Exploring the Strategies of Designing Advertising Visuals on Shampoo Bottles: Adopting Visual Grammar Approach

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استكشاف استراتيجيات تصميم الإعلانات المرئية في عبوات الشامبو: اعتماد منهجية القواعد الصورية

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Abstract

The study analyzes advertising images placed on the products of shampoo bottles. These images are used as a technique for advertising the shampoo products. Each image encapsulates a mosaic template, comprising variegated elements. The main objective of this research is to explore the strategies that shampoo manufacturers foster in designing the advertising images set down on the shampoo bottles. The descriptive qualitative content analysis approach is adopted. Kress and van Leeuwen (2006) model of the grammar of visual design has been utilized. (5) Samples of popular shampoo products were picked up randomly for the purpose of analysis from Pinterest. Results reveal that manufacturers exploit different strategies in like using women image with straight hair, fruits or herbs from. Very bright alluring colors are used to highlight the ingredients along with some elucidating stereotypes of iconic expressions. The images constitute the discerning performance of the shampoo products that highly attract the consumers.

<u>*Keywords*</u>*: Images, strategies, semiotics, shampoo, representational metafunction.*

المستخلص

يتناول البحث الحالي تحليل الصور الإعلانية الموضوعة على منتجات عبوات الشامبو. تُستخدم هذه الصور كأسلوب للإعلان عن منتجات الشامبو. تحتوي كل صورة على قالب فسيفسائي يشتمل على عناصر متنوعة. إن الهدف الرئيسي من هذا البحث لاستقصاء الاستراتيجيات التي يعتمدها مصنعو الشامبو في تصميم الصور الإعلانية الموضوعة على عبوات الشامبو. طبيعة البحث وصفية، ويعتمد على وجه التحديد منهج تحليل المحتوى النوعي. تم استخدام نموذج (٢٠٠٦) Kress & van Leeuwen الخاص بقواعد التصميم البصري والذي يقوم بتحليل العناصر المستخدمة في الصور المثبتة على عبوات الشامبو. وقد اعتمد هذا النموذج لتحليل هذه الصور وفك رموزها المشفرة وإدراك المعاني التي تنقلها للمستهلكين. تم اختيار (٥) عينات من منتجات الشامبو الرائجة بشكل عشوائي لغرض التحليل. تعتمد إجراءات جمع البيانات على أخذ البيانات من موقع بينترست الإلكتروني المتخصص في الإعلان عن صور المنتجات ومن ضمنها منتجات الشامبو. تكشف النتائج أن الشركات المصنعة تستغل استراتيجيات مختلفة في تصميم الصور الإعلانية للشامبو حيث يستخدم صورة امرأة ذات شعر منسابٌ إشارةٍ إلى الأداء المتميز للمنتج. كما أنهم يستخدمون مكونات المنتج مثل الفواكه أو الأعشاب التي صنع منها المنتج في تصميم الصورة الإعلانية. كما استخدمت الألوان الزاهية الجذابة جدًا لتسليط الضوء على المكونات إلى جانب استخدام بعض الانماط اللغوية التوضيحية المقتضبة. تشكل صور النساء والفواكه الأداء المميز لمنتجات الشامبو وتجذب المستهلكين بشكل كبير.

<u>الكلمات المفتاحية</u>: الصور، الاستراتيجيات، السيميائية، الشامبو، الوظيفة المثالية.

1. Introduction

Visual Grammar was founded by Kress and van Leeuwen (2006) in order to analyze a visual that has different components. Visual grammar comprises different elements, as it is governed by structures and rules that tackle certain cultural forms of visual communication. Visual elements are semiotically called the participants. Every visual text consists of two main participants. The first is called drawn-participant, which consists of all humans, events, objects, and other objects which are available in the image. The second is labelled as the interactive participant, which consists of image-makers and image-viewers (Moerdisuroso, 2014). Kress and van Leeuwen (2006) based their framework of visual grammar on Systemic Functional Linguistics, which was developed by Halliday and his followers in 1960s. They attempted to study the function of language in relation to social semiotic settings. He identified three metafunctions that can convey the meanings implicated by the speakers who use the language as a tool of communication. These metafunctions are ideational, interpersonal and textual ones.

