

# MULTIMODAL DISCOURSE ANALYSIS OF THE PANTENE CAMPAIGN: EXPLORING IDEATIONAL AND REPRESENTATIONAL MEANINGS

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Received: 27<sup>th</sup> September 2024/Revised: 2<sup>nd</sup> July 2025/Accepted: 2<sup>nd</sup> July 2025

**How to Cite:** Rofiq, Z., Masrukin, A. L., & Degaf, A. (2025). Multimodal discourse analysis of the Pantene campaign: Exploring ideational and representational meanings. *Lingua Cultura*, 19(1), 35-44. <https://doi.org/10.21512/lc.v19i1.12260>

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## ABSTRACT

*The research aims to examine how multimodal elements in the Pantene campaign, featuring Joyia and Mariana, explore the construction of meanings related to identity and inclusion through self-expression. Adopting a qualitative descriptive design, the research uses content analysis to explore verbal and visual modes within the advertisement. The researchers, serving as the primary instruments, collected the data through observation, transcription of spoken content, and selection of meaningful visual frames. The data were analyzed using Halliday's Systemic Functional Linguistics to explore ideational meaning and Kress and van Leeuwen's Visual Grammar to examine representational meaning. The findings suggest that relational processes are predominant in the verbal text, with a focus on individual qualities and internal experiences. The visual analysis identifies symbolic actions, such as hair combing, that represent family care and unity. These multimodal features contribute to the normalization of diversity and the communication of inclusive family values. The research contributes to the field of multimodal discourse analysis and provides practical relevance for researchers and practitioners in advertising and media studies. While the analysis offers a detailed interpretation of meaning-making processes, future research may incorporate audience perspectives to support the findings and expand the understanding of how such campaigns are received across contexts.*

**Keywords:** Ideational meaning, inclusivity, multimodal discourse analysis, Pantene campaign, representational meaning

## INTRODUCTION

Advertising has long been recognized as a powerful medium for shaping consumer behavior, utilizing persuasive language to influence purchasing and financial decisions (Njoku, 2023; Azizah & Refnaldi, 2022; Sari et al., 2022). Typically, advertisements combine visual images with verbal elements such as slogans, commands, and linguistic metaphors to create a rich multimodal experience for the audience (Agustian, 2021; Alsalem, 2020). Beyond promoting products, many advertisements have evolved to address broader social concerns by incorporating themes of equality and fairness into their narrative structures (Adrian & Faiza, 2022).

One advertisement that exemplifies this development is Pantene's Joyia and Mariana on Exploring Self-Expression campaign, which emphasizes inclusion and representation. The campaign challenges traditional notions of gender and identity while integrating verbal and visual elements to convey its message. Such complexity in message construction highlights the need for an analytical framework that can examine interactions across different communicative modes. Multimodal Discourse Analysis effectively serves this purpose, as it explores how verbal, visual, and aural resources interact to create meaning and influence audiences (Amatullah et al., 2019; Kim, 2021).

Scholarly attention to Multimodal Discourse

Analysis has mostly centered on political and commercial domains. Lahuerta-Pujol et al. (2022) explored how advertising in the banking and automotive sectors adapted during the COVID-19 lockdown. Schubert (2021) analyzed the integration of visual, verbal, and written components in political advertisements to elevate candidate profiles and reinforce ideological messages. Arnold-Murray (2021) discussed how audiovisual features such as gestures, on-screen text, and sound collectively shape persuasive interactions in advertising contexts. Kjeldsen and Hess (2021) further demonstrated the significance of multimodal messages in shaping consumer response, particularly through various sensory modes. Complementing this body of research, Hidayah et al. (2023) investigated persuasive strategies in YouTube beauty product advertisements across five major brands, revealing how specific linguistic patterns and multimodal choices contributed to the effectiveness of cosmetic marketing. These studies, although substantial, generally overlook campaigns that emphasize inclusion and diverse representation of identity.

Research on multimodal discourse has also covered other domains, including public health campaigns (Tanjung, 2021), public service advertisements (Liu, 2019), sports marketing (Ulati et al., 2022), skincare product promotion (Alhadi et al., 2022), and tobacco-related advertising (Sari et al., 2022; Ananda et al., 2019). Despite this breadth, there remains a limited investigation into how advertising constructs narratives that center on identity, inclusion, and emotional connection. Pantene's campaign offers a valuable opportunity to examine how hair serves as a symbol of personal and familial identity. The advertisement invites reflection on how multimodal communication conveys deeply social and emotional meanings that resonate with diverse audiences.

