Production and exchange of meaning in instagram beauty influencer visual content in Indonesia: a social semiotic analysis

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ABSTRACT

The development of technology aligns with the evolution of information media, which is increasingly dynamic in contemporary times. Instagram serves as a social media platform employed by beauty influencers to disseminate information pertaining to beauty. Visual content showcasing diverse beauty reviews captivates a substantial female audience, resulting in millions of followers on Instagram. This study aims to interpret the conveyed meanings by Indonesian female beauty influencers, such as Tasya Farasya, Kesha Ratuliu, and Hanggini. The qualitative methodology employs social semiotic theory to extract meanings embedded in the text or discourse presented by each influencer, considering social and cultural perspectives. This research adopts a constructivist paradigm, emphasizing the production and exchange of meanings. The study analyzes the meaning behind the messages conveyed by each beauty influencer on social media. The images portrayed by Tasya Farasya, Kesha Ratuliu, and Hanggini exhibit distinct representations both interactively and compositionally. The interactive metaphoric function is evident in the endurance of their image, showcased through visually appealing content on Instagram photos. This results in the creation of a multimodal visual composition in the photos.

1. Introduction

Technological developments and changes are progressing rapidly across various sectors, especially in the media sector. Online media is no longer a novelty but has become convenient and practical due to prevailing conditions. In this era of evolution, human interaction can occur through online media without the need for direct face-to-face meetings. Social media platforms are a prime example of this. In contemporary society, almost everyone possesses and uses social media for communication and information retrieval [1]. Social media has profoundly influenced contemporary human life, as evidenced by its global impact [2]. According to the research conducted by Jokar, Instagram boasts a user base of two billion [3]. Furthermore, ongoing technological advancements play a pivotal role in fostering increased diversity and development within contemporary professional occupations. One of the emerging professions, shaped by the evolution of information technology and social media, is that of an influencer. Among the various types of influencers, the beauty influencer stands out with a rapidly growing number [4]. Content produced by beauty influencers encompasses various aspects of beauty, including makeup, tips, and tutorials [5]. Instagram offers distinct advantages through features such as Branda, Story, and IGTV [6]. The GM Marketing of PT Martina Berto Tbk, a cosmetics manufacturer for Sariayu, highlighted that employing beauty influencers has the benefit of educating consumers and target markets about product usage. The influence of beauty influencers has the ability to captivate the audience [7], effectively conveying messages

regarding the use of beauty products to their followers. In the digital age, consumers exhibit fatigue and disinterest in traditional television advertisements [8]. Consequently, contemporary audiences find appeal and credibility in individuals perceived as knowledgeable experts in the realm of beauty, providing authentic testimonials and fostering interactive communication through platforms like Instagram's chat column [9]. In contrast to traditional media, such as television, newspapers, radio, and magazines, which offer monologue and static information. The evolution of new web technology enables easy creation and widespread dissemination of content. Blog posts, Instagram updates, or YouTube videos can be reproduced and accessed by millions of people without cost. Advertisers now have the ability to generate compelling content that reaches a broad audience without incurring significant expenses for placement with publishers or distributors [10].

The emergence of social media platforms such as Twitter, Facebook, and Instagram represents a contemporary trend in the realm of digital marketing. Influencers, present on these platforms, serve as credible conduits for marketing products, including beauty products, through their social media channels. The manner in which these influencers showcase products in the photos they share can significantly influence the public's purchasing decisions [11]. Online media constitutes a novel strategy within the broader framework of brand positioning [12]. Influencers typically utilize media, such as photos accompanied by captions or engaging information, for communication. Photos serve as effective tools for conveying messages. The videos and photos posted by beauty influencers signify the evolution of compelling content within the beauty influencer domain. This study specifically focused on Beauty Influencers on Instagram with follower counts exceeding one million. Notable influencers selected based on their substantial followers include Tasyafarasya with a total of 4.3 million followers, Hanggini with 2.3 million followers, and Kesharatuliu05 with 1.3 million followers. The desire to appear beautiful is nearly universal among women, and acquiring expertise in grooming is considered crucial. The increasing number of followers of beauty influencers signifies widespread engagement in the activities presented on their social media accounts. The phenomenon of beauty influencers gained prominence on YouTube in early 2015, initially driven by heightened awareness among women regarding their appearance and the desire to appear more attractive and confident. Beauty content encompasses a range of topics, including makeup tutorials, facial care, beauty product reviews, and video blogs detailing personal experiences. The user-friendly characteristics of new media contribute to its role as a mechanism for individual popularity [13].

