

Verbal and Visual Elements Found in Barenbliss Advertisement

Ni Luh Sriyanti, Ni Wayan Kasni*, Dewa Ayu Dyah Pertiwi Putri

Universitas Warmadewa, Denpasar, Indonesia

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*Corresponding author. E-mail: wayankasni@gmail.com.

Abstract

The aims of this research were to analyze the verbal and visual elements found in the Barenbliss advertisement. The method of this research is qualitative. The data were collected through observation and documentation. The data were obtained from Barenbliss's official website and its official Instagram account. This research used the theory of phrases and the theory of colour meaning to define how different colours are used. The analysis of meaning in this research used the semantic theory. The findings show that the verbal elements primarily occur as noun and adjective phrases. These elements function to provide product information, emphasize product advantages, and attract consumer attention. Most verbal elements convey conceptual and connotative meanings that reflect beauty ideals, product effectiveness, and modern cosmetic trends. Meanwhile, the visual elements are dominated by soft and bright colours such as pink, yellow, and pastel tones. These colours symbolize softness, freshness, and youthfulness, reinforcing the brand image and strengthening the persuasive message. Their integration creates an effective communication strategy that enhances consumer attraction and builds brand identity.

Keywords: Advertisement; Barenbliss; Element; Verbal; Visual.

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1. INTRODUCTION

Advertising is one of the most widespread forms of communication in modern society, serving not only as a tool to promote products but also as a medium to shape consumer perceptions and lifestyles (Emodi, 2022; Kamandanu et al., 2024; Zhou, 2018). In the contemporary beauty industry, advertising plays a crucial role in shaping ideals of beauty, identity, and self-expression. Barenbliss, a South Korean beauty brand that recently expanded into the Indonesian market, is widely known for its creative advertisements that combine bright visuals with persuasive messaging.

These elements are expected to work together to build brand identity and influence consumer decisions. However, advertisements often struggle to integrate verbal and visual elements in a balanced manner. Sometimes, visual elements dominate while verbal messages become secondary, or verbal components appear disconnected from visual appeal (Kasni & Budiarta, 2021). This imbalance can lead to incomplete communication and cause misunderstandings among consumers. Because advertisements are essentially multimodal discourses, they must integrate verbal and visual elements simultaneously to convey messages holistically (Cook, 2006).

Several studies have analysed the interaction between verbal and visual signs in different advertisements. For instance, Wiranadhi et al. (2022) used a descriptive method to present analysis results both formally and informally.

Another study by Modok et al. (2021) analysed the meaning of verbal and visual signs in the film poster *Grave of the Fireflies* using Saussure (2011)'s semiotic theory, while Barthes (1977)'s theory of meaning was applied to decode the signs in posters. In addition, supporting theory from Wierzbicka (1996) regarding colour was also utilized.

Another study by N. P. C. M. Dewi and Winarta (2024) used qualitative methods and found 27 verbal signs and 10 non-verbal signs, as well as 22 denotative meanings and 23 connotative meanings. Similarly, research by Ni Ketut Ayu Kartika Dewi et al. (2021) collected data from the official Adidas website and applied observation and recording techniques to gather information. Additionally, Yanti et al. (2022) examined multimodal semiotic elements and the concept of beauty using the Multimodal Discourse Analysis theory proposed by Kress et al. (2001). This study used a descriptive qualitative method to analyse the semiotic elements in beauty-related media. Previous studies have shown that verbal and visual elements play a crucial role in shaping the effectiveness of advertisements across various industries. Meaning is not only constructed through linguistic components or text but also through visual images, and both must work together to convey a coherent and persuasive message (Kasni & Budiarta, 2021).

Although Barenbliss is increasingly popular among young Indonesian consumers, research on its advertising remains limited. Even though this brand uses bright visuals and simple verbal messages, few studies have investigated how these elements interact and the meaning they generate for the audience.

The main gap is the lack of studies on Barenbliss from a discourse analysis perspective. Previous studies have examined Chatime, film posters, sports shoes, and American beauty products, but few have considered developing Asian beauty products (see also Caroline et al., 2024; Casmita et al., 2024; N. M. C. S. Dewi et al., 2022; Handayani et al., 2022). This study needs to analyse how verbal and visual signs in Barenbliss advertisements complement each other to form a cohesive whole (Kasni, 2025); (Sukayana et al., 2023). In conclusion, this study differs from previous studies on verbal and visual elements in advertisements by focusing on the grammatical units used in verbal elements and on visual elements, especially performance and colour, which carry specific meanings. Using discourse analysis, this study will examine the integrated verbal and visual elements in Barenbliss advertisements and their meanings.

