exchange of interactive events, Halliday realizes the two components of a clause: (1) mood consists of the subject and finite. The subject is a nominal group, and the finite operator is part of a verbal group. (2) The residue consists of the remaining clause components. This means that the residue comprises predictor, complement, and adjunct. There are several mood types: declarative, interrogative, imperative, and exclamative. Each mood deals with the speech acts: statements, questions, directives, and exclamations.

The textual metafunction deals with the organization of the information. A clause contains a theme accompanied by a rheme. Theme is glossed as "the point of departure" of the message of a clause (Halliday & Matthiessen, 2004). Hence, a theme can cover the message of the text. Rheme refers to the part in which the theme is developed (Bakuuro, 2017). In other words, the remainder of the clause is known as rheme (Leong, 2019). The theme is always put first, while the rheme is always located before the theme whatever is chosen (Moyano, 2016). Themes can be marked or unmarked. A marked theme refers to the unusual structure of a clause, while an unmarked theme refers to the common structure of a clause. The theme can be divided into several categories: ideational (topical), textual, and interpersonal (Gerot, L., & Wignell, 1994)

Five Modes of Communication

Second, Kress & Van Leeuwen (2006) base visual grammar on Halliday's theoretical idea of metafunctions. They see that pictures can be used as a language and explain the grammar of pictures. So, pictures can also have a grammar that allows people to express the meaning conveyed and then transcribe it in a text, where the meaning sometimes has complexity. In other words, there is a visual text analysis model called visual grammar (Moerdisuroso, 2014). Visuals do not have a grammar in the sense that language has (Forceville, 2014). As usual, theory has limitations; therefore, something considered true in visual grammar is not associated with the absolute truth (Moerdisuroso, 2014).

Visual is one of several modes that anybody can understand by using multimodal analysis, which aims to understand the power and meaning of a text containing several modes (Kress & Van Leeuwen, 2001). A mode is a means of communicating. Each mode serves in different ways. It is important to be aware of the different modes people use when communicating to understand the meanings that are being conveyed fully (Serafini, 2013 as cited in Donaghy et al., 2023). There are 5 modes of communication (5 types of semiotic systems): linguistic, visual, aural, gestural, and spatial, as illustrated in Figure 1:

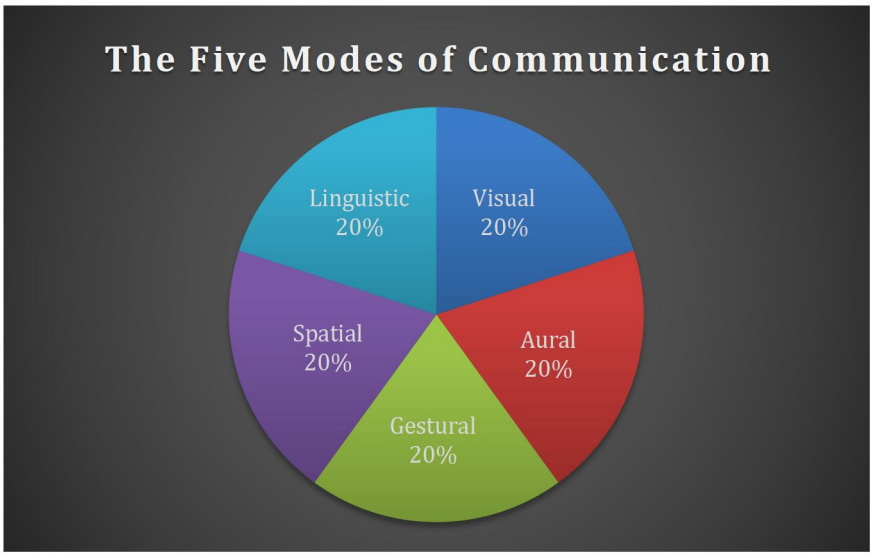

Figure 1 created by New London Group (1996)

The linguistic mode focuses on the meaning of written or spoken language in communication. This includes choice of words, the organization of words into sentences and paragraphs, vocabulary, grammar, and structure.