Each beauty influencer possesses distinct characteristics, and it is evident that the conveyance of messages and meanings in every beauty influencer's Vlog varies. The social and cultural context of each beauty influencer's photos, showcasing beauty products, plays a crucial role in interpreting the meaning inherent in each message delivered. This study aims to illustrate the disparities or similarities in meaning conveyed by different beauty influencers through the photos of beauty products posted on their Instagram accounts. Visual analysis will be employed to scrutinize the visual elements presented by beauty influencers, elucidating the meanings encapsulated in each post by these influencers. This study contributes by offering a novel interpretation of influencers' freedom of expression through Instagram media. The utilization of visual signs prioritizes their daily issues, maintaining an authentic connection to the depicted reality. This authenticity strengthens public trust in the products under review, particularly in the context of "Beauty Influencer" events, which represent a new strategic approach to product promotion. The interpretation hinges on the production of signs through the influencer's daily movements depicted in the content. In contrast to television advertisements, which closely adhere to visual-sign considerations, "Instagram" allows for more loosely expressive content, aligning closely with the "natural" intrigue that captivates viewers. The infusion of "natural" nuances forms the plot scenario, depicting the daily interactions with cosmetics by influencers like Tasya Farasya, Kesha Ratuliu, and Hanggini. This dynamic stands in contrast to how the daily presentation serves as a strategy for engaging viewer interest. Therefore, this research is presented to investigate how the scenario and plot are conveyed through visual processes in Instagram content. The research question aims to explore how "visual semiotics," especially in representational metaphors, interactive

metaphysics, and compositional metaphonics, elucidate this event as a natural scenario in the visual content of Beauty Influencer.

2. Method

The construction of perspectives in social work is a focus of the clinician, centering on the role and ethics embedded in daily life. Arguments within the constructivist paradigm challenge the ethics of objectivity and neutrality associated with positivist and empirical traditions [14]. Constructivism assumes a pivotal role in shaping client descriptions and problems within the social context and values of practitioners [15]. Recognized as an ethical responsibility and a collaborative effort, the constructivist paradigm aligns harmoniously with the values of contemporary social work [16]. Simultaneously, it challenges clinical social work to reassess its values and prioritize social justice as a fundamental practice. The constructivist paradigm facilitates a structured interpretation of formalistic arrangements in a visual sequence, particularly evident in this study concerning visual issues presented through Instagram photo content [17]. The formalistic interpretation of meaning can only be comprehensively reviewed through the construction paradigm, especially employing the Social Semiotics approach. According to Marshall *et al.*, visual research emphasizes that the meaning of an image resides in the image itself [18]. Each image comprises formal components such as manufacturing technology, reproduction or new products, and processing techniques [19]. In visual research through photos, the combination or arrangement of photos is not restricted by color or black-and-white, vertical or horizontal formats, or the angle of capture. It may involve summarizing photos based on their content. For instance, a photo featuring a group of women holding a Darma Wanita meeting can be utilized to distinguish factors such as sex, age, culture, domicile area, state, and various other aspects [19]. The qualitative research approach employed by the author aims to analyze the meaning in the photos of Beauty Influencers like Tasya Farasya, Sarasefeika Kesha, and Hanggini as they recommend beauty products they deem suitable for use. The data produced in this study focuses on descriptive data within the observed analysis to uncover the meaning inherent in the photos owned by beauty influencers. The selected beauty influencers, serving as samples, each boast a substantial follower count exceeding one million, underscoring their influence and capacity to become influencers for their followers.

