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Study of Metaphors in selected Cosmetics Advertisements

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Abstract

Metaphor plays a significant role in advertising by shaping consumers' perceptions and enhancing the persuasive appeal of products. This study investigates the types and meanings of metaphors used in selected English cosmetic advertisement slogans. A descriptive qualitative approach was adopted, and data were collected from the official websites and social media platforms of selected local and international cosmetic brands. The study is anchored on the metaphor theories of Charles Forceville and Murray Knowles and Rosamund Moon. Eleven advertisements were purposively selected and analysed. The findings reveal that nine advertisements employ conventional and verbo-pictorial metaphors, while two contain creative and verbal metaphors, with verbo-pictorial metaphor emerging as the dominant advertising strategy. The study concludes that metaphors effectively enhance product appeal and influence consumers' purchasing decisions through the integration of verbal and visual elements. It contributes to knowledge by demonstrating the dominant metaphor patterns in cosmetic advertising. The study recommends further investigation of metaphor use across other advertising media and product categories.

Keywords: Metaphor, Advertisement, Slogan, Cosmetics, Social Media, Internet

Introduction

Language plays a vital role in human communication, interaction, and the exchange of information. However, effective communication depends not only on the use of language but also on the ability to understand the meanings conveyed within different contexts. In many forms of discourse, especially advertisements, newspapers, and literary texts, meanings are often expressed indirectly through figurative language such as metaphor. The use of metaphor has become increasingly significant because it allows speakers and writers to convey hidden, implied, or imaginative meanings beyond the literal interpretation of words. This complexity has attracted the attention of many researchers in the fields of language and literature.

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Fernandez and Cairns state that all languages are deeply similar, even though thousands of languages are spoken in the world today, many were spoken in the past, and many more will emerge in the future.[3] This suggests that although languages may differ in grammar and structure, they share similar communicative functions. Therefore, it is important to use language appropriately, especially when interpreting meanings within a particular context.

The word "metaphor" has generally been used by many researchers in analysing language and literary expressions. Several studies have examined metaphors in magazines, newspapers, advertisements, and other literary works within the field of semantics. Through metaphor studies, researchers are able to understand how utterances often contain hidden meanings, particularly in imagery and figurative expressions commonly used in communication.

One example is the study conducted by Krisnawati, titled Metaphors in Indonesian Soccer News. The study discussed metaphors found in Indonesian soccer news published in two Indonesian newspapers through the lens of conceptual metaphor theory. The researcher adopted the theory of George Lakoff and Mark Johnson, which explains that conceptual metaphors involve understanding one conceptual domain in terms of another. The study employed the MIPVU (Metaphor Identification Procedure Vrije Universiteit) method developed by Gerard Steen et al. (2020) to identify metaphorical linguistic expressions in the data. The findings revealed that soccer goals were metaphorically conceptualised as gold and crops, while soccer games were viewed as hunting activities. The study further showed that goals served as valuable targets for players and teams, just as gold and crops are valuable to miners and farmers respectively.

Moreover, there was one more similar research which was conducted by Reni with the title of this metaphor study in the advertisement: *A Case Study of ASEAN Tourism Destination*. The type of research used was a descriptive method with a qualitative approach. The data source in this study was obtained from the slogan of the ASEAN tourism destination advertisement. Data analysis was collected and analyzed using a metaphor aspect in this research. To analyzed this research, the researcher used a type of metaphor like verbal metaphors, pictorial or visual metaphors, and verbo-pictorial metaphors in the slogan of ASEAN tourism destination advertisement. The research focused on language (written text),visual image(photo, hand or computer drew an image or digital animation) and both of them, which were contained in the slogan. Unfortunately, here search did not provide a clear explanation of the meaning found in the described advertisement. Moreover, she did not explain the analysis found appropriately to answer the formulation of the problems.

In addition, the importance of using metaphor in advertising should be emphasized because metaphors provide a valuable framework for linguistic analysis and the development of metaphor theory. The concept of metaphor has

[3]Fernandez, and Crains. Fundamental of Psycholinguistic. New York: Wiley-Blackwell, 2020

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been widely employed by researchers in the fields of linguistics and literature. Researchers such as Rossa, Rios, Yu, Czerpa, Yalcinkaya, Anderson, and Fam elart have examined metaphors in magazines, newspapers, advertisements, and other media. Likewise, Freeman, Semino, Steen, and Hogan have explored the use of metaphor in literary works, including poetry and novels. Confronted with this, the writer knows some information about metaphor and the idea obtained from those previous researches. The writer finds the idea that metaphor has been recommended in the analysis of the text, especially in the advertisement. The metaphor has a great impact on text because metaphor makes every text becomes artistic and unique. So, the writer chooses metaphor as the focus of her research.