However, Kress & van Leeuwen (2006) exploited these three metafunctions within their theoretical framework 'Visual Grammar' and modified the terms into representational, interactive and compositional metafunctions which they utilized to study the composition of the visual design which can be an image, video, billboard, or illustrations or book pictures. These are called semiotic resources which have different modes. Each metafunction is based on different features which are exploited to analyze the content of each mode in order to realize its components and how the composer set out these components together and to decipher their implicit meanings concealed beyond each mode.

Shampoo manufacturers design their advertising visuals in a professional way by adopting certain strategies that keep the consumers who read these visuals to be unaware of the meanings hidden behind each visual. So, advertisements are a persuading tool that the shampoo producers use in order to persuade and allure the consumers. Therefore, they foster various effective strategies. Visual Grammar was set up to analyze images because semioticians ensure that since a linguistic or literary text is created based on linguistic and discoursal elements, an image is based on certain elements that communicate certain messages. Consequently, shampoo manufacturers create their advertising visuals and emplace inside it various objects that bear implicit meanings.

2. Research Questions

To achieve the purpose of this paper, three research questions are formed to address the following issues:

RQ.1. What strategies do shampoo manufacturers adopt in designing their advertising images?

RQ.2. What are the components that they utilize in composing images?

RQ.3. What are the implicit meanings that can be conveyed in the images placed in the shampoo bottles?

3. Theoretical Framework
3.1. Social Semiotics

Semiotics is a branch of linguistics that deals with signs and symbols and the meanings conveyed through these modes. Brandt (2020) defines semiotics "semiotics was often conceived as the more or less intuitive study of signs in society and of their direct and indirect messages" (p.2). Social semiotics concentrates on the change that occurs from the sign to the way that people utilize semiotic resources in order to produce communicative artefacts and events and to interpret them according to the implicit meaning. The resources represent the forms of semiotic production which are produced in the context of certain social situations and practices (van Leeuwen, 2005). Likewise, Thibault (2004) perceives that social semiotics as a branch related to semiotics that inspects the signs made by human in certain social and cultural conditions. It attempts to explain the making of meaning and how people practice it socially.

Social semiotics is embarked to perceive how representations are made and how it contributes to cultural settings, i.e., to reach their social function and potential of meaning in the communicative landscape (Jewitt & Henriksen, 2016). On the other hand, multimodal social semiotics counts "the media of dissemination and the modes of communication that people use and develop to represent their understanding of the world and to shape power relations with others" (Bezemer & Jewitt, 2009, p. 1). This means that the type of mode that the language user adopts for disseminating for his product is important and designing it in a good way helps gain wide publicity. The mode could be an image, sign, video, or graphic forms which are always enhanced by specific colors.

In any society, the person is signaled by the way people wear their clothes and the way they talk and move. Postures, manners of walking, hand gestures, and facial expressions are representational patterns that one usually reads and uses to categorize people's classes and jobs (Bouissac, 2015). These patterns and situations are handled within the framework of sociosemiotics or social semiotics.

According to Hodge and Kress (1988), social semiotics tackles human semiosis as an inherently social phenomenon in its different sources, functions, contexts, and effects. On the other hand, it also deals with the social forms through semiotic texts and semiotic practices, compromising all kinds of human society in different periods. This indicates that social semiotics is concerned with all the human behaviors, acts, norms, and beliefs, and every sign or means of communication that he does in his life is studied under social semiotics. Semioticians introduced another sub-branch of social semiotics which is called visual social semiotics that focuses on 'resources' which are considered as the cornerstone of the visual social semiotics. Jewitt & Oyama (2001) expound the visual social semiotics: "the description of semiotic resources, what can be said and done with images (and other visual means of communication) and how the things people say and do with images can be interpreted" (p.134). The resources compromise different modes in the sense that the theory of visual social semiotics includes a wide range of resources, such as newspaper articles, websites, journalistic photographs, textbook illustrations, children's book pictures, social media photographs, advertisement images, traffic signs, and so on. In these resources, producers can make meaning based on sign and context.