The visual mode focuses on the meaning of what the viewer can see. This includes images, symbols, signs, and videos. It also includes aspects of visual design, such as color, physical layout (the way the parts of something are arranged), font type (the style and design of letters), and size.

The aural mode focuses on the meaning of what the listener can hear. This includes voices, sound effects, background noise, music, and silence. The meaning can be realized through volume, tone, pitch (how high or low a sound is), speed, and rhythm.

The gestural mode focuses on the meaning of communication through movement. This includes facial expressions, hand gestures, body language, and interaction between people.

The spatial mode focuses on the meaning of communication through physical layout. This includes position, spacing, the distance between elements in a text, and the space between people/objects. Writers use the spatial mode of communication in the physical layout and organization of a text. For example, a bi-fold pamphlet (text printed on paper and folded twice) presents information spatially on four panels.

Generic Structure Potential

Last but not least, the GSP theory of print advertisement by (Yuen, 2004):

Lead	1. Locus of Attention (LoA) 2. Complement of the Locus of Attention (Comp.LoA)
Display	1. Explicit/Implicit 2. Congruence/Incongruence
Emblem	Logo of Product
Announcement	1. Primary 2. Secondary 1 3. Secondary 2
Enhancer	Usually in paragraph form
Emblem	Brand name of the product
Tag	Information not included in the enhancer
Call-and-Visit information	Contact information as to where, when, and how the product is available to the consumer

The lead describes a size, position, or color that must have the potential to convey an impression and meaning to the user.

The display serves to draw a real and explicit product. The visual congruent display component serves to realize the product without going through symbolization, while the incongruent display realizes the product through symbolization.

Emblems are divided into visual emblems that are realized through the logo of the advertised product and linguistic emblems that are manifested through the brand name or trademark. The emblem function provides identity or status for products, with a position on any side to adjust the proportion of ad text.

The announcement provides three explanations: the announcement is the only advertising message, the most important aspect interpersonally among other messages in the text, and the catchphrase.

The enhancer builds or modifies the meaning that comes from the interaction between the Lead and Announcement. Enhancer messages in advertisements are usually conveyed through paragraphs.

Tags are recommendations for advertising products.

The Call and Visit Information is the contact information that can be used by the user community who wants to obtain the advertised product. As usual, call and visit information is printed in small writing, and its position is at the bottom, top, right, or left of the advertised product.

Advertisement

Nowadays, we can see advertisements on television, which are intended to be used as one of the communication tools, particularly in telling others about a product or service. Marketing communications include advertising. It's a broad phrase encompassing all forms of communication marketers use to reach out to their clients and communicate their message. In other words, advertising significantly influences a business entity's progress (Perangin-angin et al., 2022). Advertising can not only alter thoughts but also have a subliminal message (Raharjo et al., 2020).

Sperber and Wilson (1995) reported that commercial advertising always makes a positive claim about the product (as cited in Forceville, 2017) . In addition, Danciu (2014) states that advertisements are not always manipulative because people are complex buyers; they make decisions based on rational and emotional components. The use of persuasive language and other modes in advertisements is very common, and advertisers adopt such techniques to convince their consumers (Rizvi et al., 2020). It is vital to pay attention to these elements contained in an advertisement because the presence or absence of these elements at the same time has an impact on whether or not the advertisement directly impacts the product being offered (Perangin-angin et al., 2022) not only for the company but also for the customer (Kuswandini, 2018).