In understanding how language constructs human experience, Halliday's Systemic Functional Linguistics theory, particularly the transitivity system, plays a crucial role. As part of the experiential meta function, the transitivity system classifies and encodes processes such as material, mental, relational, verbal, behavioral, and existential, along with their associated participants and circumstances, into linguistic structures that reflect actions, perceptions, conditions, and events (He, 2022; Karori et al., 2020; Chen, 2014). Each process type involves particular participant roles such as actor, goal, or senser, and includes circumstantial elements that provide situational context (Koussouhoun & Dossoumou, 2014; Rajendra, 2020). Through these linguistic choices, language not only describes experience but also communicates ideologies and positions, which is especially relevant for analyzing multimodal discourses, including advertising.

Building on this theoretical basis, ideational meaning, one of the three metafunctions in Systemic Functional Linguistics, focuses on how language represents experience by depicting events, entities, and their interrelations through specific grammatical

and lexical patterns (Gerot & Wignell, 1994; Alarjani, 2025). The transitivity system is therefore a powerful analytical tool for examining how texts encode experiential meanings and ideological perspectives (Hampfl, 2014; Siffrinn & Gebhard, 2020). Within the context of the research, the transitivity system is employed to analyze the verbal elements in the Pantene advertisement, specifically examining how it conveys inclusive messages and emotional narratives through the strategic selection of process types and participant configurations. The use of the transitivity system in the research enables a deeper understanding of how language in multimodal texts contributes to the construction of socially meaningful messages.

To support the analysis, the components of the transitivity system are explored in detail. Processes refer to actions, states, or events typically expressed through verbs or verb groups. Participants are the entities involved in these processes, whether human or non-human, and circumstances offer contextual information such as location, manner, or cause (Halliday & Matthiessen, 2014). In advertising discourse, the use of material, behavioral, and relational processes is common to represent experiences and attributes persuasively. These linguistic structures are crucial for understanding the ideational meaning embedded in the verbal content of the Pantene campaign, as they reveal how language is used to express identity, foster emotional resonance, and promote values such as self-expression and inclusivity.

In addition to ideational meaning, visual meaning was examined through Kress and van Leeuwen's (2006) Visual Grammar theory, which provides a framework for analyzing how visual elements contribute to the overall sense of a text. Representational meaning, in particular, referred to how visual resources depicted relationships and actions within a scene. Kress and van Leeuwen (2006) distinguished between narrative processes, which depicted actions and reactions, and conceptual processes, which focused on the classification and symbolism of participants. The conceptual process in visual grammar revealed the stable essence of participants and their relationships, while the narrative process highlighted the interactions and actions that took place (Kress & van Leeuwen, 2006).

The research applied Halliday's (2014) Systemic Functional Linguistics, Kress, and van Leeuwen's (2006) Visual Grammar to analyze how ideational and representational meanings were constructed in the *Joyia and Mariana on Exploring Self-Expression* advertisement. These two frameworks were employed together to explore the connection between language and image, enabling a comprehensive understanding of how verbal and visual elements worked in unison to construct social meanings. Halliday's theory was used to examine the choices of processes, participants, and circumstances in the verbal mode, while Kress and van Leeuwen's model guided the analysis of narrative and conceptual structures in the visual mode. The combination of these approaches was crucial in

revealing how the advertisement conveyed messages related to identity, familial bonds, and inclusion through multimodal expressions.

The research offers a distinct contribution by examining how symbolic family gestures and inclusive identity representations are communicated through a social-themed advertisement. Unlike earlier studies that primarily focused on commercial or political objectives, this research examined how advertising can serve as a platform for promoting social awareness and acceptance. It filled an important gap in multimodal discourse research by analyzing how inclusive values are encoded in both verbal and visual forms. The analysis demonstrates how multimodal texts convey socially meaningful messages, offering valuable perspectives for English language and literature education, as well as for scholars interested in the intersection of language, image, and ideology. The integration of Halliday's Systemic Functional Linguistics and Kress and van Leeuwen's Visual Grammar proved particularly effective in uncovering complex meanings related to identity and inclusion, as also affirmed in studies addressing similar themes in multimodal communication (Hartono et al., 2022; Saladri et al., 2020).