2. RESEARCH METHOD

This study employs a qualitative descriptive method within the framework of Roland Barthes' semiotic theory to analyse the representation of moral values in the film *God Allows Me to Sin*. Qualitative research is considered suitable for this type of study, as it facilitates an in-depth interpretation of social meanings, cultural signs, and symbolic communication embedded in visual narratives (Creswell & Creswell, 2017). The descriptive design allows the researcher to thoroughly explore and explain the moral symbols and values represented through cinematic codes.

The primary data source in this research is the film *God Allows Me to Sin*, which is analysed in detail to identify the representation of moral values. Secondary data are derived from scholarly literature, including peer-reviewed journal articles, books, and other credible academic sources focusing on semiotic theory, moral values in film, and the use of film in language learning. The research was conducted from March to May 2025, and the analysis was conducted in a controlled, home-based setting with full access to audiovisual tools and academic references.

Data collection was conducted through documentation techniques, particularly intensive film viewing and scene logging, where the researcher repeatedly watched the film to identify and record scenes that explicitly or implicitly convey moral messages. Specific attention was given to visual cues (lighting, gestures, symbolic objects), verbal expressions (dialogue, narration), and narrative structures. These elements were transcribed and categorised according to recurring moral themes, such as guilt, repentance, compassion, and justice (Mackey et al., 2013); (Ritchie & Lewis, 2003). Each selected scene was documented via screenshots and detailed field notes, ensuring that the visual and verbal elements were captured accurately for the final semiotic analysis.

3. FINDINGS AND DISCUSSION

This research examines the significance of verbal and visual elements in Barenbliss advertisements, focusing on classifying these components based on their underlying meanings. To achieve this, the analysis addresses two primary objectives. First, it identifies and classifies the specific verbal and visual elements employed in the advertisements. Second, it systematically analyses the denotative and connotative meanings generated by the interaction of these elements, utilizing the established theoretical frameworks.

3.1. Verbal Elements Found in Barenbliss Advertisement and Their Meaning

Verbal elements refer to the linguistic components of advertisements, specifically the words or texts interpreted by the analyst or reader. In advertising, copywriters are known for creatively playing with language; they often alter the conventional meaning of words, break grammatical rules for stylistic effect, use terms in unusual contexts, and sometimes even coin new vocabulary to make messages more compelling and memorable. These verbal elements can manifest as individual words, phrases, or full sentences. Sourced from the official Barenbliss website and Instagram account, the advertisements analyzed in this chapter span several product lines, including the Bloomatte Perfect Zoom Cover Cushion, LockLook Primers, Fine to Refine Compact Powder, Mari Mori Pore Cleansing Oil, and various lip products such as the Glow Tint, Matte Lipstick, and Lipcerin.

Table 1. The forms of verbal elements and their meaning found in the Barenbliss advertisement

No	Realization	Forms	Meaning
1	Bloomatte	Proper Noun	Connotative and Affective Meanings
2	Perfect Zoom	Adjective Phrase	Conceptual and Connotative Meanings
3	Cover Cushion	Noun Phrase	Conceptual and Collocative Meaning
4	Your Airy Flawless	Adjective Phrase	Affective and Connotative Meaning
5	Skin Filter	Noun Phrase	Conceptual, Connotative, and Social Meanings

The phrase (a) Bloomatte in Table 1 is categorised as a proper noun that functions as a brand name. This phrase was formed by combining the words “Bloom” and “Matte.” In this advertisement, the term serves as an identity marker for the product line while reflecting its main characteristics. The word “Bloom” implies freshness, brightness, and natural beauty, while “Matte” refers to a smooth, shine-free cosmetic finish. Structurally, Bloomatte is a single lexical unit, but semantically it contains two conceptual elements that represent aesthetic appeal and technical performance (see Trinadi et al., 2022). This naming strategy is important in advertising because it allows brands to convey their unique value quickly and memorably.

The proper noun ‘Bloomatte’ has connotative and affective meanings. Connotatively, the word “Bloom” evokes images of blooming flowers, youthfulness, and natural radiance, while “Matte” implies softness, oil control, and an elegant impression. Its affective meaning lies in the emotional response it aims to evoke, such as confidence, grace, and a subtle sense of beauty. The combination of these two contrasting concepts—freshness and control—creates a balanced perception of the product as something natural and high-performing (Vananda et al., 2026).

Phrase (b) Perfect Zoom is categorised as an adjective phrase that functions as a descriptive promotional claim. The word “Perfect” functions as an adjectival modifier, while “Zoom” functions as a noun metaphorically referring to close visual clarity. In this context, the phrase describes the product’s ability to create a perfect appearance even when viewed up close. Its structure is concise, consisting of an evaluative adjective followed by a metaphorical noun, which is commonly used in advertising language to create a memorable impact and impression (see Lestari et al., 2026).

