



Multimodal Advertising Strategies in the Beauty Industry: A Case of Cosmetic Brand

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Abstract

This study explores the use of multimodal advertising strategies in the beauty industry, focusing specifically on luxury cosmetic brands. Through a detailed analysis of both textual and audiovisual elements, the research investigates how brands like Dior craft persuasive advertising messages. Utilizing multimodal discourse analysis, the study examines the role of various modes such as language, imagery, sound, and color in conveying brand identity and enhancing consumer engagement. The findings highlight the effectiveness of integrating multiple modes in advertising to create a cohesive and impactful brand message. This research contributes to a deeper understanding of how multimodality shapes advertising in the competitive beauty industry.

Subject Areas

Culture

Keywords

Multimodal Analysis, Advertising, Beauty Industry, Cosmetic Brands, Discourse Analysis

1. Introduction

1.1. Research Topic

The research focuses on Multimodal Advertising Strategies in the Beauty Industry, specifically examining the case of cosmetic brands. Multimodal advertising refers to the use of multiple modes—visual, auditory, textual, and sometimes even interactive elements—to create more engaging and persuasive marketing campaigns. This study will explore how cosmetic brands incorporate various multimodal strategies to communicate their brand identity, highlight product benefits,

and appeal to diverse consumer demographics. Through this, the study seeks to understand the effectiveness of these strategies in influencing consumer behavior.

1.2. The Significance of the Topic

The beauty industry is highly competitive and visually driven, with cosmetic brands constantly seeking innovative ways to stand out. Advertising plays a pivotal role in shaping consumer perceptions and driving purchasing decisions. As consumers become more media-savvy, brands need to adopt sophisticated multimodal strategies to capture attention and convey their messages effectively.

This study is significant as it examines how multimodal advertising strategies specifically impact the beauty industry, providing insights into the techniques that cosmetic brands use to appeal to their target audiences. By understanding the role of multimodality, businesses can enhance their marketing effectiveness, and researchers can deepen their understanding of how different modes work together in advertising. This study also adds value by contributing to the limited literature on the intersection of multimodality and beauty industry marketing.

1.3. The Purpose of the Topic

The purpose of this study is to investigate the use of multimodal advertising strategies employed by leading cosmetic brands by analyzing how visual, textual, and auditory elements are combined in beauty advertisements to create cohesive and persuasive messages. By deconstructing these elements, the study seeks to understand the specific mechanisms through which multimodal discourse constructs brand identity and conveys aspirational narratives in the competitive beauty industry.

1.4. Research Methods

This study employs a qualitative multimodal discourse analysis to examine the advertising strategies of the selected cosmetic brand, Dior. A single-case sampling method was used, focusing on Dior as a representative example of a luxury cosmetic brand. Dior was selected due to its status as a global market leader renowned for its high-budget, innovative, and culturally impactful advertising campaigns. This prominence ensures a rich dataset for in-depth analysis of sophisticated multimodal techniques. While this single-case focus allows for a detailed investigation, future research plans include expanding the dataset to conduct a comparative analysis of other luxury (e.g., Chanel, Gucci) and mass-market (e.g., L'Oréal, Maybelline) brands to identify broader industry trends.

- Data Collection:

A set of advertisements from well-known cosmetic brands will be collected, focusing on both visual and textual elements. These advertisements will be sourced from online media, social media campaigns.

- Analytical Framework:

The study will apply multimodal analysis techniques, focusing on the interaction

between different modes (e.g., images, language, sound) to understand how they work together to convey messages. This will include the analysis of layout, color schemes, imagery, slogans, and music.

- **Coding Procedure:**

The coding procedure involved a detailed segmentation of the advertisement to identify key multimodal elements. The primary units of analysis were: 1) textual components, including all slogans and descriptive captions; and 2) audiovisual components, where the video advertisement was segmented into key scenes (e.g., the palace entrance, the “walking on water” sequence). Within these scenes, specific cinematic markers such as camera angles, lighting (e.g., the dominant golden palette), and auditory elements (e.g., music, sound effects) were treated as individual units. The category definitions were derived from the theoretical framework and key themes in beauty discourse. For instance, “Luxury” was coded based on visual signifiers of opulence (e.g., palatial settings, “gold” aesthetics) and specific lexical choices (“majesty,” “Versailles”). “Empowerment” was coded by identifying confident body language (e.g., “confident strides”) and aspirational textual messages (“triumphant femininity,” “make them real”). To ensure reliability checks for this qualitative analysis, the coding was systematically grounded in the established frameworks of multimodal discourse analysis, specifically the “grammar” of visual design by Kress and van Leeuwen (1996). This ensured that the interpretation of modes was not arbitrary but based on a consistent and replicable analytical methodology.

- **Sampling:**

A purposive sampling method will be used to select advertisements from leading beauty brands known for their innovative and prominent marketing strategies, such as Dior.