3.2. Semiotic Resources: Metafunctional Framework

The interpretation of any semiotic resource like an image involves a specific framework that can decode the message or the representational meaning concealed in its components. However, researchers usually adopt Halliday's theory of metafunctions which was set out in his systemic functional grammar which are ideational, interpersonal and textual metafunctions. Kress and van Leeuwen (2006) exploited Halliday's classification of metafunctions and categorized them into one complete model: representational metafunction, or representational meaning, interactive metafunction, and compositional metafunction.

According to Hu & Luo (2016), the representational metafunction handles the way an image represents the relations between represented participants in the image. It is divided into conceptual representation and narrative representation. The conceptual representation is subcategorized into three processes: the analytic process, classificational process and the symbolic process. Inversely, narrative representation can be subcategorized into action process, reaction process, speech and mental process. Kress and van Leeuwen (2006) state that visual images can achieve the representational metafunction of the experiential world, i.e., the representational meaning embodied in the elements of the image including the participants. The interaction between participants and its viewers; this is called interactive meaning. The other metafunction reveals the compositional arrangements of the resources, which include images, videos, displays, gestures, etc. This kind of metafunction indicates the compositional meaning.

3.2.1. Representational Metafunction

Representational metafunction denotes the informational content about something which is represented visually (Chen, & Wang, 2017). Take for granted, the information envisaged in an advertising image or billboard advertising for MacDonald fast food burger which contains a man (participant) wearing white-color coat who carries two bigger MacDonald's bigger burgers in both hands where he stretches his arms widely. He gazes directly to the viewers which implies that he invites them to have burgers which are very delicious. The locative circumstance lies in the front of the MacDonald's shop.

Kress & van Leeuwen (2006) confirm that representational metafunction encapsulates three elements that are needed to decode any resource (image); they are processes, participants, and circumstances. There are two types of processes; they are narrative and conceptual processes. Narrative representations refer to participants who are transactional who can be called vectors, while conceptual representations are fixed and symbolic (Siregar & Sinar, 2021).The symbolic process is concerned with the implied meaning of the participants. The symbolic process comprises two types of participants. The first participant acts as the 'carrier', whose meaning can be perceived from the relations. The second participant represents the meaning or identity, which indicates the symbolic attribute (Yang, 2016). Representational metafunction is part of multimodal discourse construction, which conforms to the conceptual function of Halliday's function of language. The representational meaning of the image consists of two parts: the narrative representation and conceptual representation. The narrative representation comprises certain elements; they are action, reaction, speech and mental process (Hong & Duan, 2020,

p. 110). Virtually, the representational metafunction reveals how the producers depict the components and quality of their products in an image.

3.2.2. Interactive Metafunction

The interactive metafunction is also labelled by O'Toole (1999) as modal function or engagement modal. It is mirrored in the way images allure the viewers' interest in the depicted participants. Interactive metafunction is similar to the interpersonal function of Halliday's representational metafunction. It is sub-classified into four dimensions: contact, social distance, attitude and modality. Interactive metafunction indicates that the image maker, the viewer and the different models in the image are significant in interpreting the meaning of a given image. Interactive metafunction is an interactive model that involves two elements. The participants in the image, and the other is the viewer. Information is transmitted at both elements, and the viewer gains the most maximized interaction (Hong & Duan, 2020, p. 114). Unsworth (2008) states that the interaction between the viewers who look at an image and the represented participants is based on the gaze of the social actors. If the participants look at the viewers directly, this means that they focus on the viewers and request something from them. For instance, an advertising image for MacDonald's fast food burger having a chef carrying two big MacDonald's sandwiches, and his eyes are gazing towards the viewers and telling them 'come and eat delicious burgers'. So, the gazing eyes are more prominent than the other body parts and the viewers usually lie their first look at the participant's eyes (Unsworth, 2008; van Leeuwen, 2008). Modality is one of the significant elements of the interactive metafunction, which Wang (2023: p. 6) explains it as "the degrees of credibility, contains high,

medium, and low modality". As a result, modality measures how real the image is. This is also determined by color degree of saturation whether the color is very bright and color modulation which is concerned with using diverse colors and disclosing the basic color. Consequently, shampoo bottles have different colors, but there is one color that covers 80 to 90 percentage of the whole bottle.