The phrase “Perfect Zoom” carries conceptual and connotative meanings. Conceptually, this phrase refers to achieving smooth, flawless skin, even when viewed up close, such as through a high-resolution camera or lens. Connotatively, the word “Zoom” is associated with modern digital culture, photography, and social media, suggesting that this product aligns with contemporary beauty standards. This association reinforces the product’s

relevance to consumers who are actively engaged with visual media and online self-presentation.

The phrase (c) Cover Cushion is categorised as a noun phrase. The head of the phrase is the noun “Cushion,” which refers to a type of liquid foundation packaged in a compact sponge container, while “Cover” functions as a noun modifier that indicates the main function of the product. The phrase identifies both the type of product and its performance benefits. Structurally, this phrase is simple yet informative, combining functional and categorical information in two words.

The noun phrase “Cover Cushion” has conceptual and collocative meanings. Conceptually, this phrase refers to a cosmetic product designed to provide coverage while maintaining a light texture. The collocative meaning arises from the frequent combination of the words “cover” and “cushion” in the beauty industry, creating a strong association with smooth, buildable, and natural-looking coverage. Connotatively, this phrase implies ease, modernity, and practicality, which are highly valued in contemporary cosmetic products.

Phrase (d) Your Airy Flawless is categorised as an adjective phrase with an implied noun, usually understood as “skin” or “end result.” The word “Your” functions as a possessive determiner, creating personalisation, while “Airy” and “Flawless” act as descriptive adjectives. The phrase emphasises the desired result of using the product, such as light, smooth, and flawless skin. The omission of the main noun is a common stylistic choice in advertising to create simplicity and focus on emotional appeal.

The adjective phrase Your Airy Flawless carries affective and connotative meanings. The affective meaning lies in its ability to evoke feelings of confidence, beauty, and satisfaction. The word “Airy” implies softness, comfort, and air circulation, while “Flawless” conveys perfection and ideal beauty. Connotatively, this phrase reinforces the idea of natural beauty, which is a key aspiration in modern cosmetics marketing.

The phrase (e) Skin Filter is categorised as a noun phrase. The base word of the phrase is the noun “Filter,” while “Skin” functions as a noun modifier that determines the context of its use. In this advertisement, the phrase metaphorically describes the product’s ability to improve skin appearance, similar to a digital beauty filter. Structurally, this phrase combines a concrete noun (“Skin”) with a technological metaphor (“Filter”), creating a modern and easy-to-understand expression.

The noun phrase Skin Filter has conceptual, connotative, and social meanings. Conceptually, this phrase refers to the product’s function of smoothing out imperfections and creating an even skin tone. Connotatively, the word “Filter” is closely associated with digital beauty applications and social media platforms, implying a perfect, photo-ready appearance. Its social meaning is reflected in its connection to contemporary beauty culture, where filtered and perfected images of skin are highly valued. This association reinforces the product’s appeal to digitally active consumers.

Table 2. The Forms of verbal elements and their meaning found in Locklook Primer

No	Realization	Forms	Types of Meaning
1	Hydra Smooth Poreless Primer	Noun Phrase	Conceptual and Connotative Meaning
2	Soft & Smooth Blur	Noun Phrase	Conceptual and Affective Meaning
3	Silky Flawless Tinted Primer	Noun Phrase	Conceptual, Connotative, and Affective Meaning
4	Tone Up Effect	Noun Phrase	Conceptual and Connotative Meaning
5	New	Adjective	Connotative and Affective Meaning
6	Matte & Blur Primer	Noun Phrase	Conceptual and Connotative Meaning
7	Instant Blurring Matte	Noun Phrase	Conceptual and Affective Meaning

In Table 2, the phrase (a) ‘Hydra Smooth Poreless Primer’ is categorised as a noun phrase. This phrase serves as a product identifier, explaining the type and main benefits of this primer variant. In advertisements, this phrase informs consumers about the product’s moisturising and pore-reducing properties. Structurally, ‘Hydra’ functions as a bound lexical form derived from ‘hydration,’ which modifies the noun. “Smooth” and ‘Poreless’ function as adjectives that describe the qualities of the primer. The word ‘Primer’ acts as the main noun, determining the grammatical category of the phrase. Because the construction is centred on a noun without a predicate, this

phrase is classified as a noun phrase.

This phrase contains conceptual and connotative meanings. Conceptually, it refers to a primer that moisturises, smooths the skin, and minimises the appearance of pores. Connotatively, the words 'smooth' and 'poreless' imply perfect, smooth skin texture, in line with the ideal of perfect beauty.

The phrase (b) 'Soft & Smooth Blur' is categorised as a noun phrase. This phrase describes the visual results the product produces. In advertisements, this phrase emphasises the effect on the skin after use. Structurally, 'Soft' and "Smooth" function as coordinating adjectives, connected by the conjunction '&'. The word 'Blur' functions as the main noun, indicating the final visual effect. The phrase 'Soft & Smooth Blur' has conceptual and affective meanings. Conceptually, this phrase refers to a blurring effect that makes the skin appear softer and smoother. Affectively, the words 'soft' and 'smooth' evoke pleasant tactile sensations and emotional comfort, creating positive sensory associations with the product.