The research method employed involves the analysis of social semiotics using the KRESS and Van Leuween model, known as Multimodal [20]. Multimodal is a branch of Systemic Functional Linguistics (SFL) derived from Halliday's framework. In this study, Kress and Van Leeuwen further developed concepts outlined in "The Grammar of Visual Design" [21]. Multimodal is a more applicable concept compared to a theoretical approach alone, necessitating insights from other theories [22]. The analysis of visuals and textures is approached within the framework of multimodal, as proposed in "The Grammar of Visual Design Social Semiotics," which examines the sign system produced by humans in the form of symbols, encompassing both words and sentence units. In the context of social semiotics through systemic linguistic functions, multimodal is comprised of three metaphysics: ideational metaphysics, interpersonal metaphysics, and textual metaphysics, according to SFL theory. Social semiotics categorizes multimodal into three components: the meaning of representation, interactive meaning, and the meaning of composition, as proposed by Van Leeuwen [23]. Visual Surgery Photographs of Instagram Beauty Influencers are dissected using Van Leuween's social semiotics theory, with a focus on representational metaphors, interactive metaphysics, and composition. The results of the visual analysis of each beauty influencer unveil the meaning conveyed by the signs derived from the photos displayed on social media.

3. Results and Discussion

3.1. The Analysis of Social Semiotic

The initial focus of the research centers on a prominent beauty influencer with the highest follower count, Tasya Farasya. One of the analyzed photos showcases a scarlet whitening beauty product; see Fig. 1. The representational metaphor function employed by Tasya Farasya on her Instagram account involves both visual and conceptual codes. The narrative structure depicted

in Tasya Farasya's Instagram photo presents actions and events, revealing the Scarlett Whitening product as a narrative concept that directs attention to the product. The intentional placement of Scarlett Whitening products in the middle guides the audience or followers to focus directly on the product. In terms of communication, this photo strategically directs attention to the product, forming a vector. The narrative structure also introduces secondary participants, referred to as the situation, connected to the main participants in ways beyond the vector. Although they can be omitted without altering the narrative pattern, doing so results in a loss of information. Visual language expresses various types of circumstances: locative (connecting participants with settings), means (presenting tools used in the action process), and Accompaniment (describing two participants not connected by vectors) [24]. The image illustrates how reality is coded in detail, utilizing locative elements (establishing the place where the couple is positioned) and means (depicting the couple's hands). In this photo, the narrative structure features a secondary participant, akin to a locative, connecting participants with settings and means linking objects to the intended vector. Participants can observe the presented settings in Tasya Farasya's photo, portraying representations from the dressing table with lights and backgrounds adorned with flower wallpapers. Tasya Farasya aims to convey a sense of glamour through the photo, connecting participants with the settings, portraying a feminine impression with flowered wallpaper backgrounds, and dressing tables illuminated with lights. Tasya's settings include room details with the dressing table, emphasizing a feminine ambiance. The recommended beauty products serve as tools in the action process. The conveyed message in this visual image, presented by Tasya, establishes a representation pattern describing beauty through product usage, with a pose directed not toward the audience but toward the recommended product.

Fig 1. Visual image of Tasya Farasya Source: @tasyafarasya Instagram 2020 (Tasya Farasya (https://www.instagram.com/tasyafarasya/ : Akses 2023)

Interactive Metaphors involve three dimensions in the meaning of an image: image action, social distance, and point of view. Image actions pertain to the direction of participants' gazes, either directed towards the audience (request) or not (offer). Greetings are considered to establish imaginary relationships with viewers, as they directly engage the audience. These actions can also be accentuated with facial expressions and gestures [22]. In the visual image presented by Tasya Farasya, social distance is maintained as the gaze does not immediately meet the viewers or spectators but rather focuses on the product being recommended. The offer, on the other hand, is indirectly implied, depicting the participants as information systems or objects of contemplation. It is crucial to illustrate that the action in the photo can suggest a relationship with the audience, showcasing involvement by demonstrating the actor's connection with the recommended product. Social distance is portrayed through the size of the medium frame, centered on the product in the middle with shadows on the right and left. The

positioning of the product in the center and the actor on the edge subtly directs focus toward the middle of the photo. The interactive function also includes the perspective or viewpoint, determined by the photo maker to convey all relevant information about the subject [22]. The horizontal angle conveys detachment, while photos taken from the front at eye level demonstrate involvement and alignment with viewers. Another aspect of interactive meaning is modality, related to the application of social semiotics. Visual social semiotics play a crucial role in explaining how the photo structure contributes to the representation of beauty concepts. The message conveyed in this photo transcends oral communication, incorporating visual elements. The analysis method specifically identifies visually marked meanings with a feminine style that emphasizes beauty. The depiction of feminine beauty is complemented by accents and settings supporting emotional resonance for women who desire a feminine and beautiful appearance.