Some researchers have mentioned the importance of multimodal analysis in an advertisement, such as Hu & Luo (2016) ; Simarmata & Lestari (2020) ; Kaur et al. (2013). For instance, a multimodal analysis of Tmall's Double Eleven advertising was done by Hu & Luo (2016) . The findings showed that visual components served as a massive attraction to the audience and adequately explained consumption by appealing to the social and cultural context. It also sheds some light on raising customers' awareness by presenting how commercial producers manipulate

the audience psychologically. They also claim that the visual and language aspects of advertisements can attract and persuade consumers to buy. As long as the quality of the product comes along with visual and verbal text, no one can be disappointed, since the advertisement promotes a specific brand by focusing on some of its supposed qualities (Forceville, 2014). The believability of the ads is vital; it has a strong impact on their effectiveness and the buyers' intention for a positive response (Mustapha & Issa, 2021).

Claude Hopkins (1923), a pioneer of advertising consultants, stated: "Don't think that those millions will read your advertisements to find out if your product interests, they will decide by a glance at your headline or your pictures" (cited in Pan, 2015) because many people do not pay attention to ads for a long time (Cook, 2001). Thus, an image can have a great effect on people because such images are designed to be attention-grabbing, and they are quicker in conveying a message and meaning than words. Since advertising is expensive (Forceville, 2017), the ad should make it easy for people who see it to understand what is being promoted (Sari & Noverino, 2021). The advertisers want the audience to not only fill their needs when buying the products, but also feel like they are better people (Harris, 2004) and (Pranata, 2019). Statistically, however, most information is still transmitted in linguistic and visual modes (Zhang, 2017). The study would like to know (1) *what* modes are present in the *Mustika Ratu* advertisement (explained), and (2) *is* there an interplay between visual and linguistic elements that can significantly affect a brand's engagement

Method

This research used the descriptive qualitative method because the researcher analyzed the data descriptively, and the result was in the form of an explanation (Creswell & Creswell, 2018). This research described the multimodal analysis using the semiotic approach in the *Mustika Ratu* advertisement. The data in this study were written and visual texts found in the advertisement, since the advertisement consists of written and visual texts. Subsequently, the researcher transcribed and identified the written and visual text found in the advertisement. The data that have been analyzed in this research are verbal, based on metafunctions of language: ideational (transitivity), interpersonal (mood and viewpoint), and textual (theme) in SFL theory by Halliday & Matthiessen (2004). In the transitivity analysis, the clauses were analyzed based on their process types. In the interpersonal analysis, the mood and point of view were analyzed. In the textual analysis, the speech act and language function of each clause or sentence were analyzed. The visual text contained in the advertisement is based on the multimodal theory by Kress & Van Leeuwen (2006), and for print advertisement model generic structure potential theory by (Yuen, 2004), which consists of (1) verbal components, such as Announcement, Enhancer, Emblem, and Tag; (2) visual components, such as Lead, Display, and Emblem.

The data source in this research is the *Mustika Ratu* advertisement, which is in Indonesia and was released earlier in 2010. The data consists of verbal and visual components in the advertisement. The verbal data were in the form of clauses that appeared in the advertisement, while the visual data were the images from the printed advertisement. In other words, the data in this study is

qualitative (data that is without numbers). The data chosen for the *Mustika Ratu* ad is an advertisement featuring Qory Sandioriva, a famous Indonesian celebrity who is beautiful as well.

The research was conducted using several steps: First, the data were collected. The data were collected from the *Mustika Ratu* advertisement. Second, read the text and try to analyze the data. Subsequently, the obtained data were analyzed using SFL theory and a combination of GSP theory and multimodal analysis. Third, a conclusion was then made based on the data analyzed.

Results and Discussion

Results

The collected data were analyzed using Halliday & Matthiessen's (2004) theory, Kress & Van Leeuwen's (2006) theory, and (Yuen, 2004) theory to describe the structure of multimodal text in the advertisement. The verbal texts are placed on the side, separated from the celebrity, and given a description or product claim because it clearly shows the preliminary information to the target audience. However, 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 (Khoirunnisaa & Harti, 2023).