The phrase (c) 'Silky Flawless Tinted Primer' is categorised as a noun phrase. This phrase serves as a product label describing another primer variant and its main characteristics. Structurally, 'Silky,' 'Flawless,' and "Tinted" function as adjectives that modify the main noun 'Primer.' The word 'Primer' determines the grammatical category of the phrase.

The phrase 'Silky Flawless Tinted Primer' contains conceptual, connotative, and affective meanings. Conceptually, this phrase refers to a coloured primer with a smooth texture and a flawless finish. Connotatively, the word 'flawless' implies perfection and ideal beauty standards. Affectively, 'silky' evokes pleasant tactile sensations, appealing to consumers' sensory imagination.

Phrase (d) 'Tone Up Effect' is categorised as a noun phrase. It describes the specific visual outcome achieved after applying the tinted primer variant. It highlights skin brightening or enhancement. Structurally, "Tone Up" functions as a compound modifier derived from a phrasal verb, while "Effect" serves as the head noun. The use of the nominalisation "effect" gives the phrase a more technical and professional tone.

The phrase 'Tone Up Effect' has conceptual and connotative meanings. Conceptually, the phrase refers to a brightening or complexion-enhancing result. Connotatively, "tone up" suggests improvement, revitalisation, and radiance. The phrase implies that the product enhances natural beauty rather than masking it, aligning with contemporary beauty trends that emphasise a natural glow.

The word (e) "New" is classified as an adjective that operates independently as a promotional signal. Even though it does not form a phrase, it serves a significant persuasive function within the advertisement. Structurally, "New" acts as a descriptive adjective that implicitly modifies the product being promoted. It appears on its own to create emphasis, a common advertising technique for attracting attention and enhancing visual impact.

The word 'New' carries connotative and affective aspects. Connotatively, the word "new" implies innovation, freshness, and an improved or updated version of the product. Affectively, it generates a sense of curiosity and excitement, motivating potential consumers to try the product.

The phrase (f) "Matte & Blur Primer" is categorised as a noun phrase. It functions as a product label identifying a primer variant that emphasises matte and blurring effects. Structurally, "Matte" and "Blur" function as coordinated modifiers linked by the conjunction symbol "&." The word "Primer" serves as the head noun.

The phrase "Matte & Blur Primer" has conceptual and connotative meanings. Conceptually, it refers to a primer that provides a matte finish and blurs imperfections. Connotatively, "blur" suggests digitally perfected skin, while "matte" implies oil control and smoothness associated with professional makeup results.

The phrase (g) "Instant Blurring Matte" is categorised as a noun phrase. It describes the finish produced by the matte & blur primer variant. Structurally, "Instant" functions as an adjective modifying the phrase. "Blurring" functions as a participial adjective describing the effect. The word "Matte" acts as the head noun.

The phrase carries conceptual and affective meanings. Conceptually, it refers to a matte finish that blurs imperfections immediately after application. Affectively, the word "instant" evokes satisfaction and immediacy, appealing to consumers seeking quick, visible results.

Table 3. The forms of verbal elements and their meaning found in Your Lips Hero

No	Realization	Forms	Types of Meaning
1	Your Lips Hero	Noun Phrase	Connotative, Affective, and Thematic Meaning
2	Glow Tint	Noun Phrase	Conceptual, Connotative, and Collocative Meaning
3	Matte Lipstick	Noun Phrase	Conceptual, Social, and Collocative Meaning
4	Lipcerin	Noun Phrase	Reflected and Connotative Meaning

Further in Table 3, the phrase (a) ‘Your Lips Hero’ is categorised as a noun phrase. This phrase is used as a persuasive slogan to represent the advertised lipstick product. The phrase acts as a metaphor that positions the product as a ‘hero’ or saviour for lip problems such as dryness, dullness, or lack of colour, rather than functioning as the literal name of the product. In this advertisement, the noun phrase serves to create a strong and memorable impression while emphasising the reliability and effectiveness of the product. Structurally, this phrase consists of the determiner ‘Your’, which indicates personal ownership and directly addresses the consumer, the noun ‘Lips’ as a modifier that specifies the area of application, and the noun ‘Hero’ as the head of the phrase, which carries the core meaning.

The phrase ‘Your Lips Hero’ has connotative, affective, and thematic meanings. The connotative meaning is evident in the word ‘hero’, which goes beyond its literal meaning to imply protection, rescue, and strength. This suggests that the product can address various lip problems. The affective meaning is reflected in the phrase’s emotional appeal, which evokes feelings of security, trust, and confidence in the product’s performance. Meanwhile, the thematic meaning is emphasised by placing the word ‘your’ at the beginning of the phrase, highlighting personalisation and positioning the consumer as the main focus of the advertisement.