The composition metaphor function in this photo encompasses meaning constructed through representation and communicative action integrated into a cohesive whole referred to as a 'text' [24]. This includes Types of Structure, Process, Participants, and Circumstances; Types of image actions, social distance, perspective, point of view, modality; and the type of information value, meaning, and framing, all of which contribute to revealing the coded reality, interactions, relationships between participants, and visually arranged meaning. In Tasya Farasya's photo, it can be inferred that while the product is indirectly presented, the impression conveyed in the photo underscores the reality of Tasya Farasya's beauty using the featured products. The visual communication in the photo serves as a viewpoint for viewers, considering all the values of information, framing, and modality depicted in the photo. The first subject of research involves a beauty influencer whose followers rank second after Tasya Farasya, namely Kesha, with her Instagram account named @Kesharatuliu05. One of the analyzed photos features a beauty product called Facemist Saffron, presented on her personal Instagram account, see Fig. 2.

Fig 2. The visual image of Kesha Ratuliu Source: @ kesharatuliu05 Instagram 2020
(https://www.instagram.com/kesharatuliu05/, Akses 2023)

The representational metaphor function presented by Kesha in the above photo is linked to the pattern of representation, utilizing visually coded experiences. In the photograph, the upper direction or vector is distinctly depicted as a centrally aligned line. The action performed by the actor is directly narrated, creating an element described explicitly for transactional participants. The actor's intention is evident in showcasing the product to participants through the act of holding beauty products. The narrative structure, also referred to as the state, is expressed in visual language in this photo. The visual language employed in Kesha's photos includes locative and means types. Locative connects participants to settings, evident even without a distinct background. However, the settings used in this photo feature white clothes and veils, with the white shirt appearing luxurious and clean. Additionally, means presenting the tools used in the action process, focusing on the recommended products, and centering attention in the middle. The conceptual structure built in this photo for non-human participants represents the product as a processive attribute, serving as a carrier. The symbolic process is employed to convey

messages to participants, revealing meaning and identity by portraying beauty that radiates freshness as described by the product. Narrative and conceptual structures can appear individually or together, akin to simple or complex sentences in language. When appearing together, embedding occurs. The distinction between major and minor processes in visuals is determined by the relative size and salient properties of the elements [24].

Interactive metaphysics encompasses dimensions of image action, social distance, and point of view. In Kesha's photo, the image action is directed explicitly toward the watch, unlike Tasya Farasya's representation. Social distance is considered to establish an imaginary relationship with the viewer, as Kesha greets them directly. The action in this photo is accentuated by a serious and confident facial expression, along with gestures, holding the recommended product to construct an image associated with the endorsed product. Moreover, social distance is influenced by the medium shot frame in this photo, creating a spatially clean and fresh environment for both the actor and the product. The horizontal frontal perspective of the participant is directly equivalent, while positioning the product equivalently and lower strengthens the representation of the participants, establishing a stronger relationship while maintaining equivalence. The subjective image displayed is captured from a front view with eye level, demonstrating involvement and equality with the participants. The final metaphor in Kesha's photo pertains to the meaning of composition with representation and communication integrated into the entire image. The constructed meaning is linked to the value of information, with the primary visual element positioned centrally and some products slightly below, arranged along the horizontal axis, considered acceptable as a starting point. Additionally, the framing of composition elements serves as the connection between these elements, combining them into shared properties that convey a visual message. Modality in Kesha's photo is regarded as a realistic portrayal directly perceived by the eye. Scientific image analysis extends beyond surface details, often simplifying or omitting background details, and deeming color and depth as irrelevant. Expressive methods ensuring high modalities from a naturalistic perspective are considered indicators of low and irrelevant modalities. The most recent research subject, a beauty influencer whose followers rank third after Kesha Ratuliu, is Hanggini Purinda Reto, with her Instagram account named @Hanggini. One of the analyzed photos features a beauty product, Wardah's face-washing soap, presented on her personal Instagram account, see Fig. 3.