Generally, this analysis for describing the importance of using metaphor in the advertisement, especially this analysis wants to explain the explicit meaning and function of metaphor in different slogan cosmetic advertisement in online media or websites. This research is not focused on all advertisements, but only on some of the ad slogans. Research on the slogan is intended to find out the metaphorical expressions used in cosmetics ads because of the author's interest since it is against advertising slogans that have explicit language and unique.

Despite the numerous studies that have examined metaphor in newspapers, magazines, sports discourse, and other literary texts, limited attention has been given to the use of metaphor in cosmetics advertisements, particularly in relation to the persuasive functions of advertising slogans. This study therefore distinguishes itself from previous studies by specifically examining how metaphorical expressions are employed in the slogans of selected local and international cosmetic brands to influence consumers' perceptions and purchasing decisions. Unlike earlier studies that mainly focused on conceptual metaphor in general discourse, this research concentrates on the linguistic and persuasive dimensions of cosmetic advertising slogans as used on official websites and social media platforms.

The researcher chooses cosmetic advertisements as the object of study because advertisements serve as important communicative tools capable of expressing ideas, emotions, and persuasive intentions. Cosmetic advertisements, in particular, are widely recognised and frequently encountered, especially among women who constitute a major target audience of cosmetic products. This study therefore focuses on the analysis of metaphors in selected cosmetics advertisements, with emphasis on the use of language in advertising slogans. The study analyses advertisements from both local and international cosmetic brands obtained from official websites and official social media accounts. The cosmetic products examined include lipstick, facial foam, eyeliner, mascara, facial powder, and related beauty products. Through this approach, the study seeks to reveal how metaphorical language enhances persuasion and contributes to the effectiveness of cosmetic advertising.

Research Problem

There is inadequate scholarly attention to the use of metaphors in cosmetics advertisements, particularly in advertising slogans, and how such metaphors

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function persuasively to influence consumers' perceptions and purchasing decisions. Most existing studies on metaphor have focused on newspapers, magazines, sports discourse, and general conceptual metaphor analysis, leaving a gap in the specific examination of cosmetic advertising language, especially across local and international brands.

Language in advertisements is often indirect, and meaning is frequently conveyed through figurative expressions such as metaphors; however, the types and communicative functions of these metaphors in cosmetic advertising slogans remain underexplored. In addition, little emphasis has been placed on how both advertisements and how they contribute to meaning-making and persuasion. verbal and visual metaphorical elements operate together in advertisements distributed via official websites and social media platforms.
This gap makes it necessary to investigate the types of metaphors used in selected cosmetics

Aim and Objectives

The aim of this study is the Study of Metaphors in Selected Cosmetics Advertisements. The specific objectives of this study are to:

1. Describe the metaphors in the cosmetic advertisement;
2. Identify the types of metaphor used in the cosmetic advertisement; and
3. Describe the effect of the cosmetic advertisement in society.

Conceptual Review

Advertisement

Advertisement is a strategic form of communication used by companies and producers to promote products, services, or ideas to consumers through persuasive messages. According to Belch and Belch, advertising is a paid form of non-personal communication about an organization, product, service, or idea by an identified sponsor, designed to inform and persuade target audiences.[4] Similarly, according to Kim Bartel Sheehan, advertising is a paid and persuasive message delivered through mass media by an identifiable source.[5] In the same vein, Newsom and Haynes describe advertising as a medium purchased to publish prepared messages to customers, stressing that clear and effective language makes advertisements more appealing and understandable.[6]

Advertising goes beyond mere promotion because it shapes consumers' perceptions and influences their purchasing decisions through carefully selected linguistic and visual strategies. Many consumers are persuaded by attractive presentations, persuasive slogans, and symbolic representations

[4] George E. Belch and Michael A. Belch, Advertising and Promotion: An Integrated Marketing Communications Perspective, 12th ed. (New York: McGraw-Hill Education, 2021)
[5] Kim Bartel Sheehan, Contemporary Advertising (Boston: McGraw-Hill/Irwin, 2003).
[6] Doug Newsom and Jim Haynes, Public Relations Writing: Form and Style, 9th ed. (Boston: Wadsworth Cengage Learning, 2011).

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embedded in advertisements before deciding to purchase a product. In this regard, Kotler and Keller explain that effective marketing communication involves essential elements such as the sender, the message, the communication channel, the receiver, and feedback, all of which contribute to the effectiveness of advertising discourse.[7]

The development of advertising has also evolved alongside technological advancement. Moriarty, Mitchell, and Wells observe that advertising expanded significantly during the twentieth century, particularly after the growth of broadcast media, becoming an essential component of modern economies.[8] Initially, advertising existed in simple forms such as word-of-mouth communication, posters, and print media. However, with technological innovations, advertising channels expanded to include cinema, radio, television, and, more recently, Internet-based and social media platforms.[9]This transformation has enabled advertisers to combine verbal and visual elements more creatively to attract consumers and compete effectively in the global market.