## METHODS

The research employed a qualitative descriptive approach to explore how ideational and representational meanings are constructed through verbal and visual elements in an advertisement. According to Creswell and Creswell (2017), qualitative descriptive research aims to provide detailed and comprehensive descriptions of phenomena, making it particularly suitable for analyzing multimodal texts such as advertisements.

The data source for the research was a commercial video titled *Joyia and Mariana on Exploring Self-Expression*, produced by Pantene. The video, which runs for approximately one minute and thirty seconds, features the real-life story of Joyia, a gender-diverse child, and her mother, Mariana. The narrative focuses on their journey of self-acceptance and gender expression, particularly through everyday family interactions such as hair combing, verbal affirmation, and emotional connection. These moments symbolize love, care, and support, promoting the values of inclusion and family unity. Through its combination of spoken narration and visual scenes, the advertisement challenges traditional gender norms and conveys a message of acceptance.

The three researchers acted as the main instruments in both data collection and analysis, in accordance with the qualitative research tradition. In qualitative research, researchers are considered the primary instruments because of their direct and sustained involvement in designing the study, collecting the data, and interpreting its meaning (Polkinghorne,

2006; Wa-Mbaleka, 2020; Busetto et al., 2020). This approach reflects the interpretative and reflexive nature of qualitative inquiry, where researchers' perspectives are central to understanding context and meaning. Moreover, observation was employed to collect both verbal and visual data. The researchers repeatedly viewed the advertisement, transcribed the verbal script, and selected visual frames that represented meaningful interactions aligned with the themes of identity, family, and inclusion. Each researcher conducted an initial analysis independently, followed by a collaborative discussion to compare coding, clarify interpretations, and ensure the credibility and dependability of the findings.

Data analysis used two theoretical frameworks. First, Halliday's Systemic Functional Linguistics, particularly the transitivity system, was applied to analyze ideational meaning in the verbal text. This involved identifying processes, participants, and circumstances in each clause to determine how experience and identity are linguistically constructed. Second, Kress and van Leeuwen's Visual Grammar was used to examine representational meaning in the visual elements. This framework focuses on narrative processes that depict actions and reactions, as well as conceptual processes that reveal classification and symbolic meaning in visual design.

To ensure the credibility and dependability of the findings, each researcher conducted the analysis independently. The results were then compared and discussed collaboratively to reach consensus and reduce subjectivity. A coding sheet was used to classify verbal processes and participant roles, while key frames were interpreted using visual grammar categories. Triangulation was applied to strengthen the validity and depth of the analysis. In qualitative research, triangulation refers to the process of comparing findings from different approaches or sources to achieve convergence, complementarity, or even identify divergence that may offer new insights (Nightingale, 2009; Nightingale, 2019). In the context of multimodal advertising, triangulation becomes particularly valuable when findings from current analyses are compared with those from prior studies on similar campaigns addressing social messages and inclusion. Research has shown that multimodal advertisements, especially those targeting social values, rely on the integration of verbal, visual, and sometimes auditory modes to construct multiple identities and evoke inclusive interpretations among diverse audiences (Ushchapovska et al., 2020; Xing & Feng, 2023). This comparative triangulation not only reinforces the trustworthiness of the current analysis but also allows researchers to situate their interpretation within broader scholarly conversations on multimodal meaning-making and social semiotics. As a result, the analytical process in the research supports a robust and contextually grounded interpretation of how the Pantene advertisement constructs its inclusive social message through multimodal resources.

## RESULTS AND DISCUSSIONS

This chapter presents the results and their discussion based on the research questions. It elaborates on both the ideational and representational meanings found in the Pantene advertisement campaign, centered on the branding of *Joyia and Mariana on Exploring Self-Expression*.

The Pantene campaign advertisement, *Joyia and Mariana on Exploring Self-Expression*, features eight distinct types of participants in its script, as shown in Table 1 below. These participant types include Attribute, Carrier, Senser, Phenomena, Actor, Goal, Behavior, and Existent. They are based on Halliday's (2014) Systemic Functional Linguistics, specifically the transitivity system within the ideational metafunction. Each participant type reflects a specific role that human and non-human entities play in relation to the processes described in the advertisement's narrative.