2. Theoretical Framework of Advertising Discourse Analysis

2.1. The Concept of Advertising Discourse

The study of advertising discourse has rightfully gained prominence in recent years, drawing the interest of linguists in functional linguistics, pragmatics, rhetoric, and stylistics. Modern advertising communication, often unilateral due to its nature, is one of the most frequent forms of mass verbal interaction.

Advertising is also a form of discourse—a way of presenting something in a socially acceptable manner to persuade people to buy it, just as effective speakers attempt to convince an audience to hear and be influenced by their message [1]. Advertising (including its manipulative aspects) is used not only to promote brands but also as a tool for propagating social discussions and as a central strategy in political campaigns. Furthermore, advertising discourse leverages modern technologies such as television, the internet, and social media to amplify its impact [1]. New ways of accessing information have significantly affected advertising and its prevalence. Digital technologies have offered a range of new opportunities for people to communicate and exchange information, thereby creating new possibili-

ties for advertising discourse professionals, making the field more in demand [2].

As A.V. Maryina notes, “advertising discourse is a special type of discourse, the purpose of which is to motivate action (even informing and reminding, as goals of an advertising message, are ultimately aimed at prompting action)” [3].

According to D.S. Sknarev, “advertising is a type of marketing communication, for the creation of which various visual-verbal, auditory, and other means are employed, which provides grounds to consider it as a specially organized discourse. This discourse utilizes a specific arsenal of advertising elements, linguistic tools, techniques, and marketing text units (depending on the tasks set before it) designed to form the system of images in advertising discourse, as well as to achieve the strategic (brand image, increasing target audience awareness about the product, and maintaining a loyal relationship with the audience) and tactical (product sales) marketing goals most effectively” [4].

Olyanich suggests that advertising discourse represents a distinctive sociocultural phenomenon, encompassing various aspects of human activity [5]. This uniqueness is mirrored in the linguistic techniques employed to craft advertising texts and speeches. The language of advertising frequently borrows techniques from poetry. Mnemonic devices such as rhythm, alliteration, and assonance contribute to a mnemonic effect [6], which helps ensure that advertisements are easily recognized and remembered by the audience. These effects are achieved through linguistic methods on the phonetic level, including rhyme, rhythm, alliteration, and assonance.

In addition to phonetic techniques, advertisements often incorporate semantic strategies. Common features include metaphors, wordplay, deliberate spelling alterations, frequent use of adjectives, and repetition [7]. These approaches aid advertisers in producing memorable ads that encourage consumers to act, such as making a purchase. To achieve this, advertisers use language that is innovative, original, and engaging. A particular focus is placed on the emotional resonance of words, especially adjectives [7].

In summary, advertising discourse adheres to established conventions that shape the selection of linguistic tools for creating advertisements. Regardless of the diversity of techniques used, their goal is to prompt the audience into action.

2.2. Linguistic Features of Advertising Discourse

Advertising discourse is a unique form of communication characterized by its persuasive nature and a blend of linguistic techniques designed to influence the audience. It combines elements of creativity and strategy, aiming to not only convey information but also evoke emotional responses and drive consumer behavior. Various linguistic features are employed to achieve these goals, ranging from phonetic and lexical devices to syntactic and pragmatic strategies.

- **Phonetic and Rhythmic Features:**

One of the most noticeable linguistic features in advertising discourse is the use of phonetic techniques such as rhyme, alliteration, and assonance. These features

are crucial in making slogans and brand messages more memorable. As Cook (2001) points out, sound patterns in advertising help to create a mnemonic effect, making the advertisements more appealing and easier to recall [8]. For example, the use of alliteration in slogans such as “Finger Lickin’ Good” (KFC) or “Have a Break, Have a KitKat” emphasizes the phonetic patterns that enhance consumer memory.

- **Lexical Choices and Wordplay:**

The choice of words in advertising discourse is also a significant feature. Advertisers often rely on emotive and persuasive vocabulary, carefully selecting words that evoke positive feelings or appeal to the desires of the target audience. According to Goddard (2002), advertisers use adjectives that carry strong emotional connotations to make products seem more desirable, such as “luxurious,” “refreshing,” or “invigorating” [9]. Moreover, wordplay, including puns and metaphors, is frequently used to engage the audience and create a lasting impression. Vestergaard and Schrøder (1985) emphasize that metaphors in advertising discourse can effectively create associations between a product and positive experiences or values, thereby reinforcing the persuasive nature of the message [10].

- **Syntactic Structures:**

Advertising discourse also makes use of specific syntactic structures to convey messages in a concise and impactful manner. Short, direct sentences and imperatives are often used to create a sense of urgency or to call the audience to action. Leech (1966) notes that advertising language tends to favor simple and direct sentence structures, which help to eliminate ambiguity and make the message as clear as possible [11]. Imperatives like “Buy now,” “Discover more,” or “Feel the difference” are commonly employed to prompt immediate action from consumers.