Fig 3. The Hanggini visual image Source: @hanggini Instagram 2020
(https://www.instagram.com/hanggini/, Akses 2023)

Metaphors are related to the pattern of representation, utilizing visually coded experiences. Visual coding in Hanggini's photos is executed through narrative or conceptual structures. The narrative structure presents actions, events, processes of change, and temporary spatial regulations. In Hanggini's photo, the action process contains a vector directed for participant observation, with the actor engaged in transactional action. The conceptual structure represents participants in terms of class, structure, or meaning [24]. Moreover, analytical processes connect participants in terms of partial structure, including parts/attributes of ownership belonging to all/carriers. This process can take various forms: unstructured (without operators), temporal (realized by timelines), complete (possessive attributes are presented in full). Narrative and conceptual structures may appear individually in Hanggini's photos, similar to simple or complex sentences in language. When they appear together, embedding occurs. Differences between major and minor processes in visuals are determined "by the relative size and striking nature of the element [24]. The images in Hanggini's photo represent reality by gradually providing information about using face-washing soap to achieve a beautiful, fresh, and cheerful appearance, as conveyed in Hanggini's photo.

The interactive metaphor function is represented by the pattern of interaction among participants, involving two types: represented (described) and interactive (real) participants in visual communication. The meaning of interactive images encompasses three dimensions: image action, social distance, and point of view. Image action is linked to the direction of participants' view, directed towards the audience (request) through several photo units emphasizing the face and gestures involved in face cleansing. Social distance is depicted through medium shots, maintaining a distance not too close nor too far, with various poses. The point of view tends to be higher than the viewer's eye level, symbolizing a form of patronization as the actor introduces the use of beauty products. Despite this, the actor maintains a friendly and joyful smile, expressing cheerfulness and optimism, hoping viewers can replicate the same positive experience. The frontal angle enhances audience identification and involvement with representative participants, while the vertical angle represents women in their role of facial cleansing. The interactive meaning conveyed in Hanggini's photo is explored through the application of visual social semiotics to unravel rhetorical elements. Visual social semiotics aid in explaining how the image structure contributes to representing the information concept delivered in the act of washing the face with recommended beauty products.

The meaning of the composition constructed in the Hanggini photo incorporates interrelated aspects such as the value of information, meaning, and framing. This system extends beyond a single image and is applicable to visual composites, encompassing photos and other graphic elements, along with their layout. The value of information is connected to three primary visual fields: left and right, up and down, and middle and margin. In the left and right contexts, the composition is arranged along vertical and horizontal axes, guiding the viewer in a directional reading and gradually presenting information. The separation of elements in each photo signifies a transition from the abstract (visual) to the specific, representing 'concrete action' located in personal experience. Various modes are employed to fulfill the same communicative function, using visuals to convey the impression of personal experience in utilizing the product. The imperative mode directs the reader to recreate an experiment, carrying a generalization effect by conveying 'what to do' to replicate 'what I do.'

3.2. Visualization Comparison in Social Semiotic

The study of "Social Semiotics" and its development began with the interests of two important figures, namely Gunther Kress and Theo Van Leeuwen. The evolution of the study led to the conceptualization of multimodality. They argued that the rapid development of technology contributes to making communication more multimodal [21]. Building on Halliday's ideas, Kress and Van Leeuwen found his concepts about multimodality intriguing in the realms of psychology, pedagogy, museum studies, media studies, and linguistics. This led to Van Leeuwen's focus on multimodality studies within the field of social semiotics. In contrast to thoughts from figures like Ferdinand de Saussure and Peirce, Halliday's ideas on social semiotics draw inspiration from Bronislaw Malinowski's concept of language position as a person's actions through certain situations and contexts [25]. Halliday emphasizes the importance of understanding the context accompanying language use, including factors such as culture and

history, which he terms "Context of culture." In a cultural context, the same language can have different meanings and uses. This is why semiotics evolves and influences culture.

Visual communication can be a subject of anthropological study, according to Davey [26], and Social Semiotics [27]. In this study, the analysis employs social semiotics from the perspective of "semiotic source description, examining what can be expressed and achieved with pictures (and other visual communication tools) and how individuals express and accomplish things with images that can be interpreted [28]. Consequently, visual resources are regarded through functionalist approaches, employing multiple metaphors simultaneously to convey meaning. This study briefly introduces one of the most crucial theories and models of socio-visual semiotics, namely visual design grammar [22]. Social semiotics, in this case, utilizes a perspective with an analysis of images featuring beauty influencers on social media endorsing products. Finally, this paper identifies various areas where visual analysis can be applied. Visual Social Semiotics aligns with Halliday's Metaphysics theory [29], contending that language encompasses three metaphors simultaneously, namely ideational, interpersonal, and textual. This metaphor has been extended to visual semiotic resources [24], with the names altered to representational, interactive, and compositional. They posit that "visuals, like all semiotic modes, must fulfill communication requirements (and representation) [30] to function as a comprehensive communication system." Case studies will be analyzed using this theory with Instagram photos featuring beauty influencers on social media.