According to Kim Bartel Sheehan, advertisements contribute significantly to economic growth because they promote products and services to potential users.[10]Consequently, modern advertising has become not only a commercial activity but also a linguistic and social practice through which meanings, desires, and consumer identities are constructed.

Slogan

According to Foster (2020:2-23), the main function of the slogan is to convey the key brand message in the mind of the target and to give the message that the company pretends to transmit for the target audience. The slogan is usually a brief and easy memorable statement that is connected with the product. The ability of slogan, as well relevant to communicate the function, leads us to consider it as strategic elements. Slogans are used as part of marketing activity to describe consumer attention and enhance consumer memory of the brand. In addition, there are some characteristics of the slogans in the advertisement:

It should be memorable
It should recall the brand name
It should include a key benefit
It should impart positive feelings for the brand
It should reflect the brand's personality
It should be strategic

[7] Philip Kotler and Kevin Lane Keller, Marketing Management, 15th ed. (Harlow: Pearson, 2016).
[8] Sandra Moriarty, Nancy Mitchell, and William Wells, Advertising & IMC: Principles and Practice, 11th ed. (New York: Pearson, 2019).
[9] John S. Wright, Willis L. Winter, and Sherilyn K. Zeigler, Advertising, 4th ed. (Boston: McGraw-Hill, 1999).
[10] Sheehan, Contemporary Advertising.

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It should be competitive
It should be simple

Figure of Speech

Figure of speech refers to the artistic and non-literal use of language in which speakers or writers intentionally convey meanings beyond the ordinary interpretation of words. According to Perrine, figure of speech is an unusual way of expressing something in which one thing is intentionally used to refer to another meaning.[11] It is therefore employed to communicate implied meanings, create emphasis, and enrich expressions beyond their literal sense.

The significance of figurative language lies in its ability to stimulate imagination, intensify emotions, and create vivid mental images for readers or listeners. Perrine and Arp explain that figurative language enhances imagination by enabling the mind to move beyond literal understanding into imaginative interpretation.[12] They further argue that figurative expressions make abstract ideas more concrete and pleasurable to the senses, particularly in literary discourse. In addition, figurative language strengthens emotional intensity and allows speakers or writers to communicate attitudes and feelings alongside information. It also serves as a stylistic device for conveying broad meanings in brief and compact expressions.

Beyond its literary function, figure of speech has become an important communicative strategy in contemporary discourse such as advertising, media communication, and public persuasion. Through figurative expressions, advertisers and writers are able to construct attractive meanings, sustain audience attention, and influence interpretation in subtle but powerful ways. This demonstrates that figurative language is not merely decorative but also functional in shaping perception and communication.

Perrine's classification identifies twelve major categories of figure of speech, namely metaphor, simile, personification, synecdoche, metonymy, symbol, allegory, hyperbole, apostrophe, paradox, understatement, and irony. Among these categories, metaphor remains one of the most widely used because of its persuasive and imaginative potential in both literary and non-literary discourse.[13]

Language Style

According to Gorys Keraf, language style can be defined as a way of expressing thoughts through language, typically reflecting the soul and personality of the

[11] Chiranjeev Kohli, Lance Leuthesser, and Rajneesh Suri, "Got Slogan? Guidelines for Creating Effective Slogans," Business Horizons 50, no. 5 (2007): 415–422.
[12] Laurence Perrine, Sound and Sense: An Introduction to Poetry, 14th ed. (Boston: Cengage Learning, 2017), 49.
[13] Laurence Perrine and Thomas R. Arp, Sound and Sense: An Introduction to Poetry, 12th ed. (Boston: Wadsworth Cengage Learning, 2012).

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language user.[14] Metaphor is included among the comparative language styles. A metaphor compares one object with another object that possesses similar characteristics.

Types of Figurative Language

Based on Kennedy and Gioia, figurative language consists of comparative, contradictive, and correlative forms.[15] Comparative figurative language consists of personification, metaphor, and simile. Contradictive figurative language consists of hyperbole, litotes, paradox, and irony. Correlative figurative language consists of metonymy, synecdoche, symbol, allusion, and ellipsis.

Comparative Figurative Language
ComparativefigurativelanguageconsistsofPersonification,Metaphor,andSimile.

Personification

Personification is a figure of speech in which human qualities, emotions, or actions are attributed to animals, inanimate objects, or abstract ideas to make them appear more vivid and relatable. According to Perrine, personification enables writers to represent non-human entities as though they possess human characteristics, thereby enhancing imagery and imaginative expression.[16] This stylistic device allows readers to perceive objects or abstract concepts in a more concrete and engaging manner.

For example:
The sun played hide and seek with the clouds.
In this expression, the sun and the clouds are described as though they are capable of engaging in a human activity. The verb played attributes a human action to the sun, creating a figurative rather than a literal meaning. Through personification, the sentence produces a vivid mental image and makes the description more expressive and imaginative.