Table 1 Types of Participants

No	Participant Type	Total Number
1	Attribute	10
2	Carrier	9
3	Senser	9
4	Phenomena	6
5	Actor	3
6	Goal	2
7	Behavior	1
8	Existent	1

As indicated in Table 1, 'Attribute' is the most frequently occurring participant, appearing 10 times throughout the advertisement's verbal mode. The prominence of 'Attributes' suggests that much of the discourse is centered on defining qualities or characteristics, likely reflecting the campaign's emphasis on personal identity and self-expression. This pattern supports the idea that self-expression in advertising increasingly revolves around highlighting traits that resonate with consumers' sense of self. Chernev et al. (2011) emphasize that modern branding often shifts from promoting functional product benefits to positioning products as extensions of personal identity, making attributes a key medium for consumers to articulate who they are. The prevalence of 'Attribute' in this campaign aligns with this perspective, showing how verbal elements contribute to the construction of an inclusive and expressive personal image.

Carrier and Senser participants follow closely with nine occurrences each, reinforcing the relational and experiential processes that focus on individuals and their perceptions. In contrast, participants like Actor and Goal, associated with material processes, are less frequent, highlighting the ad's focus on identity rather than action. The following excerpt from the data demonstrates the use of 'Carrier' and 'Attribute' in a relational process: "She walks a little bit taller."

Here, the participant 'She' functions as the 'Carrier', while the 'Attribute', 'a little bit taller,' describes a characteristic associated with her. The use of relational processes such as this one reflects the campaign's focus on individual transformation and self-perception, key themes of the advertisement. This focus resonates with the idea that advertisements are increasingly aimed at aligning with consumers' identities and aspirations, rather than showcasing concrete actions. As Horn and Horn (2015) point out, contemporary advertising tends to sell identity and aspiration more than functionality, highlighting who consumers wish to become rather than what they should do. The relatively lower frequency of actor and goal participants in this campaign illustrates this emphasis on internal qualities and symbolic self-expression over material acts.

The analysis of the conversation script from the Pantene campaign advertisement *Joyia and Mariana on Exploring Self-Expression* reveals five types of processes: Attribute Relational, Mental, Material, Behavioral, and Existential. These process types are derived from Halliday's (2014) Systemic Functional Linguistics, particularly within the transitivity system of the ideational metafunction. As shown in Table 2, the Attribute Relational and Mental processes appear most frequently in the data, indicating a strong emphasis on expressing qualities and internal experiences.

Table 2 Types of Processes

No	Process Type	Total Number
1	Attribute Relational	10
2	Mental	9
3	Material	3
4	Behavioral	2
5	Existential	1

The dominance of Attribute Relational processes suggests a strong emphasis on defining and describing participants' qualities, which aligns with the campaign's focus on self-expression and personal identity. This emphasis reflects how relational identity helps individuals construct a sense of self through personal and social roles (Sluss & Ashforth, 2007). Mental processes also appear frequently, indicating a focus on internal experiences, thoughts, and emotions. Such emphasis is evident in the use of self-referencing in advertisements, which enhances personal relevance and audience recall (Lee & Heo, 2016). An example from the data can be seen in the relational clause "Family is love," where 'Family' functions as the Carrier, 'is' as the process, and 'love' as the Attribute. This construction underscores the campaign's values of unity and emotional connection. Collectively, these patterns suggest that the advertisement centers more on introspection and identity construction rather than on external action.

The analysis also shows that circumstances in the data primarily refer to matters concerning family and identity. These types of circumstances are based

on Halliday’s (2014) Systemic Functional Linguistics framework, specifically within the transitivity system of the ideational metafunction. As shown in Table 3, the Circumstance of Matter is the most frequent, appearing seven times, while Role appears only once, and Purpose is absent. The dominance of Matter indicates the advertisement’s narrative emphasis on significant themes such as belonging, inclusion, and self-acceptance within familial contexts.

Table 3 Types of Circumstances

No	Circumstance Type	Total Number
1	Matter	7
2	Role	1
3	Purpose	0

The prominence of the Circumstance of Matter indicates that the advertisement focuses on communicating significant issues related to family, self-expression, and identity. This is evident in the following excerpts: “For us, it was really important to have Aliza be who she's meant to be,” where ‘For us’ functions as the Circumstance Role, ‘It’ as the Carrier, ‘Was’ as the relational process, ‘Really important’ as the Attribute, and ‘To have Aliza be who she's meant to be’ as the Circumstance Matter. Another example is, “No matter where you fall in the grand scope of things, families are just families,” in which “No matter where you fall in the grand scope of things” is the Circumstance Matter, ‘Families’ the Carrier, ‘Are’ the relational process, and ‘Just families’ the Attribute. These instances illustrate how the Circumstance of Matter contributes to the advertisement's focus on family, self-acceptance, and the expression of identity. Such patterns align with research showing that advertising increasingly reflects diverse family models and promotes inclusion through narrative strategies (Boero, 2014; Burgess et al., 2024). Furthermore, inclusive advertisements that depict personal and family experiences help strengthen audience connection and foster social cohesion (Wilkie et al., 2023). The repeated use of Matter in this context reflects the advertiser’s intention to center the message around lived experiences and inclusive representations.