Firstly, concerning the pattern of representation, or in other words, the way experiences are visually coded. Visual coding is executed through a narrative or conceptual structure. The narrative structure exhibits ongoing actions, events, the process of change, and temporary spatial arrangements. This structure consistently incorporates elements described to form a slash and indicate direction, referred to as vectors [24]. For instance, in the image used here for illustration or photos, there are two vectors, one indicated by the couple's arm and the other by the direction of their appearance. Various types of narrative processes exist action, reaction, speech, mental, and conversion, contingent on the types of vectors and participants involved. The action process encompasses vectors formed by the described elements or arrows departing from participants, namely the actors. Two types of actions are non-transactional (actors only) and transactional (actors and objectives). In this instance, the Goal is a participant who serves as the vector destination. The transactional process can occur bidirectionally, implying that every participant who previously acted as an actor now acts as a target or interactor. In the case of the reactionary process, the vector is formed by the direction of the view of one or more participants, namely the character. This structure can also be non-transactional (a gaze directed at something outside the photo frame) and transactional (a gaze directed at other participants, namely phenomena) [24].

The narrative structure also contains secondary participants, called the situation. They are connected to the main participants by means other than vectors or pointing at something. In addition, they can be left without changing their speech patterns, but this will cause a loss of information. There are several types of circumstances expressed by visual language: locative (connecting participants with settings), means (presenting tools used in the action process), and Accompaniment (describing two participants, which are not connected to vectors) [24]. In social media photos displayed by beauty influencers, they use more locative means because they do them themselves and present tools or products used as a coding process to convey messages and images to be conveyed by beauty influencers. Narrative and conceptual structures can appear individually or simultaneously, as well as simple or complex sentences in language. When the two appear together, then there is embedding. The difference between major and minor processes in visuals is determined "by the relative size and striking properties of these elements" [24]. The images used on social media by beauty influencers represent reality through several processes, forming complex representation patterns. The reactional process is the main and embed other processes, actions, and analysis. Based on the analysis of the recommended beauty products above based on social semiotics, each beauty influencer presents an image represented through the products they recommend by analyzing reality through several processes, forming complex representation patterns. The reactional process is the main and embeds the process, action, and other analytics. Based on the analysis of the

recommended beauty products above based on social semiotics, each beauty influencer presents an image represented through the products they recommend by analyzing reality through several processes, forming complex representation patterns. The reactional process is the main and embeds the processes, actions, and other analytics. Based on Table 1, a comparative analysis using Social Semiotics by Kress and Van Leeuwen, the analysis of social semiotics can be applied to reveal the meaning within the images presented by beauty influencers. Each Beauty Influencer communicates distinct meanings and representations through their conveyed images. Employing this theory, we scrutinize visual grammar and interpret the visual language conveyed through photos.

Tabel 1. Semiotic Social Comparison Table [21]

Beauty Influencer	Metafunction		
	Representational Metafunction	*Interactive Metafunction*	*Composition Metafuction*
Tasya Farasya	The representation of Tasya forms a feminine representation pattern and describes beauty by using the product pose not looking at the audience but at the recommended products.	Photos carried out from the front point of the same eye level show involvement and similarity with viewers. Another aspect of the interactive meaning of modality is related to the application of social semiotics.	Visual communication delivered in the photo can be used as a meaning of viewpoint for viewers who see from all the values of information, framing, and modality depicted in the photo.
Kesha Ratuliu	The symbolic process described to convey messages to participants is clearly visible. The meaning and identity are clearly visible here by showing the beauty that radiates fresh according to the product described.	The action is emphasized in this photo with a serious and confident facial expression and gestures by holding the recommended product to build an image delivered in using the recommended products.	Modality in Kesha's photo is considered a real picture in reality directly seen by the eye. How scientific image is investigating outside the surface and abstract of detail.
Hanggini	Representing reality by providing information gradually using face washing soap to make it look beautiful, fresh, and cheerful, as conveyed in Hanggini's photo.	Image action related to the direction of the view of the participants represented, which can be directed to the audience (request) using several photos that become a unit and emphasize the face and gestures in cleaning the face.	Some different modes are used to realize the same communicative function, namely visual to convey the impression of personal experience in using the product. Imperative gives direction to the reader to recreate an experiment.