3.1. Linguistic Mode

Before analyzing the non-verbal aspects, it is also important to explore the verbal modes of the advertisement. The verbal modes' three metafunctions are analyzed by using Halliday & Matthiessen's (2004) transitivity (process) for the ideational metafunction, mood structure for the interpersonal metafunction, and theme analysis for the textual metafunction. In other words, this is one of the tools for analyzing "meanings" expressed in clauses effectively, and also, the system can solve the problem of personal reference in contexts of potential ambiguity (Metekohy, 2021). In the sample, all the nonverbal and verbal elements in the advertisement remain unchanged, and only the verbal elements for analysis are translated into English.

Datum 1

Sasmara Dahana means United in Glowing Love.

This can be seen not only as a sly move from one perspective but also as a smart marketing move (Pranata, 2019) . The nominal group "Sasmara Dahana" means "United in Glowing Love" and is repeated 3 times to emphasize that by using lipstick and eye shadow, users can make the best of their performance when meeting their loved ones.

Datum 2.

Verbal mode analysis of "*The power of glowing love in every Indonesian woman inspires color trend Mustika Ratu 2010*"

Transitivity process of "*The power of glowing love in every Indonesian woman inspires color trend Mustika Ratu 2010*"

Process	**Mental**

Regarding ideational meaning, the analysis of the clause seen through transitivity shows that the utterance happens in a mental process using the mental verb 'inspire' in the clause.

The medium of interaction between advertisers and viewers is interpersonal meaning. In terms of interpersonal meaning, datum 2 is in the declarative mood. It is a statement that functions to give information to viewers. Representing good interpersonal meaning means there is a good interaction between advertisers and the audience (Hidayat et al., 2019) . This advertiser follows what is stated in the rules of politeness: avoiding imposing, making the addressee feel good by being friendly, and giving their options (Lakoff, 1973). It might be better for advertisers not to use a forceful statement. New consumers cannot be changed by force. Consumers who are using the products now were not forced, but they changed because of the quality of the products.

Regarding textual function, datum 2 is categorized as an unmarked topical theme because it refers to a nominal group complex (*the power of glowing love in every Indonesian woman*) that functions as the subject of the clause. The term unmarked means that it is common for the subject of the clause to function as the topical theme. The theme is the starting point of the message, as the message starts from there (Bakuuro, 2017).

Datum 3.
Verbal Mode Analysis of "*The fusion of the color of eye shadow that is firm and elegant as well that is combined with the glowing color of lipsticks makes her appear more graceful and confident in every work and self-actualization.*"

The transitivity process of "*The fusion of the color of eye shadow that is firm and elegant as well that is combined with the glowing color of lipsticks makes her appear more graceful and confident in every work and self-actualization.*"

Process	**Material**

Meanwhile, from datum 3, in terms of ideational meaning, there is a verbal mode: material process. This process makes the subject the actor using an action verb, for example, 'makes' in the point above. In other words, 'makes' is the material process used as the clause's core. "Her" is the goal of the subject as the range. This type of process denotes doing something. So, the actor or the goal exists after the process is done. It means that the process of humans physically needs the action "makes". This is the point: if the process is determined, the participant can be understood. "*The fusion of the color of eye shadow that is firm and elegant as well that is combined with the glowing color of lipsticks*" is an actor.

In many cases, including the participant (*The fusion of the color of eye shadow that is firm and elegant as well*) affected by the process (passive voice) in the clause, for example, "is combined", is more persuasive than arguments constructed with an active verb. There is also a significant main effect on thoughts. This suggests a positive relationship between elaboration and message

acceptance (Carpenter & Henningsen, 2011). Viewers will therefore not only buy the lipstick but also buy the eye shadow.

In terms of interpersonal meaning, datum 3 is in the declarative mood. It is a statement that functions to give information to viewers.

In terms of textual meaning, datum 3 is categorized as an unmarked topical theme because topical theme means the focus of the clause is to inform about the subject "*The fusion of the color of eye shadow that is firm and elegant as well that is combined with the glowing color of lipsticks*."