The transitivity analysis reveals that the most frequent participant in the advertisement is the Attribute, appearing ten times. This participant type emphasizes qualities and characteristics, as seen in phrases like ‘strong-willed and independent’ or ‘looks so good.’ This focus on attributes aligns with the campaign's message, which aims to celebrate personal qualities and self-expression. The dominant process in the ideational meaning is the Attribute Relational process, which appears ten times. This process highlights the emphasis on qualities and values, typically expressed through verbs like ‘is’ and ‘has.’ The Circumstance of Matter, appearing seven times, further emphasizes the advertisement's focus on significant aspects of

identity and family, reinforcing the message that family is defined by love and acceptance, regardless of traditional norms. This analysis demonstrates that the campaign centers on portraying the strength and bond within diverse families, utilizing both verbal and visual modes to communicate an inclusive message about self-expression and identity.

Representational meaning focuses on the use of visual data, which is divided into two key categories: narrative and conceptual representation. The research applies Kress and van Leeuwen’s (2006) multimodal analysis theory, also known as the theory of visual grammar. Representational meaning is classified into two types: narrative representations, which depict actions and events, and conceptual representations, which focus on categorization, symbolism, and the relationships between participants. Conceptual representation is further divided into classificational, analytical, and symbolic processes. In the Pantene campaign video *Joyia and Mariana on Exploring Self-Expression*, symbolic processes prevail, highlighting key themes such as love, care, and support within a family context.



Figure 1 Pantene Advertisement Frames

The conceptual representation in this advertisement centers on symbols and the deeper meanings conveyed through visual imagery. The symbolic elements underscore crucial aspects of family life, such as love, care, and mutual support,

which together contribute to the portrayal of a strong and united family. In Figure 1 above, frames 1, 2, 3, 7, 8, 9, 10, 11, and 16 depict a mother combing or styling her child's hair, a nurturing act that symbolizes love and care within the family. This focus on a simple, intimate gesture reinforces the emotional bond shared by family members, highlighting the essential role of care in family relationships. Additionally, frames 4, 5, 6, and 15 illustrate family support, with members encouraging and visibly standing by each other. This imagery symbolizes trust and solidarity, reinforcing the theme of familial unity. Together, these symbolic elements communicate the campaign's message that family is a source of love, care, and support, transcending traditional norms and expectations.

Narrative representation in this advertisement captures the actions and reactions between family members, depicting both transactional processes, which involve a clear goal, and nontransactional processes, which emphasize actions carried out without a specific objective. This contrast shows the variety of family interactions and highlights their relational and emotional bonds. In frames 1, 3, 4, 10, 11, 14, and 16, the visual data presents moments such as combing hair, singing, and spending time together, with the mother and daughter serving as the main participants. These portrayals combine transactional and nontransactional actions, creating a nurturing atmosphere that conveys love, care, and confidence. Meanwhile, frames 5, 6, 10, 12, and 13 focus on nontransactional reactions such as smiles and eye contact, which underscore emotional closeness and mutual support. These narrative choices reflect studies suggesting that storytelling in advertising fosters emotional engagement and allows audiences to connect with relational themes through familiar depictions (Trees & Kellas, 2009; O'Donohoe et al., 2023; Santos & Santo, 2023). Through these emotionally rich portrayals of everyday family life, the advertisement reinforces the central themes of self-expression, support, and a sense of belonging.

The research explored the ideational and representational meanings in the Pantene advertisement titled *Joyia and Mariana on Exploring Self-Expression*, emphasizing themes of self-expression, personal identity, and inclusive family values. The ideational analysis revealed that Attribute Relational and Mental processes appeared most frequently, indicating a strong focus on defining personal qualities and highlighting internal experiences such as thoughts and emotions. Participants categorized as Attribute were the most dominant, reflecting the campaign's effort to construct identity through descriptive and evaluative language. Circumstances related to Matter were also prominent, showing a narrative emphasis on meaningful issues such as family, belonging, and self-acceptance. In the representational meaning, conceptual representations dominated the visual analysis, particularly through symbolic actions like a mother combing her child's hair or family members offering support. These visuals conveyed messages of love, care, and unity. Narrative representations further enhanced the message by

capturing daily family interactions and emotional expressions. Together, the verbal and visual elements in the advertisement effectively communicated an inclusive message that centers on identity affirmation and emotional connection within diverse family settings.