Simile

Simile is a figure of speech that makes an explicit comparison between two unlike things by using comparative words such as like, as, than, or verbs such as resembles. According to Perrine and Arp, a simile compares two essentially different things in order to highlight a shared quality and create a clearer or more vivid image in the reader's mind.[17] By establishing this direct comparison, a simile helps readers understand one concept through the characteristics of another.

[14]Gorys Keraf, Diksi dan Gaya Bahasa, revised ed. (Jakarta: Gramedia Pustaka Utama, 2009).
[15] X. J. Kennedy and Dana Gioia, Literature: An Introduction to Fiction, Poetry, Drama, and Writing, 13th ed. (New York: Pearson, 2016).
[16]Perrine and Arp, Sound and Sense, 61–63.
[17]Ibid., 62–64.

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For example:

As easy as shooting fish in a barrel.
This expression compares the ease of an activity to shooting fish in a barrel, an action considered extremely simple because the target is difficult to miss. The simile therefore emphasizes that the task is very easy to accomplish.

Metaphor

Metaphor is a figure of speech that describes one thing in terms of another without using explicit comparative expressions such as like or as. According to Perrine and Arp, a metaphor makes an implicit comparison by identifying one object or idea with another in order to emphasize shared qualities and create a more vivid or imaginative expression.[18] Rather than stating that two things are similar, a metaphor directly equates them, allowing readers to perceive one concept through the characteristics of another.

For example:
He has a heart of stone.
In this expression, the phrase heart of stone does not literally mean that the person's heart is made of stone. Instead, stone symbolizes emotional hardness or lack of sympathy. The metaphor therefore suggests that the person is unfeeling, stubborn, or unwilling to show compassion.
Unlike similes, metaphors do not employ comparative markers such as like or as. Their effectiveness depends on the reader's ability to recognize the implied relationship between the two concepts and interpret the transferred meaning.

Theoretical Framework
The Theory of Metaphor

Metaphor has remained one of the major areas of study in linguistics, literary studies, philosophy, psychology, and communication studies because of its role in meaning construction and interpretation. According to Picken (2021:108), the concept of metaphor has generated diverse definitions and perspectives across disciplines, resulting in different theoretical approaches to its interpretation and application. This diversity shows that metaphor is not merely a decorative linguistic device but also a cognitive and communicative strategy through which people understand abstract concepts and social realities.

One of the earliest approaches to metaphor is the Comparison Theory initiated by Aristotle in the fourth century AD. The theory explains metaphor as a process of understanding one concept through comparison with another concept that is already familiar. According to Aristotle, metaphor enables abstract ideas to become meaningful through the transfer of qualities from a known concept to an unfamiliar or abstract one. Thus, in the expression "the teacher is the sun of the nation," the qualities associated with the sun as a giver of light and warmth are transferred to the teacher. In this sense, metaphor

[18] Ibid., 61–65.

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functions as a cognitive mechanism for meaning extension and interpretation. Andrew Ortony (2021:3) further explains that Aristotle viewed metaphor primarily as a rhetorical and stylistic device used to enrich discourse and persuasion.

The comparison theory is further supported by Larson (2019:271), who argues that metaphor, like simile, is based on comparison between two entities sharing similar qualities. Larson explains that metaphor consists of semantic propositions involving a topic and its description. For instance, in the statement "the teacher is the sun of the nation," "teacher" serves as the topic while "the sun of the nation" provides the descriptive comparison. The relationship between both elements reveals the shared qualities of guidance, illumination, and usefulness.

However, despite the relevance of the comparison theory in explaining similarity between concepts, the theory appears limited in explaining contemporary metaphors used in modern advertisements, especially verbo-pictorial and creative metaphors that combine linguistic and visual elements simultaneously. The theory mainly emphasises direct comparison between two concepts without adequately accounting for the persuasive, ideological, and multimodal dimensions of modern advertising discourse. In cosmetic advertisements, meanings are often constructed not only through comparison but also through visual symbolism, emotional appeal, and cultural associations embedded in slogans and images.

This limitation makes it necessary to extend metaphor analysis beyond the traditional comparison perspective. Consequently, this study adopts the metaphor theories of Charles Forceville and Murray Knowles and Rosamund Moon because their approaches provide a more suitable framework for analysing both verbal and visual metaphors in cosmetic advertisements. Their theories allow for a broader understanding of how metaphor operates persuasively in contemporary media discourse, particularly in advertisements distributed through digital and social media platforms.