The clause "*that is combined with the glowing color of lipsticks*" is embedded in the phrase "*firm and elegant as well*" "*that is combined with the glowing color of lipsticks*" which is embedded in the clause "*that is firm and elegant as well that is combined with the glowing color of lipsticks*"; the whole thing is a single subject, with the nominal group complex "*The fusion of the color of eye shadow*" as the Head. Look at the picture below.

3.2. Visual Mode

In this advertisement, it seems there is no visual touch (no eye contact). It looks like there is no demand. The gaze of the adorable lady is still quite demanding. She is looking to the future. She wants the viewers to believe in the efficacy of the product, not just for a moment. In addition, her attractive smile guides the viewers to think that the product can make the best of their performance. Even though there is no demand, the thought-provoking picture can still communicate this ad. Of course, physically attractive brand ambassadors are more persuasive in changing customers' ideas and creating purchasing intentions than unattractive ones (Hani et al., 2018) . A brand ambassador's physical attractiveness does arouse the attention of many customers; it is not only limited to the size of the body but also consists of all physical features such as hair color, facial features (nose, eyes, eyebrows, mouth, cheeks, and chins) as well as physical appearance (Pu Yi, 2012 as cited in Mustapha & Issa, 2021).

Sure, if an expert delivers a message, its arguments may be viewed more positively than if the message is delivered by a nonexpert (Chaiken et al., 1989, as cited in Kruglanski & Thompson, 1999). Expert celebrities have a greater positive effect on the buying behavior of the target audience (Hovland & Weiss, 1951 as cited in Mustapha & Issa, 2021). In other words, the credibility and reputation of the brand ambassadors have a direct and positive effect on consumers' attitudes (Mustapha & Issa, 2021).

The picture above shows a lady who was successfully made up by her stylist. The background is not too dark; it makes her graceful and stylish, what people say elegant. The background color combination of black and red makes the environment ideal and dreamy because black and red are both strong colors and powerful colors that have a strong effect on viewers' minds. Of course, the color combination remains pleasing to the eye.

More importantly, this advertisement features a beautiful Indonesian celebrity advertising the famous brand "Mustika Ratu". It is believed that well-known and beautiful faces transform the ad into a memorable experience for the consumer (Hani et al., 2018). Her name is Qory Sandioriva. She is well-known and popular in Indonesia. So, the advertiser has featured this celebrity deliberately to make the product more effective and popular. The presence of this adorable actress suggests that she also uses the product, and it puts a strong impression on the minds of the viewers. Eventually, they will also use this product to follow their favorite celebrity. In Indonesian society, people tend to follow celebrities consciously or unconsciously. In this image, Qory's shining and bright face and beautiful smile are presented. This picture with a well-known and famous actress will catch the fancy of responsive viewers. In other words, this advertisement also engages the famous artist in promoting their product, which can gain a desire in the audience to buy the product.

The women figures are always positioned in the center. The central position indicates the element placed in it as the nucleus of information, while the margin presents the dependent information to the central position. In other words, the central position is always the most salient part of an image. Based on the habit of writing, the left side is an area of written information (Moerdisuroso, 2014).

The lipstick and eye shadow pictures are positioned on top and bigger than the written text "SASMARA DAHANA," directing people's gaze to the products first, and then seeing their benefits.

3.3 Spatial Mode

3.3.1 Lead

Lead, the most significant element that should appear in advertisements, has a role in attracting customers. Lead is an essential element for the visual component that attracts the reader at a glance, as shown by the Indonesian celebrity and the advertised product. The advertisements' Lead contains LoA and Comp. LoA. The leads are shown by the brand ambassador as LoA and the product as Comp. LoA. Yes, LoA is shown by the celebrity.

They are adding another Comp. LoA to increase ad engagement, such as the product's claim 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 (Khoirunnisaa & Harti, 2023).

It can be seen that the Indonesian celebrity is the Locus of Attention, as it is the main focus of attention that catches the viewer's eyes. A positive image of a Brand Ambassador through her smile and fair skin is why Brand Ambassadors will spread a positive aura to the audience as the first object seen in the advertisement (Khoirunnisaa & Harti, 2023). Since the first impression is so tempting.