Building on these observations, the analysis of the Pantene campaign video offers a comprehensive understanding of how ideational and representational meanings operate together to construct multilayered messages. The conceptual representation highlights symbols of love, care, and support, exemplified through visual elements such as a mother combing her child's hair or family members expressing affection. These representations align with studies indicating that advertisements frequently utilize such symbols to appeal to emotions and foster persuasive narratives rooted in shared cultural meanings (Frunzã, 2022). In parallel, the narrative representation reveals emotional and relational aspects of family life through scenes of interaction and mutual support, reflecting both conventional ideals and evolving forms of familial experience (O'Donohoe et al., 2023; Mismetti et al., 2023). Emotional appeals, including expressions of empathy and vulnerability, further enhance audience engagement and identification, as demonstrated in prior research on how advertisements shape viewer responses through emotionally charged content (Stanton & Guion, 2013). The integration of verbal and visual modes contributes to a cohesive semiotic structure that reinforces key themes of inclusion, family cohesion, and personal expression (Wang & Xing, 2024). Presenting familiar yet inclusive portrayals of family life helps foster identification among diverse audiences, thereby supporting broader social narratives centered on acceptance, individuality, and emotional connectivity.

Focusing more specifically on the verbal mode, the ideational meaning is underscored by the dominance of the attribute participant, which appeared ten times across the data. This frequent occurrence underscores the strategic use of attributes in constructing identity and articulating personal qualities. For instance, in Datum 16, the phrase 'She walks a little bit taller' illustrates how attributes are employed to portray individual characteristics, reinforcing relational processes that support the campaign's emphasis on self-expression and familial identity.

In addition to relational processes, the campaign also employs a notable number of mental processes, which appeared nine times. These processes foreground internal states such as thoughts, emotions, and perceptions, allowing the audience to access the psychological and affective dimensions of the characters. As suggested in Machin and Mayr (2012), mental processes in multimodal texts function as a key resource to establish emotional proximity between viewers and represented participants. Through this mechanism, the advertisement invites viewers to empathize with the characters' experiences, thus enhancing the overall affective appeal of the message.

Finally, the use of the circumstance of matter, which appears seven times, draws attention to the everyday realities surrounding family life and identity. This type of circumstance highlights the advertisement's focus on normalizing diverse family experiences and promoting inclusion. Its recurrent use suggests a deliberate strategy to situate the portrayed families within familiar social narratives, ultimately reinforcing the message of acceptance and shared humanity that underpins the campaign.

When comparing these findings with previous studies on Multimodal Discourse Analysis, notable similarities and differences emerge. Research by Xing and Feng (2023) highlights the role of multimodal intertextuality and semiotic activities in shaping consumer identities, much like how the Pantene advertisement uses both verbal and visual elements to portray and shape perceptions of family identity. Similarly, Huang (2020) and Ilonga & Mapunda (2022) discuss how communicative modes such as character voices and visual texts work together to promote products and services, aligning with Pantene's strategic use of narrative and conceptual modes to convey messages of inclusion and love. These similarities underscore the cohesive relationship between the various semiotic modes employed in the Pantene campaign, which work collaboratively to engage the audience and construct meaning.

Furthermore, Utoyo's (2017) and Agustian's (2021) studies on the relationship between advertising discourse and ideology demonstrate the importance of semiotics in revealing underlying ideological frameworks in advertisements. In the Pantene campaign, symbolic representations such as a mother combing her child's hair (Frames 1, 2, 3, 7, 8, 9, 10, 11, and 16) symbolize love, care, and support, subtly promoting a message of acceptance and family unity. These symbolic representations contribute to the campaign's deeper ideological message, which aims to challenge traditional stereotypes and promote inclusivity. This is consistent with findings from Schubert (2021), Murray (2020), and Atma and Awad (2023) who analyzed how gender representations and stereotypes are constructed in TV commercials through multimodal analysis. While their research focused on identifying offensive depictions in gender portrayal, the Pantene campaign contrasts this by presenting an affirmative and inclusive depiction of family life.