- **Repetition for Emphasis:**

Repetition is another common linguistic feature in advertising, used to reinforce the brand message and ensure that key phrases or slogans stick in the consumer’s mind. As Emodi (2011) highlights, repetition not only enhances the memorability of a message but also builds familiarity, making the audience more likely to trust the brand [7]. Phrases like “Just Do It” (Nike) or “I’m Lovin’ It” (McDonald’s) become ingrained in the collective consciousness through consistent repetition across various media platforms.

- **Pragmatic and Sociocultural Aspects:**

On a pragmatic level, advertising discourse considers the sociocultural context of the audience. Advertisers tailor their language to reflect the values, beliefs, and norms of their target demographic. According to Myers (1994), effective advertisements are those that resonate with the audience’s cultural identity and social practices, often using language that aligns with the audience’s worldview [12]. For example, advertisements aimed at younger audiences may use informal language, slang, or references to contemporary culture to create a connection.

- **Manipulation and Persuasion:**

Advertising discourse is inherently manipulative, as it seeks to persuade the au-

dience to take specific actions, such as purchasing a product. This manipulation is often achieved using linguistic techniques that appeal to emotions rather than logic. Danesi (2015) suggests that advertising often draws upon emotional appeal by using language that taps into the consumer's desires, fears, or aspirations [1]. The combination of emotive language and persuasive strategies ensures that the audience is not merely informed but also motivated to act. In conclusion, the linguistic features of advertising discourse are diverse and carefully chosen to enhance the effectiveness of communication. From phonetic and lexical choices to syntactic structures and pragmatic considerations, each element works together to craft a message that is not only memorable but also compelling. The goal of advertising discourse is to persuade, and the strategic use of language is central to achieving this objective.

2.3. Linguistic Features of Cosmetic Advertising Discourse

One type of advertising discourse that has gained relevance in recent years is the advertising discourse within the cosmetic industry. Cosmetic advertising follows established linguistic characteristics and parameters specific to the beauty industry [13]. These parameters and characteristics are based on global perceptions of beauty. Western beauty standards are grounded in the idealization of appearance, which is directly reflected in the choice of techniques used in advertising, including linguistic features [14].

Advertising in the cosmetics industry largely mirrors the techniques used in advertising discourse, as the primary goal of an advertising text is to manipulate the recipient's opinion and encourage a purchase. From a linguistic perspective, cosmetic discourse incorporates various stylistic and rhetorical devices that effectively influence the subconscious of the audience. One such technique is the use of metaphors, epithets, hyperbole, and superlative adjectives, which are intended to emphasize the uniqueness of the offered product. Interactive and personalized messages, as well as the use of imperatives and directive speech acts in advertising messages, also characterize modern cosmetic discourse. Collectively, these techniques are designed to stimulate consumer action [13].

Interestingly, with the emergence of new trends in the cosmetics industry, the product range has become more diverse. As a result, modern cosmetic discourse often employs more emotional and associative descriptions of shades. Colors may be described using metaphors and associations to evoke specific emotions and connections in potential clients, utilizing wordplay, alliteration, or rhythmic phrases. In this way, manufacturers aim to evoke feelings and associations through shade names, making them more expressive and appealing to the modern consumer.

Overall, cosmetic advertising is intended to captivate the buyer with its concept of beauty and allure [15]. As a result, advertisements in the cosmetics industry contain certain features characteristic of the beauty industry. Classical ideals of beauty are increasingly being questioned in modern society, which is directly reflected in cosmetic product advertising [16]. Cosmetic discourse is based on the

notions of “beauty” and “youth,” but the representation of these concepts in advertising continues to evolve. In advertising texts, one can observe a predominant use of words with positive connotations; however, it is noteworthy that an increasing number of texts prefer to emphasize the concept of health over physical beauty [17]. Furthermore, modern advertising texts often highlight inner beauty, self-expression, and self-acceptance. Values such as “naturalness” and “uniqueness” are becoming central themes in brand communication [16]. Additionally, advertising texts for cosmetic products are beginning to feature neologisms, replacing established linguistic clichés [18].

Thus, it can be concluded that while advertising discourse in the beauty sector still operates according to the norms of general advertising discourse, unique characteristics and trends can be observed, such as the focus on developing the concept of beauty and allure. Previously, advertising heavily relied on standardized images of ideal appearances that conformed to narrow cultural and social norms. However, modern society is becoming increasingly diverse and inclusive, which is reflected in the advertising campaigns of cosmetic brands [16].

3. Multimodal Discourse Analysis in Advertising

Currently, the transmission and perception of information are carried out through various systems and channels that both create meanings and interact with each other simultaneously. Modern communication represents a kind of symbiosis, no longer confined to a single sign system [19]. Consequently, unimodal information transmission is being replaced by a more complex interaction of different modalities.

The term “multimodality” is considered relatively new, as research on the subject began only recently. In the 1980s, when social semiotics emerged as a distinct field, communication theory became more complex, as the focus shifted from writing and speech to other semiotic resources. Scholars studying multimodality explored the subject at the intersection of disciplines such as linguistics, media studies, semiotics, psychology, education, and sociology. They share a common interest or object of study, as they seek to understand the various ways or modalities of meaning-making [20].