The phrase (b) ‘Glow Tint’ is categorised as a noun phrase. This phrase is used to identify one of the lip products featured in the advertisement and to describe its visual effect. The word “glow” functions as a noun modifier, describing the shiny, healthy appearance produced by the product, while “tint” functions as the head of the phrase, referring to a lightly pigmented lip product. The phrase is designed to convey both the product type and the expected aesthetic result concisely, making it easy for consumers to understand.

The noun phrase ‘Glow Tint’ carries conceptual, connotative, and collocative meanings. The conceptual meaning refers to a lip tint product that provides colour to the lips. The connotative meaning is expressed through the word “glow”, which suggests radiance, freshness, and youthful beauty rather than merely a shine. The collocative meaning is evident in the frequent pairing of “glow” and “tint” in beauty advertisements, which reinforces the association of the product with natural, healthy-looking lips.

The phrase (c) ‘Matte Lipstick’ is categorised as a noun phrase. This phrase functions as a product descriptor that clearly identifies the type of lip cosmetic being advertised. The adjective “matte” modifies the noun “lipstick” to describe the product’s finish or texture. In the context of the advertisement, this phrase is used to offer an alternative lip look to glossy or glowing finishes, appealing to consumers who prefer a more elegant, bold appearance.

The noun phrase ‘Matte Lipstick’ carries conceptual, social, and collocative meanings. The conceptual meaning lies in its literal reference to a lipstick product with a matte finish. The social meaning is reflected in the term “matte,” which is commonly associated with modern beauty trends and fashionable makeup styles. This indicates that the brand is aligned with current cosmetic preferences. The collocative meaning appears through the common pairing of “matte” and “lipstick,” which has become a standard term in the beauty industry.

The phrase (d) ‘Lipcerin’ is categorised as a noun phrase and functions as a product name. This term is a blend of the words “lip” and “cerin,” suggesting a lip care product that provides moisture and protection. The use of a unique product name helps differentiate the product from competitors while still maintaining clarity regarding its function. Structurally, the word “lip” specifies the area of application, while “cerin” evokes associations with moisturising and soothing properties. Consequently, the noun phrase ‘Lipcerin’ carries reflected and connotative meanings. The reflected meaning emerges from associations with similar skincare terms, such as glycerin or petroleum jelly, which are commonly linked to moisturising products. The connotative meaning suggests

nourishment, protection, and softness, aligning with the function of a lip care product. These meanings contribute to a positive perception of the product as gentle and effective.

Table 4. The forms of verbal elements and their meaning found in Mari Mori Pore Cleansing Oil

No	Realization	Forms	Types of Meaning
1	Mari Mori	Noun Phrase	Social and Reflective Meaning
2	Pore	Noun	Conceptual and Connotative Meanings
3	Cleansing Oil	Noun Phrase	Conceptual, Collocative, and Connotative Meanings

The findings documented in Table 4 are examined in detail in the discussion below. First, the phrase (a) ‘Mari Mori’ is categorised as a noun phrase that functions as a sub-brand or product line name. This phrase does not directly describe the product’s physical function but rather serves to build brand identity and aesthetic value. The use of a unique, unfamiliar-sounding name creates an impression of exclusivity and sophistication. Structurally, this phrase consists of two distinct proper nouns, “Mari” and “Mori,” which together function as an integrated brand label.

The noun phrase ‘Mari Mori’ has social and reflected meanings. The social meaning is reflected in the artistic use of the name, which aligns with global beauty branding trends, indicating that the product is part of a modern skincare line and is internationally inspired. The reflected meaning arises from the association of the name with a natural or gentle image, which influences consumers to view the product as mild and suitable for their daily skincare routine.

The word (b) ‘Pore’ is categorised as a noun that functions as a primary descriptive element in the advertisement. This word refers to the small openings in the skin through which oil and sweat are secreted. In this context, the word is used to highlight the specific skincare concern that the product aims to address. Structurally, “Pore” is a single lexical unit that functions independently within its phrase but remains semantically connected to the overall product description. Its strategic placement in the advertisement highlights the product’s specialisation in deep cleansing and pore care.

The noun ‘Pore’ has conceptual and connotative meanings. Conceptually, it refers to the skin’s biological structure that can become clogged with dirt. Connotatively, in beauty advertisements, the word “pore” often evokes issues such as excess oil, dirt buildup, and visible skin texture. Therefore, its use in this context underscores a promotional promise of cleanliness, softness, and improved skin clarity, which are highly desirable outcomes in skincare marketing.

The phrase (c) ‘Cleansing Oil’ is categorised as a noun phrase. The head of this phrase is the noun “Oil,” while “Cleansing” functions as a participial adjective that describes the specific purpose of the oil. In this advertisement, the phrase identifies the product type while clearly conveying its main function. Structurally, this construction combines a functional modifier with a product category term, which is a common practice on cosmetic labels to provide clear and concise information.