In terms of representational meaning, the Pantene campaign predominantly employs symbolic processes, a common feature in advertising to convey deeper meanings (Jewitt & Oyama, 2001). In this case, the frames showing a mother caring for her child (Frames 1, 2, 3, 7, 8, 9, 10, 11, and 16) symbolically express familial love and care, supporting the campaign's theme of family unity. This symbolic representation is in line with the findings of Ghaziani (2008) and Sender (2018), who argue that positive and everyday portrayals of families help challenge stereotypes and promote greater social acceptance. The portrayal of mutual support within the family,

seen in Frames 4, 5, 6, and 15, further enhances this message by emphasizing the importance of trust and emotional growth within the family, reinforcing the conceptual depiction of familial beauty.

When contrasted with previous studies, particularly those of Schubert (2021) and Arnold-Murray (2021), it becomes evident that the Pantene campaign employs both verbal and visual elements in a similar way to political and commercial advertising discourse, where spoken words, written captions, and visual images work together to reinforce the intended message. Arnold-Murray's (2021) emphasis on multimodal cohesion, where different semiotic resources are repetitively used to construct dialogue, is also reflected in the Pantene advertisement. The use of both narrative and conceptual representations in the campaign serves to deliver a multifaceted and emotionally resonant image of inclusive families, blending everyday interactions with symbolic actions that carry deeper social meanings.

However, there are also notable differences. Chen and Weninger (2024) highlight challenges in applying MCDA, particularly concerning the operationalization of theoretical assumptions and empirical validation. While those challenges were noted in other advertising contexts, the present study of the Pantene campaign successfully applies the MCDA frameworks of Halliday's (2014) Systemic Functional Linguistics (SFL) and Kress and van Leeuwen's (2006) Visual Grammar to uncover both ideational and representational meanings. Despite potential methodological concerns in other contexts, the Pantene campaign's narrative and symbolic representations work in concert to effectively communicate its inclusive and positive message.

The Pantene advertisement campaign *Joyia and Mariana on Exploring Self-Expression* effectively communicates ideational and representational meanings that align with its core message of inclusion and family unity. Through the frequent use of relational attributes and processes in the verbal mode, alongside symbolic and narrative representations in the visual mode, the campaign conveys a positive portrayal of diverse families. These findings not only align with but also expand upon existing research on advertising and media representation, particularly regarding the normalization and visibility of non-traditional families. The campaign strikes a balance between promoting inclusivity and maintaining visibility, contributing to broader societal efforts to foster acceptance and understanding. By depicting everyday family interactions, the advertisement challenges stereotypes and encourages a more inclusive perspective on family life.

## CONCLUSIONS

It turns out that advertising not only constructs images of products or ideal consumers but also conveys deeper social meanings about family, self-

expression, and inclusion. The findings reveal that the dominant use of attributive and mental processes in the Pantene campaign, *Joyia and Mariana on Exploring Self-Expression*, extends beyond portraying physical or emotional traits. These processes articulate values of acceptance, personal identity, and familial relationships. The research demonstrates that ideational and representational meanings in advertisements can convey complex social messages, rather than merely promoting consumer goods.

The research contributes to the field of multimodal discourse analysis within English linguistics and literature by demonstrating how verbal and visual elements collaborate to construct social narratives. It extends the application of Halliday's theory of meta functions and Kress and van Leeuwen's visual grammar by demonstrating how multimodal analysis can be used to examine socially oriented advertisements. These insights are also relevant for media literacy education, helping students engage with multimodal texts critically and contextually.

Nonetheless, the research is limited to a single advertisement campaign and does not include comparative analysis across media platforms or cultural settings. Moreover, it focuses only on representational aspects without empirically examining audience responses. Future studies are recommended to expand the dataset to include diverse social-themed advertisements, incorporate audience reception analysis, and consider broader cultural contexts to enrich the understanding of advertising as a medium for social discourse.

**Author Contributions:** Conceived and designed the analysis, Z. R., and A. D.; Collected the data, A. L. M.; Contributed data or analysis tools, A. D.; Performed the analysis, Z. R., A. L. M., and A. D.; Wrote the paper, Z. R., and A. L. M.

**Data Availability Statement:** Data available on request from the authors. The data that support the findings of the research are available from the corresponding author, Z. R., upon reasonable request. The very reason is that we consider using the data (part of it) for another paper with a different perspective or approach.

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