Types of Metaphors in Advertisement

According to Charles Forceville, metaphors in advertising may be realized in three principal forms: verbal metaphor, pictorial metaphor, and verbo-pictorial metaphor.[19] Verbal metaphor relies exclusively on written or spoken language to express metaphorical meaning without depending on visual images. Pictorial metaphor communicates metaphorical meaning through images alone. In this form, the visual representation serves as the primary vehicle for conveying the metaphor, and it is commonly found in print advertisements, posters, and billboards. Verbo-pictorial metaphor combines verbal and visual elements in constructing metaphorical meaning. In this type, words and images complement one another, enabling audiences to interpret the intended message

[19]Charles Forceville, "Pictorial and Multimodal Metaphor in Commercials," in Go Figure! New Directions in Advertising Rhetoric, ed. Edward F. McQuarrie and Barbara J. Phillips (Armonk, NY: M. E. Sharpe, 2008), 272–310.

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more effectively than either mode could achieve independently. This interaction makes verbo-pictorial metaphor particularly effective in advertising, where persuasive communication often depends on the integration of textual and visual cues.

Empirical Review

Several studies have examined metaphor from semantic, cognitive, and advertising perspectives, demonstrating that metaphor plays an important role in constructing meaning and influencing audience interpretation. Krisnawati investigated conceptual metaphors in Indonesian soccer news using the conceptual metaphor theory developed by Lakoff and Johnson together with the Metaphor Identification Procedure Vrije Universiteit (MIPVU) proposed by Steen and colleagues.[20] The study found that soccer reporting frequently employed conceptual metaphors such as GOALS ARE GOLD, GOALS ARE CROPS, and SOCCER IS HUNTING, illustrating how abstract sporting experiences are understood through more concrete domains. The findings demonstrate that metaphor is a cognitive mechanism through which journalists communicate sporting events in vivid and meaningful ways.

Another influential study was conducted by Charles Forceville, who examined pictorial and multimodal metaphors in commercial advertising.[21] His analysis shows that advertising frequently combines visual and verbal resources to construct persuasive meanings that cannot be fully communicated through language or images alone. Forceville argues that multimodal metaphors enhance audience engagement by encouraging viewers to infer relationships between visual and textual elements.

Phillips and McQuarrie also examined visual rhetoric in advertising and proposed a framework for analysing visual rhetorical figures according to their complexity and ambiguity.[22] Their study demonstrates that visual metaphors influence consumers' attention, interpretation, and persuasion, suggesting that the effectiveness of advertisements depends not only on linguistic content but also on the interaction between visual and verbal elements. These studies provide a strong foundation for the present research because they demonstrate that metaphor functions as both a linguistic and a multimodal phenomenon. However, while previous studies have focused on sports discourse, commercial advertising, and visual rhetoric generally, limited attention has been given to the analysis of verbo-pictorial metaphors in cosmetic advertisements. The present study therefore seeks to address this gap by examining how verbal and visual metaphors operate together in cosmetic advertising to construct persuasive meanings.

[20]Ekaning Krisnawati, "Metaphors in Indonesian Soccer News," Theory and Practice in Language Studies 4, no. 1 (2014): 24–29

[21]Forceville, "Pictorial and Multimodal Metaphor in Commercials," 272–310.

[22]Barbara J. Phillips and Edward F. McQuarrie, "Beyond Visual Metaphor: A New Typology of Visual Rhetoric in Advertising," Marketing Theory 4, nos. 1–2 (2004): 113–136.

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Research Methodology

Research Design

In analyzing metaphor in cosmetic advertisements, the researcher employed a qualitative research approach. Specifically, the study adopted a descriptive qualitative design to analyze semantic aspects of metaphor based on the theories of Charles Forceville and Murray Knowles and Rosamund Moon. According to Creswell and Poth, qualitative research is an approach that seeks to understand and interpret the meanings individuals or groups attribute to social or human problems through the collection and analysis of non-numerical data.[23] Qualitative research typically uses textual data, allowing researchers to describe and interpret the phenomenon under investigation. In this study, the data consisted of words and advertising slogans, which were analyzed to identify metaphorical expressions and interpret their meanings. The qualitative approach was appropriate for this study because it enabled the researcher to analyze the types of metaphors used in cosmetic advertisement slogans and explain their meanings within the context of the advertisements.

Data and Data Source

The data for this research was in the form of text, picture, sound, video and the sentence, utterances from a script that are the words, phrases, clauses, and expression used by the advertisement's video in Indonesian cosmetic advertisements that contain metaphor from their official websites or official social. media. There searcher analyzed about 11 cosmetic advertisements. The cosmetic brand referred to cosmetics as a substance placed on the face such as lipstick, facial foam, eyeliner, mascara, facial powder, etc. The researcher used seven cosmetic brands and the official websites and social media account of each cosmetic brand to be the object mentions in the table below.

Table1: The Brand Cosmetic to use identify the data

No	Brand
1	Wardah
2	Maybelline
3	Thebodyshop
4	Revlon

[23]John W. Creswell and Cheryl N. Poth, Qualitative Inquiry and Research Design: Choosing Among Five Approaches, 4th ed. (Los Angeles: Sage, 2018), 7–9.