The noun phrase ‘Cleansing Oil’ has conceptual, collocative, and connotative meanings. Conceptually, it refers to an oil-based skincare product designed to dissolve makeup, dirt, and sebum from the skin. The collocative meaning arises from the frequent pairing of “cleansing” and “oil” in the beauty industry, creating a strong association with gentle yet effective deep cleansing. Connotatively, the word “oil” in the context of modern skincare implies nourishment, hydration, and luxurious care, rather than heaviness or greasiness. These positive associations help reframe consumer perceptions and increase the product’s overall appeal.

Table 5. The forms of verbal elements and their meaning found in Fine to Refine Compact Powder

No	Realization	Forms	Types of Meaning
1	Fine to Refine	Adjective Phrase	Connotative, Affective, and Thematic Meanings
2	Compact Powder	Noun Phrase	Conceptual and Collocative Meaning

No	Realization	Forms	Types of Meaning
3	Original Powder	Noun Phrase	Conceptual and Connotative Meaning
4	Airbrush Soft Matte Finish	Noun Phrase	Conceptual, Connotative, and Affective Meaning
5	Powder Texture	Noun Phrase	Conceptual Meaning
6	Marble Powder	Noun Phrase	Conceptual and Connotative Meaning
7	Powerless Blurring Matte	Noun Phrase	Conceptual and Connotative Meaning
8	Balm Texture	Noun Phrase	Conceptual and Connotative Meaning

Table 5 shows the forms of verbal elements and their meanings found in Fine to Refine Compact Powder, where the phrase (a) 'Fine to Refine' is categorised as an adjective phrase. This phrase describes the transformative effect that the product promises to deliver to the user's skin, implying that even skin that is already 'fine' can be further refined to achieve greater softness, smoothness, and perfection. Linguistically, the repetition of similar-sounding words creates a rhythmic and memorable expression that reinforces brand recall. Semantically, the phrase carries connotative, affective, and thematic meanings. The word "refine" implies elegance, softness, and improvement, which aligns with the beauty standards promoted by cosmetic brands (connotative meaning). The affective meaning is designed to evoke excitement and curiosity, encouraging consumers to feel enthusiastic about trying this improved version. Meanwhile, the thematic meaning is emphasised through artistically designed typography and its central placement, highlighting skin refinement as the advertisement's core message.

The phrase (b) 'Compact Powder' is classified as a noun phrase that serves as a product descriptor while directly informing consumers of the product type. It serves an informative role by clearly identifying the cosmetics category, making it easier for consumers to recognise its function as a face powder for setting makeup. This noun phrase carries both conceptual and collocative meanings. Conceptually, it directly refers to a pressed, powdered cosmetic product. Collocatively, the term frequently appears alongside words related to softness, coverage, and finishing in beauty advertisements, which reinforces the product's role as the essential final touch in a makeup routine.

The phrase (c) 'Original Powder' is categorised as a noun phrase that functions to distinguish one specific variant of the product from another. Through this phrase, the advertisement identifies the classic or standard version of the compact powder, differentiating it from the marble variant. Structurally, the word "Original" functions as an adjective modifying the head noun "Powder," which determines the grammatical category of the phrase. This construction contains conceptual and connotative meanings; conceptually, it refers to the standard powder formulation, while connotatively, the word "original" suggests authenticity, reliability, and trustworthiness, implying that this version represents the brand's primary, most established formula.

The phrase (d) 'Airbrushed Soft Matte Finish' is categorised as a noun phrase that describes the final aesthetic result achieved after using the product, highlighting a flawless visual outcome to appeal to consumers. Structurally, the word "Airbrushed" functions as an adjective derived from a past participle, "Soft Matte" acts as a compound adjectival modifier, and "Finish" serves as the head noun that determines the phrase's grammatical category. This phrase carries conceptual, connotative, and affective meanings. Conceptually, it refers to a matte finish that appears smooth and perfectly even. Connotatively, "airbrushed" suggests professional makeup results similar to digitally edited photographs, while the affective meaning evokes feelings of confidence and satisfaction by promising a polished look.

The phrase (e) 'Powder Texture' is categorised as a noun phrase that describes the physical consistency and tactile quality of the original powder variant. Structurally, "Powder" functions as a noun modifier (noun adjunct) describing the type of texture, while "Texture" serves as the head noun. This phrase primarily carries a conceptual meaning, referring literally to the product's dry, powdery consistency. The information is strictly descriptive and functional, helping consumers understand the core formulation characteristics of the product.