Multimodal discourse is based on the interaction of several different sign systems. More complex “multimodal texts—texts that combine multiple semiotic resources like language, images, and sound to create meaning”—contain various semiotic elements, such as textual (text structure, composition, division into sections, paragraphs), syntactic (sentence structure in the text), and vocal (intonation, tone of voice). Different modes (defined as semiotic resources used to create meaning) are used to transmit information, including spatial, audiovisual, linguistic, and others [21].

This holistic approach to analyzing communication has attracted significant attention from several academics, particularly due to the foundational contributions of Gunther Kress. Gunther Kress, a prominent figure in the fields of semiotics and communication, made significant contributions to the scholarly understanding of

multimodality and social semiotics and how communication is perceived in modern society. Kress expanded the traditional understanding of semiotics to include multimodality, which acknowledges that communication often involves multiple modes, such as language, images, sound, and gestures. He argued that in a world mediated by digital technologies, communication is becoming increasingly multimodal, and therefore, our analytical systems must evolve to account for this complexity [22].

A central aspect of Kress's vision is the recognition that different modes carry different meanings and affordances (the potential for meaning-making inherent in a specific mode). For example, while language is primarily linear and sequential, images can convey complex spatial relationships and emotions instantly. Kress emphasizes the importance of understanding how these modes interact and intersect in various communicative contexts. He advocates for a holistic approach that considers the synergistic relationship between different modes rather than viewing them in isolation.

In his work, Kress foresees a future where individuals will not only be consumers but also producers of multimodal texts. He highlights the democratizing potential of digital technologies, which allows ordinary people to create and share multimodal compositions with ease. In this context, Kress suggests rethinking the concept of literacy to include the skills of interpreting and composing multimodal texts, thereby empowering individuals to fully participate in contemporary communicative practices.

For a deeper understanding of multimodality in the context of social semiotics, one must turn to the works of the founding figures of semiotics. Ferdinand de Saussure and Charles Sanders Peirce—two key figures in the field of semiotics—both made contributions to linguistics and laid the foundation for modern semiotics. According to Saussure, language is a system of signs, where each sign is connected to other signs within the linguistic system. A sign, in turn, consists of two parts: the signifier (the sound or visual form) and the signified (the concept or meaning). Thus, signs have a dual nature—they are linked to specific sounds or images and simultaneously represent meanings or concepts. Additionally, Saussure emphasized that the relationship between the signifier and the signified is arbitrary and not inherent, but rather dependent on conventions within the linguistic system [23].

Peirce's semiotics offers a broader and more comprehensive view of signs, encompassing both linguistic and non-linguistic signs and their interpretation. Peirce introduced a triadic model of the sign, which includes the representamen (the sign), the object (what the sign refers to), and the interpretant (the effect of the sign on the interpreter). Peirce's semiotics are particularly relevant to multimodality, as it provides a more inclusive framework for analyzing the wide range of sign systems and communication modes present in multimodal texts. Peirce's triadic model allows for the exploration of how different modes interact and influence each other in the production and interpretation of meaning [24].

Thus, while Saussure's semiotics primarily focus on linguistic signs within a language system, Peirce's semiotics offers a broader perspective that encompasses both linguistic and non-linguistic signs. Both frameworks contribute valuable insights to the study of multimodality, though Peirce's triadic model may be more directly applicable to the analysis of the complex interaction of signs in multimodal communication.

3.1. Approaches to Multimodality in Linguistics

Multimodality in linguistics represents a broad and multifaceted concept that encompasses the use of various communication modes in the process of message transmission. Modern research in this field emphasizes a comprehensive analysis of communicative processes, where both verbal and non-verbal elements play a significant role [25]. Within the framework of this study, it is necessary to examine the main definitions of multimodality in the context of linguistics, as well as focus on the exploration of key aspects related to this topic.

One of the main aspects of multimodality is the exploration of how different modes interact within a single communicative act. This analysis focuses on understanding how various modalities combine to create meaning and convey information. Another significant element is examining multimodality within discursive practice, which involves analyzing how different modes are used in a particular discourse or text and how they affect the audience's interpretation of the message [26].

Several theoretical frameworks for multimodality have been developed by leading scholars in the field. Each framework provides a distinct perspective on how multimodal communication functions.

Michael Halliday is often considered a foundational figure in the modern study of multimodality. Although he did not explicitly focus on multimodality, his theory of language as a social semiotic process provided the groundwork for understanding how different modes of communication work together to convey meaning. His systemic-functional grammar was central to this theory [27].

Halliday's systemic-functional grammar looks at language from the perspective of its functions in social contexts. The core idea is that language operates through choices people make to express content and establish social relations. Halliday (1978) identified three macro-functions of language: the ideational function (expressing content, experience, and evaluation), the interpersonal function (managing social interactions and roles), and the textual function (providing cohesion and structure to the message). His model links language usage to the context, connecting semantic aspects with social and linguistic factors. Halliday proposed that semantics is shaped by social influences and ultimately manifests in linguistic structures, acting as a bridge between social situations and linguistic features like text and speech tools [27].