The analysis and comparison lead to the conclusion that each beauty influencer presents a unique image and message delivery when recommending the same product. However, the visual methods cater to different viewers according to the representation style of each beauty influencer, solidifying their roles as beauty influencers. The Comparative Analysis of Beauty Influencers through visual analysis, analyzed using Van Leeuwen's theory, introduces visual design grammar and provides the necessary theory and vocabulary for discussing and interpreting images. The evolution from Halliday's Metaphysics to Visual Communication, termed as representation, interactive, and composition, is highlighted. Categories like Structure, Process, Participants, and Circumstances; Types of image actions, social distance, perspective, point of view, modality; and the type of information value, meaning, and framing contribute to revealing the reality that is encoded, interactions, and relationships between participants, and the visually arranged meaning. Metaphysics, in making meaning and utilizing visual resources, goes beyond mere description and observation to include interpretation.

The complexity arising from the description and interpretation of images and other visual elements generates interest across various fields where visual communication is extensively employed. In conclusion, the models proposed by Kress and Van Leeuwen find applicability in domains such as promotion, websites, teaching materials, paintings, fairy tales, building spatial planning, tourism, cultural aspects of non-verbal communication, and more. This applicability can assist, on one hand, students and researchers in gaining a better understanding of visual communication and, on the other hand, enable professionals to make more effective use of visual communication to convey information and persuade more successfully. The images displayed by Tasya Farasya, Kesha Ratuliu, and Hanggini exhibit distinct interactive and compositional representations. Tasya Farasya presents a feminine representation with an interactive style by indirectly engaging with the camera, and her composition employs an indirect perspective of information. In contrast, Kesha Ratuliu adopts a white and clean representation with direct interactive engagement facing the camera and a genuine composition presented as a real picture. Lastly, Hanggini projects cheerful and fun representations by using multiple photos as a unit and emphasizing facial expressions and gestures. The composition guides the reader to recreate experiments by merging several photos. Each beauty influencer cultivates a unique image and identity when sharing their experiences with product usage. The selection of products for promotion is tailored to the followers on Instagram, ensuring alignment with the target market desired by the influencers.

4. Conclusion

The distribution of signs and meanings by "beauty influencers" (Tasya Farasya, Kesha Ratuliu, and Hanggini) through Instagram photo content is an event within the realm of multimodality in the scope of "Social Semiotics." Referring to Kress and van Leeuwen, "semiotic resources" are produced in response to events in specific social situations and contexts. This stands in contrast to the "conventional" semiotic view of Saussure and Peirce, who consider "signs" as ready-made, leading to an arbitrary nature. In "Social Semiotics," signs are motivated by the wishes and motivations of users and social contexts, as observed in sign production through Instagram, a "free" media enabling the creation of motivated signs based on user preferences. Unlike beauty product advertisements on television, where signs are produced through a strict scenario, Instagram allows for more natural and motivated sign production, eliminating the distance between signs and viewers. This condition is evident in the visual content of Hanggini, where images are presented with a less rigid design, incorporating "poetic" language, creating a "motivated" sign. In contrast, Kesha Ratuliu and Tasya Farasya, while considering the photo moment, present daily life with products without attempting to introduce poetic metaphors. This approach aims to integrate signs into the social context of viewers, portraying their "beauty" products as intimate and part of their daily routines. Consumers perceive this as "natural-egalitarian," fostering interest in Kesha Ratuliu, Tasya Farasya, and Hanggini. This dynamic contributes to sign creation through "social semiotics" in multimodal forms, encompassing representation, interaction, and composition. In the representation metaphors, "beauty influencers" (Tasya Farasya, Kesha Ratuliu, and Hanggini) position themselves as signs equivalent to viewers, fostering a sense of closeness. The interactive metaphoric function is seen in their endurance with products portrayed through visual displays on Instagram. This results in a multimodal visual composition within the photo. In this context, the composition considerations employed by "beauty influencers" are not limited to design but encompass their daily appearances as "the composition itself."

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