The phrase (f) 'Marble Powder' is categorised as a noun phrase that identifies a specific variant of the compact powder distinguished by its unique formulation and marbled design. In the advertisement, it functions to differentiate this version from the original powder. Structurally, the word "Marble" functions as a noun modifier

describing the appearance, while “Powder” acts as the head noun. The phrase contains conceptual and connotative meanings; conceptually, it refers to a powder product with a multi-toned marbled pattern, while connotatively, “marble” suggests elegance, uniqueness, and luxury, as marble is traditionally associated with premium materials and aesthetic sophistication.

The phrase (g) ‘Powderless Blurring Matte’ is categorised as a noun phrase functioning as a product attribute descriptor that highlights an innovative texture. Structurally, ‘Powderless’ functions as an adjective formed with the suffix ‘-less’ to indicate the absence of heavy powder weight, ‘Blurring’ functions as a participial adjective describing the optical effect on the skin, and ‘Matte’ acts as the nominalised head of the phrase in this marketing context. This phrase carries conceptual and connotative meanings. Conceptually, it refers to a shine-free finish that conceals imperfections without looking cakey. Connotatively, ‘powderless’ implies modern, lightweight technology, while ‘blurring’ suggests smooth, flawless skin akin to a real-life digital filter.

The phrase (h) ‘Balm Texture’ is categorised as a noun phrase that describes the physical consistency of the marble powder variant, providing additional information about how the product feels upon skin application. The word ‘Balm’ functions as a noun modifier specifying the type of texture, while ‘Texture’ acts as the head noun. The phrase possesses conceptual and connotative meanings; conceptually, it refers to a smooth, semi-solid, balm-like consistency, whereas connotatively, ‘balm’ implies softness, hydration, nourishment, and therapeutic comfort, thereby enhancing consumer perceptions of product quality and care.

3.2. Visual Elements

Visual elements encompass all observable features within an advertisement that are strategically deployed to convey non-verbal messages. These elements enable the audience to rapidly interpret the product’s conceptual meaning, emotional undertones, and brand image, leveraging the psychological reality that humans process visual data significantly faster than textual information. In Barenbliss advertisements, the visual components are meticulously curated to complement the verbal messaging and reinforce the core brand identity. Through a deliberate choice of color palettes, these advertisements construct semiotic meanings associated with youthfulness, softness, sensory comfort, and contemporary beauty. Consequently, this section provides a detailed analysis of the visual elements across each advertisement, referencing the contextual images provided.



Figure 1. The colour used in the Bloomatte Perfect Zoom Cover Cushion

Figure 1 indicates that the dominant color palette in this advertisement is a soft pastel pink, which is deployed consistently across the product packaging, background, and typography. Semiotically, pink is closely associated with youthfulness, nurturing, and feminine romance, making it highly effective for cosmetic products targeting a younger consumer demographic. The deliberate choice of a soft pink hue, rather than a bold or saturated shade, underscores the concepts of gentleness and weightless comfort, implying that the cushion provides a light, non-heavy finish on the skin. Complementing the pink baseline, transparent and lustrous nuances are highly visible on the compact casing. These translucent elements allow light to refract through the packaging, creating a sleek,

clean, and modern aesthetic. From a marketing perspective, transparency visually communicates purity, safety, and formula honesty, reassuring consumers that the ingredients are skin-friendly. This subtle shimmer, produced by the high-quality plastic material, further reinforces the consumer's perception of product refinement and premium quality. Beneath the casing, the cushion sponge is presented in a warm beige color that closely mirrors natural skin tones. This color choice establishes an immediate visual bridge between the cosmetic formula and actual human skin, subliminally demonstrating how seamlessly the product will blend and adapt upon application.



Figure 2. The colour of warm beige is used in Roll to Clean Mascara Remover

The visual composition of Figure 2 is characterized by a dominant soft yellow color palette with rich golden undertones, which visually represents the raw appearance of the cleansing oil. In color psychology, yellow is commonly associated with freshness, clarity, and vitality, making it an apt choice for a makeup-dissolving product. These warm, golden-tinged undertones subliminally communicate that the formula is both gentle and potent, capable of effortlessly removing makeup without causing skin irritation. Another striking visual element is the translucent, fluid gold flowing dynamically across the background. This fluid imagery reinforces the product's premium oil-based formulation, while its absolute transparency denotes purity and clean rinsing, reassuring consumers that the oil leaves no heavy or occlusive residue. Furthermore, the accompanying typography is rendered in a muted green, providing a subtle, organic contrast to the warm background. Symbolizing nature, harmony, and renewal, the incorporation of green alongside the yellow-gold canvas positions the product as an eco-conscious, skin-safe solution that is exceptionally mild for the sensitive eye area. Collectively, this harmonious color harmony underscores a seamless, nourishing, and non-stripping cleansing experience.



Figure 3. The colour of light pink used in Your Lip Hero (Lipcerin, Glow Tint, and Matte Lipstick)

As demonstrated in Figure 3, the visual landscape is dominated by light pink and blush tones, which collectively cultivate a soft, romantic, and youthful atmosphere. Within cosmetic marketing, pink serves as a foundational semiotic signifier for tenderness, affection, and beauty, making it highly intuitive for lip care lines.