Though Halliday did not directly develop multimodal analysis, his ideas were extended to multimodality by researchers like Kress and van Leeuwen (1996).

They proposed that just as language uses various grammatical systems to perform its functions, other modes—such as visuals and gestures—also have their own “grammar” to fulfill similar roles [28]. This adaptation of Halliday’s theory enabled scholars to use a systemic-functional approach to analyze how images, for instance, can communicate information or establish social relations.

Kress and van Leeuwen also introduced a framework for analyzing visual texts as complex systems of meaning, organized through various elements like composition, color, and the interaction of visual components. Concepts such as vectors, which guide the viewer’s gaze, and modality, which evaluates realism or abstraction in an image, were key ideas they developed [28]. Their theory posits that visual elements hold layers of meaning that can be systematically decoded, and that these elements work alongside other modes—such as text and sound—to create rich, multimodal texts [28].

To apply systemic-functional grammar to multimodal analysis, one must recognize that each mode offers unique resources for meaning-making. In a multimodal text, such as a video, text, images, sound, and movement are often synchronized to create a cohesive message. Scholars like O’Halloran (2008) have developed specific methods to analyze these combinations, using Halliday’s theory to understand how multimodal choices serve different functions in a text.

Kay L. O’Halloran expanded the study of multimodality, moving beyond traditional linguistic analysis to include visual, auditory, and spatial elements. She argued that contemporary communication requires the integration of these diverse modes for a comprehensive understanding of messages. Thus, applying systemic-functional linguistics to multimodal texts enables researchers to explore complex interactions between different modes [29].

One of O’Halloran’s most notable contributions to multimodal research was her development of a methodology that combines both quantitative and qualitative approaches. She employed mathematical and statistical techniques to examine the relationship between text and images in educational materials in math and science. Her work enhanced understanding of how different modes of communication can be analyzed together, providing valuable tools for researchers and educators [29]. This methodology has deepened insights into how students process and comprehend complex scientific concepts through the combination of verbal and visual channels.

Building on Halliday’s work, other scholars have also expanded the study of multimodality. For example, Carey Jewitt developed a multimodal analysis framework that examines how different modes interact to produce meaning in specific contexts. Jewitt emphasized the importance of multimodality in understanding the intricate interactions between various communicative channels. She promoted the use of both qualitative and quantitative methods, such as video analysis, interviews, and group discussions, to analyze multimodal data. This approach helps researchers understand how people use multimodal resources in everyday practices and the social functions these resources serve.

3.2. Definition of Mode in Multimodality Theory

The central component of multimodality theory is the understanding of “mode,” which describes the various ways information is represented, and “communication channel,” through which the information is transmitted. In this study, it is important to examine how these two aspects interact and function within a multimodal approach.

From a semantic perspective, mode can be understood as the process of information transmission by the communicator (sender), reflecting subjective characteristics of this process, including personal attitudes toward the discussed situation, phenomenon, or event. Additionally, mode involves adapting information for the recipient (receiver), which includes not only transmitting objective data or the author’s position but also reflecting communication culture within the social context [21].

A multimodal text typically combines various methods of conveying information, such as text, visual elements (graphics, drawings, gestures, facial expressions, videos), audio resources, and more. The use of multiple modes contributes to the creation of multimodal texts and enables a deeper transmission of meaning. Each mode requires its own analysis, as disciplines may focus on different aspects of these modes. Gunther Kress and Theo van Leeuwen (2001) laid the foundation of this theory, arguing that each mode—whether visual, auditory, or textual—has its unique affordances for conveying meaning. Mode refers to how information is organized and which means are used for its transmission, while the communication channel describes the medium through which the message reaches the audience [20].

While modes refer to the various ways information is structured, communication channels refer to the physical or digital means that deliver the content to the receiver. Distinguishing between these concepts is essential to understanding how messages are adapted and interpreted across different media [29].

The concept of “mode” in multimodality is defined as a semiotic resource used to create meaning. It includes linguistic, visual, auditory, and spatial expressions. On the other hand, the “communication channel” refers to the medium through which modes are transmitted, such as books, websites, or television.

In conclusion, a mode in multimodality is a semiotic resource used for meaning making, based on its material properties and sociocultural functionality. It includes aspects like materiality, social and cultural context, modality, and intertextuality, which together enable it to function effectively in different communicative acts and cultural practices. This comprehensive understanding of modes enriches the theory and practice of multimodality.

4. Multimodal Analysis of Cosmetic Brand Advertising

4.1. Analysis of the Textual and Audiovisual Components of Cosmetic Brand Advertising

A multimodal analysis was employed to address the research objectives. Dior’s

advertising videos from cosmetic brands were selected for analysis. This advertisement, along with accompanying texts, was sourced from publicly available platforms such as official brand websites and YouTube. The videos were carefully selected to comprehensively represent advertising in various cultural and social contexts.