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5	EsteeLauder
6	Thebodyshop
7	M.A.C
8	Sephora

The brand has been used by women in various countries. Other than that, all cosmetics brands were established and in production abroad. Such as, Maybelline, Clinique, Estee Lauder and Pond's whose main factory is in the United States. Then, Sephora can be found in France. Wardah was found in Indonesian. The body shop came from England but the main factory is in Brazil.

Instrument

According to Suharsimi Arikunto, a research instrument is a tool or facility used by researchers to collect data systematically and efficiently, thereby making the data easier to process and interpret.[24] Based on the data collection technique employed in this study, the primary research instrument was the researcher. Denzin and Lincoln argue that, in qualitative research, the researcher serves as the primary instrument for collecting and interpreting data because qualitative inquiry seeks to understand meanings, experiences, and social phenomena from the participants' perspectives.[25] Accordingly, the researcher was responsible for identifying and collecting the slogan data from cosmetic advertisements. The researcher also identified the types of metaphor and interpreted their meanings using the metaphor theory proposed by Knowles and Moon within the context of the advertisements. Data were collected after carefully examining the entire contents of the advertising slogans.

Technique of Data Collection

In this study, the researcher followed several procedures to collect data from selected cosmetic advertisements published on official websites and official social media platforms. The data consisted of advertising texts, images, audio, and videos.

First, the researcher selected 11 cosmetic advertisements from official websites and official social media accounts. The textual content and video advertisements were carefully examined to identify metaphorical expressions.
Second, the researcher watched the selected advertisements repeatedly, recorded the relevant data, and identified advertisements containing

[24]Suharsimi Arikunto, ProsedurPenelitian: SuatuPendekatanPraktik, rev. ed. (Jakarta: Rineka Cipta, 2002), 136.
[25]Norman K. Denzin and Yvonna S. Lincoln, The SAGE Handbook of Qualitative Research, 4th ed. (Thousand Oaks, CA: Sage, 2011), 3–6.

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metaphors. From the collected data, 11 metaphorical expressions were identified for analysis.

Third, the researcher separated advertisements containing metaphorical expressions from those without metaphors and classified the selected data according to the country of manufacture of the advertised cosmetic products.
Finally, the researcher analyzed the selected metaphorical expressions and categorized each according to its type based on the theoretical framework adopted in the study.

Findings and Discussion

In this chapter, there searcher analyzes slogans in the cosmetic advertisement as the object through its text, picture, sound, and video. The researcher analyzes metaphors based on two theories.

Findings

This chapter discusses metaphor. The first findings that have two types in the analysis are a conventional metaphor and a creative metaphor. The researcher uses Knowles and Moon theory. The object analysis foundin some brand cosmetic advertisements as wardah, May be lline, the bodyshop, Esteelauder, Clinique, Sephora, m.a.c, Revlon. The data are collected from websites and social media of brand advertisements. Based on the theory of Knowles and Moon, there are three things that need to be noticed to analyze the metaphor. The name is Metaphor/vehicle is a word or phrase that has the meaning of the metaphorical. The meaning/topic is the metaphorical meaning of the author, not the literal meaning. Connection/grounds is the relationship between the literal meaning with the metaphorical meaning. The last context is the sentences that have a line of a word that we take as a metaphor. The second finding that has three types in the analysis are a pictorial metaphor as uses the image for the first element, without words or any text, verbal metaphor as the textual written language used in the advertisement. The last, verbo-pictorial is the combination of images and words as the primary subject in the presentation. In the second finding, the researcher just classified type of metaphor in an advertisement by forceville. For further explanation about the findings, they were explained below:

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Figure3: Type of Metaphor by Knowles and Moon



The pie chart shows the result types of conventional metaphor and creative metaphorwhichareusedbycosmeticadvertisementinslogan.Thepiechartshows that creative metaphor is often used in slogan advertisement, especially cosmetic advertisement. The percentage of conventional metaphor is more than a creative metaphor. Conventional metaphor is85% and creative metaphor 15% data of type metaphor by Knowles and Moon. The researcher just found 9 types of conventional metaphor and 2 types creative metaphor with (11) total of data found in cosmetic advertisement slogan based on theory Knowles and Moon. Moreover, there searcher shows the discussed the analysis data of this study below:

Metaphor by Knowles and Moon Data 1: *Bright* on girls

This ad consists of one slogan phrase which in the video explains a career woman with all her busy life. She always uses Wardah perfect bright moisturizer product. When she uses the product, her face brightens instantly because of the brightening powder that is contained in Wardah products.
Be bright, Be ready, *Bright On Girls*

In the above remarks, it appears that the use of the term "bright" aims to show the product can give a brightening effect to the face or look brighter. Lexically, "bright" means producing a lot of light or having a very light and strong color. "Bright" is a term usually used to describe the nature of an object or human but then is used to describe the condition or function of a product.