This consistent pastel backdrop functions as a unifying visual anchor, seamlessly integrating the diverse lip products into a singular, cohesive brand identity. To introduce texture and contrast, silver and metallic accents are strategically incorporated into the casing designs of the lipsticks and Lipcerin components. Silver denotes modernity, structural elegance, and sophistication; its lustrous finish provides a sharp, contemporary contrast against the soft matte background, elevating the product line's premium appeal without alienating its younger consumer base. Furthermore, the visible product swatches range from natural nude pinks to deeper, more saturated berry shades. This diverse color gradient effectively demonstrates the product line's versatility, signaling to consumers that the collection is equally suited for understated daily wear or bolder, more expressive styling. Ultimately, this thoughtful color harmony balances accessibility with modern elegance, perfectly mirroring Barenbliss' fresh, youth-centric brand philosophy.



Figure 4. The colour of transparent pink used in Mari Mori Pore Cleansing

The visual narrative in Figure 4 is dominated by a soft, translucent pink color palette, which effectively communicates a sense of dermatological gentleness and absolute cleanliness. In cosmetic branding, pastel pink is heavily associated with skincare formulations targeted at sensitive skin types, subliminally reassuring consumers that this cleansing oil possesses a mild and soothing profile. The outright transparency of the bottle makes the pink-tinted liquid clearly visible, a design choice that strategically reinforces the attributes of brand honesty, product purity, and formula safety. Furthermore, the inclusion of floating bubble elements in light pink and transparent tones serves as a visual metaphor for the product's deep cleansing and pore-purifying mechanics, indicating the effortless removal of facial impurities without causing cutaneous irritation. This soft tonal baseline prevents the commercial imagery from appearing harsh or clinical, which is vital for daily-use facial cleansers. Complementing the central subject, the background utilizes a delicate gradient of light pink hues, maintaining strict visual harmony while inducing a psychological sense of calm and reliability. Collectively, this unified color scheme solidifies the product's market positioning as a safe, gentle, and essential component of an everyday skincare routine.



Figure 5. The colour of white soft pastel used in the Fine to Refine Compact Powder

The visual design of Figure 5 is dominated by white and soft pastel hues—including muted blue, pink, and orange accents—which collectively create a clean, minimalist aesthetic. In visual communication, white is fundamentally associated with purity, simplicity, and structural elegance. The overwhelming dominance of white space suggests that the product primarily focuses on delivering a pristine, lightweight, and neat makeup result. Within the opened compact casing, the powder exhibits a soft beige canvas interlaced with pastel, marble-like veins that closely mirror natural skin undertones. These subtle tonal variations imply a seamless blend and a luminous, natural finish rather than a heavy, cakey coverage. Furthermore, this marbled pattern introduces an element of artistic uniqueness and sophisticated luxury to the product's physical appearance. The accompanying typography is rendered in silver foil, reinforcing an elegant, premium brand impression. This highly controlled and deliberate use of color directly reinforces the product's nomenclature, 'Fine to Refine', by visually conveying a sense of cosmetic precision and flawless perfection.

In conclusion, the analysis presented above demonstrates that Barenbliss' advertisements strategically deploy specific verbal and visual elements to persuade consumers and drive purchase intent. Rather than operating in isolation, both modalities function synergistically, reinforcing one another to communicate a cohesive, multi-layered marketing message. This seamless integration of textual and non-verbal cues strongly aligns with the foundational advertising theory proposed by Cook (2006), which posits that text, image, and context must combine dynamically to form a unified, persuasive discourse.

4. CONCLUSION

In conclusion, both verbal and visual elements play a pivotal role in dynamically delivering persuasive messages to consumers. The verbal components identified in this study comprise strategic words and phrases designed to provide essential product specifications, highlight functional advantages, and establish an appealing promotional tone. Structurally, the majority of these verbal elements are categorized as noun phrases and adjective phrases—linguistic devices heavily favored in advertising discourse due to their conciseness, memorability, and efficiency in conveying qualitative attributes. Furthermore, the semantic layers generated by these textual elements extend beyond mere conceptual meanings, incorporating rich connotative and affective dimensions that elicit emotional resonance from the target audience.

Given the multi-faceted nature of advertising discourse, this field offers fertile ground for diverse analytical perspectives. Future research could productively expand upon these findings by adopting a pragmatic framework, specifically focusing on speech act theory and perlocutionary acts to empirically examine consumers' cognitive and behavioral responses after interacting with the advertisements. Investigating these perlocutionary effects would not only deepen the theoretical understanding of reader-text dynamics but also provide valuable, data-driven insights for industries seeking to optimize consumer engagement and communication efficacy.

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