The main selection criteria for luxury brands and celebrity-endorsed brands were popularity, high revenue, and global presence. The selected brands have vast fan bases and exert significant influence over their consumers. Popular brands tend to have a strong media presence, offering access to a wealth of advertising materials for analysis. Brands with high revenues have substantial advertising budgets, enabling them to produce high-quality and innovative campaigns. Such campaigns are viewed and discussed by millions, making them ideal subjects for investigating the linguistic impact of advertising on mass audiences.

4.2. Analysis of the Dior J'adore × Rihanna Advertising Text

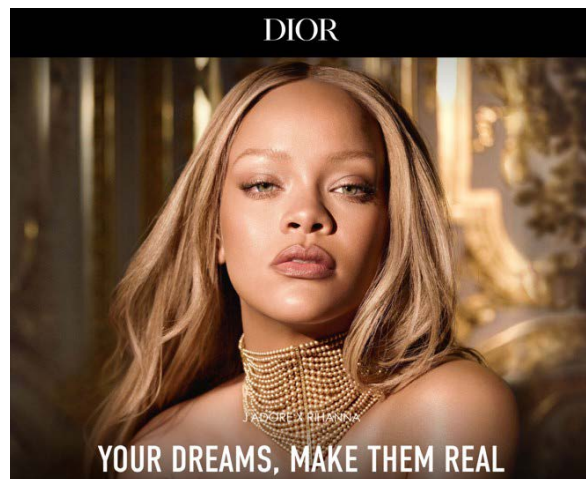
From a linguistic standpoint, the Dior J'adore perfume advertisement featuring Rihanna stands out due to its skillful combination of language techniques to create a persuasive image of the product. The very name of the collaboration, “J'adore x Rihanna,” positions the perfume as an object of desire, aligning it with the pop culture icon Rihanna, who embodies empowerment and beauty. This connection with Rihanna elevates the product's appeal, portraying it as not just a perfume but a symbol of success, style, and modern femininity.

The textual elements further amplify this luxurious and empowering narrative. Phrases like “Your dreams, make them real” (see [Figure 1](#)) directly appeal to the consumer's aspirations, positioning the perfume to achieve personal and emotional fulfillment. This aligns with the idea of language functioning as a vehicle for social positioning, as argued by Halliday's systemic-functional linguistics. The slogan is short, memorable, and directive—utilizing imperative forms to engage the audience actively and subtly encourage the purchase decision.

In the second text panel (see [Figure 2](#)), the use of words like “metamorphosis,” “coronation,” and “incarnation” elevates the product and Rihanna's status to one of majesty and transformation. Such rhetorical devices—epithets and metaphor—are typical in advertising discourse, helping to frame the product as transcendent and mythic, as outlined by Danesi (2015) [1]. By presenting Rihanna as an “unclassifiable queen” and a “dazzling incarnation of triumphant femininity,” the ad enhances the allure and mythos surrounding both the product and its muse. These linguistic choices suggest that the perfume is not just a product but an experience that confers a heightened, almost divine, status upon its wearer.

The advertisement also uses symbolic language to evoke a sense of grandeur and historical prestige. The reference (see [Figure 2](#)) to “bathed in the gold of Versailles” suggests both opulence and timelessness, linking the product with a symbol of French luxury and refinement. Such cultural references not only anchor the perfume in the tradition of high fashion but also speak to a broader narrative of

global luxury.



Source from: https://www.dior.com/en_au/beauty/fragrance/discover-jadore-lor.html.

Figure 1. Dior J'adore × Rihanna advertising text “Your Dreams, Make Them Real”.

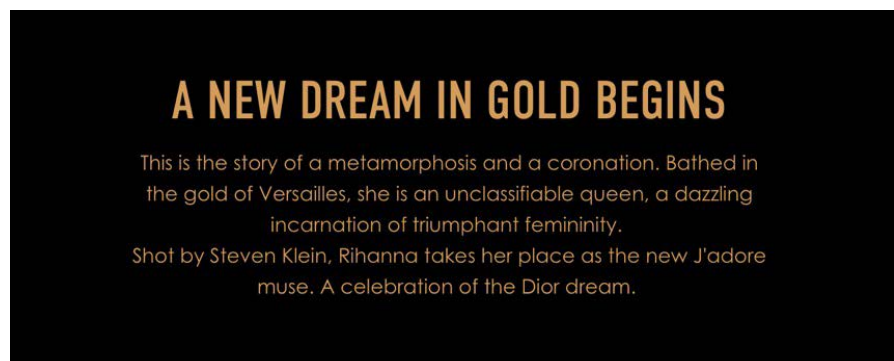


Figure 2. Dior J'adore × Rihanna advertising text “A New Dream in Gold Dreams”.

In the phrase (see **Figure 3**), “Rihanna transforms into a unique goddess,” the word “goddess” is laden with symbolic meaning. It aligns Rihanna with divinity, thus elevating both her and the product above the mundane. The use of the word “goddess” invites the audience to associate the perfume with something transcendent, a technique that draws on both celebrity endorsement and mythological imagery to create a powerful connection between the product and the consumer [1].