3.3.2 Emblem

The emblem is the name of a product; it is represented by the product's logo, "Mustika Ratu". The advertised product logos in the linguistic form serve as visual representations of the emblem. Emblems provide the product with its identity or status, and they can be placed on either side to change the proportion of the promotional wording. Ideationally and ideologically, it is the stamp of authority, bespeaking and validating the advertised product's authenticity. The emblem functions to bestow an identity, as well as to confer status to a product. The emblem may be positioned anywhere in the advertisement. However, it is interpersonally salient to capture attention. The emblem in the advertisement is the logo of "Mustika Ratu," which contains only text. Now, the logo of "Mustika Ratu" is fastened with a crown on the top.

Many Indonesian brands of beauty products use verbal emblems, which can be thought of as brand logos with linguistic realization. Morgan et al. (2021) discuss linguistic realization, which states that when consumers are familiar with a brand, they respond more favorably to image-based than linguistic-based logos. However, when less familiar, consumers prefer linguistic-based logos over image-based logos (Morgan et al., 2021). Moreover, there are natural associations with text (e.g., deliberation, thoughtfulness) (Hsee & Rottenstreich, 2004). The increase in impressions will also influence brand engagement (Khoirunnisaa & Harti, 2023).

3.3.3 Enhancer

The meaning produced from the interplay between lead and announcement is constructed or modified by the enhancer. Enhancers are parts of the advertisement that are usually communicated in paragraphs. The purpose of the enhancer is to develop or modify the meaning

that results from the interaction between the lead and the announcement. In other words, the enhancer's purpose is to demonstrate the product's potency so that it is worthy of being consumed. The enhancer's interpersonal role is to influence the public. As a result, enhancer has words that are emotionally and culturally significant, as well as words that convey values in a social structure.

3.3.4 Announcement

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. Primary "Announcement" has three meanings: (1) It is the only advertisement message, (2) It is an important aspect of interpersonal communication between other messages in a text, and (3) It is a catchphrase. A secondary announcement has an interpersonal connotation that isn't as important in a text advertisement.

The primary message in this *Mustika Ratu* advertisement is delivered as an announcement explaining that the announcement is the only advertising message, the most important aspect interpersonally among other messages in the text, and the catchphrase aspect. The process that occurred in the announcement as the ad's main message was SASMARA DAHANA, which means "United in Glowing Love".

3.3.5 Display

All advertisements have the same display, which is congruent and explicit. Both aspects are displayed in a way that is appropriate and unique to make the ad live and attract the public's interest.

3.3.6 Tag

The tag refers to Qory Sandioriva, "Putri Indonesia". It means that Putri Indonesia uses this product.

3.4. Gestural Mode

The representation of the satisfied smile on her face, the revealing of her teeth, and the friendly woman's gesture using lipstick and eyeshadow show that she felt happy using the products. In nonverbal communication, gestures are important for showing emotions in visual modes. In other words, Qory's body movements look natural and not too much.

Conclusion

This print advertisement covers the four modes of the multimodal semiotic system: linguistic, visual, spatial, and gestural. These four aspects are integrated into the Mustika Ratu advertisement to convey the essence of the message. It can be concluded that the ad employs a multimodal semiotic system, incorporating linguistic, visual, spatial, and gestural modes. Based on the analysis, it was found that the Mustika Ratu ad was formed by (1) emblem (verbal): Mustika Ratu; (2) Tag: Qory Sandioriva's recommendation; (3) enhancer; and (4) announcement.

The quality of the product comes along with visual text in the ad, convincing the audience about the product. Qory 's body movements and facial expressions also add to the beauty of this ad. In addition, this ad with the sly move managed to leave a distinct impression on the audience's mind by focusing on conveying every 'important message'. In other words, the ad's engagement growth is supported by the interplay between visual and linguistic elements. The importance of how visual and linguistic elements can connect significantly affects a brand's engagement.

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