Context : Be bright, be ready, *Bright On Girls*
Metaphor/vehicle : Bright Meaning/topic: Illuminating effect
Connection/ground: To make something shines a light on, to supply with light.
By the two definitions above, the bright word and illuminate word have intersections where both have the meaning of light.

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The type of metaphor from this text is the conventional metaphor by which a word used is no longer new in nature. This kind of metaphor has been lost because this metaphor is often used and then put into daily words.

Based on the identification and analysis of data1,it can be concluded that the word "bright" is found. The lexical meaning of bright is producing a very light and strong color, but it is used to state that Wardah perfect bright moisturizer product can brighten women after using this product. The metaphorical meaning contained in the data is illuminating. Moreover, the related meaning between bright and illuminate is light. But differences are that "bright" means producing the light and "illuminate" means making the light. The purpose of using word bright in Wardah cosmetics is to make understanding to the consumer that Wardah perfect bright moisturizer can give an illuminating effect on the face after using the product. The metaphor type based on data1 is a conventional metaphor. On the other hand, data 1also contains the word function, but it is used to describe the statement of product function.

Data2: Your Everyday Mascara, Your Fresh *Blooming* Look

This ad contains one phrase in the form of a mascara advertisement from Maybelline products under the name Maybelline Hyper curl mascara. This data is taken from the Instagram account of Maybelline New York. In the picture, this product is generally introduced as a mascara product that is useful for making the eyes more supple, durable, and waterproof. Your Everyday Mascara, Your Fresh *Blooming* Look In the above remarks, it appears that the use of the term *"blooming"* is used to declare that Maybelline Hypercurl mascara is a product that can make the eyelashes become curly like a newly blooming flower. Lexically, the word *"blooming"* means to produce flowers, to change, grow or develop fully. From the definition above, it can be concluded that *"blooming"* is a change in an event. However, in this context, *"blooming"* is used to emphasize that Hypercurl Maybe lline mascara
Product is a product that can change the eye lashes to be curling.

Context :Your Everyday Mascara, Your Fresh Blooming Look
Metaphor/vehicle : Blooming
Meaning/topic :Curl
Connection/ground:Something that round shape

The relation between blooming and curl meaning is that, literally, blooming has meaning with the flower fully open, to change, grow or develop fully. Where as, curl is something that round shape. Based on the definition and the understanding of the writer, both of them have a relationship. They both make a shape or become a curved shape. When a flower has not bloomed, initially, it is closed. When it blooms, it opens and curves. Where as, when the mascara has not been applied to the eyelashes, it will look less bold. After applying the mascara, the eyelashes will be longer and curved. It is likened to a flower that has just bloomed.

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The type of metaphor used in the text above is a conventional metaphor. This metaphor used by ad writers or speakers to express an idea and feeling into writing. This metaphor sometimes uses to every daily life.

Based on the identification of the writing above, it can be concluded that the data2 contain the metaphor word namely blooming whose lexical meaning is the flower is fully open, to change, grow or develop fully. Yet, it is used to declare that May be lline Hypercurl mascara is a product that can make the eyelashes curling like a flower that has just bloomed. The meaning of the metaphor contained in the data above is curled, while the related meaning between blooming and curl is together through a process that produces a beautiful shape. The purpose of using the word blooming in the advertisement is to provide readers with an understanding that Maybelline Hypercurl mascara is a product that can make our eyelashes open and curl as a flower that just blooms. In addition, it also provides an understanding to the reader that the quality of this product can be proven as the previous product. So, type metaphor based on data 2 is a conventional metaphor.

Discussion

The first finding revealed two categories of metaphor: conventional metaphor and creative metaphor. The researcher adopted the metaphor theory of Knowles and Moon to analyze the data. The data were obtained from cosmetic advertisement slogans of several brands, including Wardah, Maybelline, The Body Shop, Estée Lauder, Clinique, Sephora, Revlon, and M.A.C. Based on Knowles and Moon's theory, four aspects were considered in the analysis: vehicle, topic, grounds, and context. The vehicle refers to the word or phrase that carries the metaphorical expression; the topic is the subject to which the metaphor refers; the grounds describe the relationship between the literal and metaphorical meanings; while the context refers to the sentence or expression in which the metaphor occurs.

The findings indicate that conventional metaphor is the dominant type of metaphor used in cosmetic advertisement slogans. Of the 11 slogans analyzed, 9 slogans (81.8%) employ conventional metaphors. These include slogans from The Body Shop, Wardah, Estée Lauder, Clinique, Maybelline, Revlon, and M.A.C. In contrast, creative metaphor appears in only 2 slogans (18.2%), represented by The Body Shop and Sephora. It can therefore be concluded that conventional metaphor is the predominant type used in cosmetic advertisement slogans to promote cosmetic products.