The phrase (see **Figure 3**) “The perfumes of a dream in gold” evokes a sense of mystique and unattainable beauty, contributing to the idea that Dior J'adore is a luxury item meant for those who aspire to more than just everyday living. The repetitive use of “gold” throughout the text reinforces the association between the perfume and high-status wealth, a recurring theme in luxury advertisements that often appeals to a consumer’s desire for exclusivity and prestige (Jewitt, 2009) [30].

Interestingly, the advertisement also uses personalization techniques by positioning the perfume as something inherently connected to Rihanna (see **Figure 3**), stating that J'adore “has always been loved by Rihanna, as if it were destined

for her.” This creates a feeling of intimacy between the product and the consumer, encouraging them to view the perfume as more than a luxury item—it becomes part of a shared experience with the celebrity. As Bezemer & Kress (2016) argue, such personal connections in multimodal texts often function to establish a deeper emotional engagement with the audience [23].



Source from: <https://www.youtube.com/watch?v=nPz-i2Lvh4E>.

Figure 3. Dior J'adore × Rihanna advertising text “Rihanna, The New Face of J'adore”.

The synergy between the linguistic elements and the visual in this ad further enhances its effectiveness. As Kress and van Leeuwen (1996) suggest, the combination of text, imagery, and layout can significantly affect how meaning is constructed [28]. In this case, Rihanna’s poised yet powerful presence, coupled with the golden hues, reinforces the themes of royalty and divine femininity present in the text. The visual modality complements the linguistic modality by providing a visual representation of the “dream in gold,” while the positioning of the text beneath her gaze ensures that the audience’s attention is focused on both the product and the aspirational narrative it creates.

In conclusion, the linguistic choices in the Dior J'adore perfume advertisement play a central role in constructing a narrative of luxury, empowerment, and transformation. Through a combination of metaphor, epithets, cultural references, and personal association, the ad positions the product as not only a perfume but a symbol of success and aspiration. The integration of these linguistic elements with the visual modes in the ad creates a holistic multimodal text that appeals to both the consumer’s emotions and desires for prestige.

4.3. Analysis of the Dior J'adore x Rihanna Advertising Video

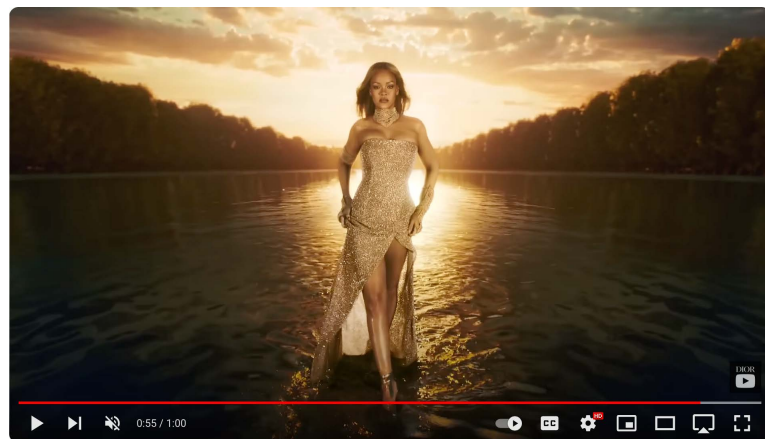
The advertisement video for Dior J'adore x Rihanna utilizes a combination of visual, auditory, and linguistic elements to create a luxurious and aspirational brand narrative. This multimodal approach enhances the product’s appeal and reinforces its association with high fashion, empowerment, and femininity.

- Visual and Cinematic Markers:

The commercial opens with Rihanna entering a grand, Versailles-like palace, evoking luxury and historical grandeur. The lighting highlights gold tones, signifying wealth and power, creating a stark contrast with Rihanna’s dark, modern attire in the initial frames. The shift from shadow to light as she picks up the perfume bottle symbolizes transformation—both personal and sensory. As she moves, the camera captures wide shots of her walking confidently through opu-

lent hallways, emphasizing space, freedom, and empowerment, all key themes in luxury branding.

The most iconic scene in the video is Rihanna walking on water (see **Figure 4**). Water, in this context, serves as a marker of purity and rebirth, while walking on water symbolically elevates her above the ordinary, portraying her as an ethereal, divine figure. The reflection of golden light on the water adds a layer of mystique and reinforces the connection between the fragrance and luxury (see **Figure 5**).