The final finding shows that cosmetic advertisement slogans employ verbo-pictorial metaphor more frequently than verbal metaphor and pictorial metaphor. In fact, none of the analyzed slogans employed pictorial metaphor alone to convey advertising messages. Although verbal metaphor was identified, it occurred less frequently than verbo-pictorial metaphor. This finding suggests that cosmetic advertisers prefer combining verbal and visual elements to communicate persuasive messages effectively. Since slogans play a significant role in product promotion, they must be designed to attract consumers' attention and enhance the appeal of the advertised products.

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Generally, verbo-pictorial metaphor is the most common type of metaphor found in cosmetic advertisement slogans. According to Charles Forceville, verbo-pictorial metaphors combine verbal and visual elements to construct metaphorical meaning, allowing images and words to complement each other in communicating the intended message.[26] Consequently, cosmetic advertisements commonly integrate text and images to strengthen the persuasive impact of their slogans and make the advertising message clearer to consumers.

Moreover, the findings reveal that 9 of the 11 slogans analyzed (81.8%) employ verbo-pictorial metaphor. These include advertisements from The Body Shop, Maybelline, Revlon, and M.A.C. In contrast, 2 slogans (18.2%) employ verbal metaphor, represented by Maybelline and Avon. No pictorial metaphor was identified in the analyzed slogans. These findings indicate that cosmetic advertisers predominantly employ verbo-pictorial metaphors because the combination of verbal and visual elements enhances the clarity, attractiveness, and persuasive power of advertising messages.

Conclusion

Based on the identification and analysis of the 11 cosmetic advertisement slogans containing metaphors, the findings indicate that understanding the relationship between literal and metaphorical meanings requires not only linguistic knowledge but also an understanding of culture, social values, etiquette, moral beliefs, and historical background. This relationship becomes evident through the use of metaphorical language in advertising. The analysis shows that all the metaphors identified have a logical relationship with their literal meanings, as explained by metaphor theory.

The first finding revealed that, of the 11 slogans analyzed, 9 contain conventional metaphors, while 2 contain creative metaphors. In analyzing the data, the researcher adopted Knowles and Moon's framework, which considers the vehicle, topic, grounds, and context of a metaphor. The analysis demonstrates a logical relationship between the literal and metaphorical meanings in each slogan. The findings further indicate that conventional metaphor is the dominant type used in cosmetic advertisement slogans because it communicates the intended message more clearly and effectively, thereby reducing ambiguity for consumers.

In addition, Forceville identifies three major types of metaphor used in advertising: 'verbal metaphor, pictorial metaphor, and verbo-pictorial metaphor.'[27] The findings of this study reveal that verbo-pictorial metaphor is the most effective and the most frequently used type in cosmetic advertisement slogans. Verbo-pictorial metaphors combine verbal and visual elements, enabling text and images to complement one another in communicating persuasive messages. This combination makes it easier for readers to understand the intended meaning of the slogan. In contrast, verbal metaphor,

[26]Forceville, "Pictorial and Multimodal Metaphor in Commercials, 178–204..
[27] Ibid.

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which relies solely on text, occurs less frequently because it lacks the visual support that enhances audience engagement. Furthermore, no pictorial metaphor was identified in the analyzed slogans. This suggests that cosmetic advertisers prefer combining words and images rather than relying exclusively on visual representations to promote their products.

Regarding the second research finding, a total of 11 cosmetic advertisement slogans were analyzed. Among these, 9 slogans (81.8%) employ verbo-pictorial metaphors, while 2 slogans (18.2%) employ verbal metaphors. No slogan employed a pictorial metaphor. These findings indicate that verbo-pictorial metaphor is the predominant metaphorical strategy in cosmetic advertising because it combines visual and verbal elements to create more persuasive and memorable advertising messages.

Finally, to produce an effective advertisement, advertisers should carefully select words that are attractive, persuasive, and appropriate for their target audience. The choice of language contributes significantly to the effectiveness of advertising because it enables information to be communicated clearly while creating positive impressions of the advertised products. Likewise, the meanings conveyed through metaphorical expressions influence consumers' understanding and perception of the products.

Therefore, based on the findings of this study, it can be concluded that consumers are often influenced by the language and visual elements used in advertisements, sometimes without consciously recognizing the persuasive strategies employed by advertisers. Attractive wording, metaphorical expressions, and appealing visual models encourage consumers to develop positive attitudes toward the advertised products. Ultimately, advertisers use these persuasive techniques to increase product sales and achieve their marketing objectives. Advertising is therefore a carefully designed form of communication in which both verbal and visual elements are strategically controlled to attract consumers' attention, communicate product benefits, and stimulate purchasing decisions.

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