JADORE, THE FILM

DIOR Christian Dior 4.1M subscribers

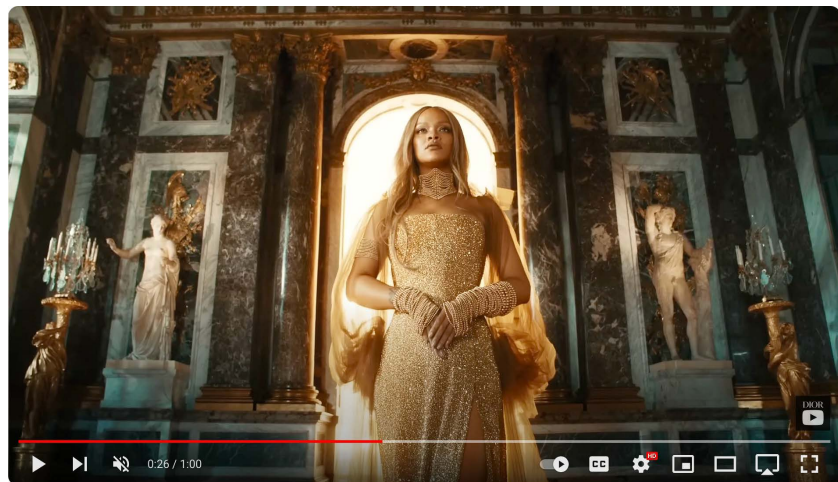
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Figure 4. Dior J'adore × Rihanna advertisement video scene.



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Figure 5. Dior J'adore × Rihanna advertisement video scene.

- **Auditory Markers:**

Rihanna's song "Love on the Brain" provides the emotional backbone of the ad, reinforcing themes of passion, sensuality, and longing. The soft, yet powerful, sound of water rippling as she walks contributes to a sensory experience that suggests freshness, purity, and tranquility. The auditory markers work in harmony

with the visual elements, making the experience immersive. The absence of spoken words in key moments amplifies the musical cues, allowing the music and sound effects to carry the emotional weight of the ad.

- **Modality and Coding Orientation:**

The coding orientation in this video is both expressive and symbolic. The expressiveness is driven by Rihanna's powerful body language, her confident strides, and the subtle, intimate facial expressions she shares with the camera. Symbolically, the use of gold, reflections, and water as dominant visual codes directly associates the product with purity, transformation, and luxury. Each visual marker is coded to reinforce the brand's identity as timeless, high-class, and transformative.

From a modality perspective, the ad utilizes various modality markers:

1) **Visual Modality:** The use of vibrant golden tones, luxurious backgrounds, and glowing lighting enhances the realism and desirability of the product. The reflection of water and intricate details in the palace create a hyper-real visual experience that blurs the line between fantasy and reality.

2) **Auditory Modality:** The combination of Rihanna's soulful track with the natural soundscape of water connects the product with both emotional depth and freshness, elevating the sensory appeal of the perfume.

3) **Tactile Modality:** Although the ad is visual, the close-ups of Rihanna's gloved hand reaching for the perfume suggest a tactile interaction, inviting the audience to imagine the feel of luxury materials and, by extension, the sensorial experience of using the perfume.

4) **Symbolic Modality:** The contrast between the structured, grandiose palace and the fluidity of water and light symbolizes the balance between strength and softness—traits that the J'adore fragrance aims to embody.

5) **Celebrity Endorsement as Symbolic Capital:** Rihanna herself is a multimodal marker within the ad. Her global status as a powerful, independent woman directly feeds into Dior's branding. She embodies empowerment, confidence, and transformation, making her the perfect representation of the J'adore woman. Her journey through the palace, from the dark halls to the golden-lit water, mirrors the transformative journey that the perfume promises.

5. Conclusions

In conclusion, this study demonstrates the significance of using multimodal elements in modern advertising discourse, especially for cosmetic brands. The combination of linguistic strategies, visual imagery, and auditory components not only creates the narrative of the advertisement but also plays a pivotal role in influencing and manipulating consumer perceptions. By understanding these mechanisms, consumers can better evaluate the messaging from brands and their impact on shaping societal views about beauty standards.

The theoretical and practical value of this research is evident. From a theoretical perspective, it has expanded our understanding of language's role in beauty advertising, particularly its contribution to forming public opinion. It has also con-

tributed to the fields of media linguistics and multimodal analysis theory in advertising contexts. On a practical level, the findings can be applied by advertising agencies and communication specialists to design more effective campaigns that resonate with the target audience and align with consumer preferences.

Ultimately, the study confirms that multimodal analysis is an essential tool in decoding the complex interplay of language, visuals, and sound in cosmetic advertising, offering both academic and practical insights into how meaning and influence are crafted in this industry.

This study has several limitations. Firstly, the findings are drawn from a single-case sample focusing solely on Dior, which limits the generalizability of the conclusions to the broader beauty industry. Secondly, the analysis relies on publicly accessible, secondary media (such as official websites and YouTube videos) rather than internal company documentation, which might offer deeper insights into the explicit strategic intent behind the campaigns. Therefore, future research should expand the dataset, as planned, to conduct a comparative analysis. This analysis should include other luxury (e.g., Chanel, Gucci) and mass-market (e.g., L'Oréal, Maybelline) brands to identify and validate broader industry trends in multimodal advertising.

Conflicts of Interest

The author declares no conflicts of interest.

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