3.2.3. Compositional Metafunction

The compositional metafunction of language identified categories such as information value, framing, and salience. The areas of an image determine the value of information, i.e., the way the elements are placed and distributed in the image which all have implicit meanings. Information value can be distributed in different positions of the image's area. Framing refers to the use of frames or lines that connect or disconnect certain elements of the image, creating meanings of belonging or exclusion between information. The frame contributes to attribute value to information, i.e., elements organized by frames differ from others, and a unit can be established between grouped elements, highlighting to a greater or lesser degree other elements according to the salience (Kress & van Leeuwen, 2006).

However, analyzing the compositional features of an image requires studying certain aspects concerning its dimensions and components to figure out the extent to which the visual and verbal elements fulfill a sense of coherence to the whole image. Additionally, the analysis of the image in relation to the verbal elements also involves studying the visuals in relation to each other through the main principles of composition. This means the distribution of the information value, visual salience including size, color, focus, and visual framing (Royce, 2007). The

placement of elements to the left (given information) or to the right (new information) of the double spreads, the relative size of the figures in the image and the use of framing are all relevant factors of the compositional meaning (Unsworth & Wheeler, 2002).

3.3. Visual Advertisements

Advertisement is a public promotion of a product or in terms of a notice, such as a poster, newspaper display, or paid announcement in some electronic or digital medium, designed to allure people's attention (Danesi, 2009). Advertising discourse generates social meanings and symbolic values through different channels. On the other hand, it influences social-culture and social relationships, especially the relationship between producers and consumers (Yang & Gu, 2007). Also, it manipulates the interaction between the participant in the visual image and the viewers. Williamson (1978: p.11) defines the term advertisements as "one of the most important cultural factors moulding and reflecting our life today". Consequently, advertisements are counted as an effective tool which contributes in promoting the object being advertised and makes it under scrutiny.

The advertisement exhibits the visual and text when images reveal a given thing takes too long to read, writing in the text displays something too hard to exhibit, and the color highlights the important thing in the image (Jewitt, 2011). More importantly, the participant in the image – being animate or inanimate plays an important role in promoting the product and bringing the attention of the people. For instance, a shampoo bottle having a visual containing one fresh green apple immersed in the water, which is already diffused and drops of water are flying. This, in fact, implicates that the shampoo product is made of green apple fruit.

Another visual has a woman with very bright straight hair, which denotes that the shampoo product is very effective in the sense that it gives your hair brightness.

Advertising highly depends on alluring visuals of the products, hence the product can be promoted widely because viewers first gaze their eyes on the visuals, later they move their eyes to the captions or texts written under or inside the visuals. Shampoo visual advertisements focus on the beauty standards which embrace a set of values that should be applied to the appearance of the image participant (women or men) who are charming and impressive in order to convince the public (Elfhariyanti et al., 2021). The combination between the text and image exposes the ideology of beauty standards in the advertisement. Beauty standard is the social standard to judge something related to beauty.

4. Methodology
4.1. Data Collection Source
The corpora of this research were picked up from the American Pinterest website, specialized in sharing and publishing images, which offers different types of shampoo products as it displays shampoo bottles whose advertising visuals have various components, such as women, diverse colors, words or phrases, fruits, roses, plants, and so forth. A set of procedures were achieved in order to accomplish this research. First, appointing five shampoo visuals that contain various forms and contents to analyze them in terms of visual grammar. Second, deciding the brand name of each selected shampoo to realize the strategies the producers adopt in designing and structuring the visuals.

4.2. Research Design

The research is primarily descriptive, but specifically it utilizes the qualitative content analysis approach because it depends on selecting certain shampoo bottles that encapsulates advertising visuals which fit the purpose of the study. The exploitation of the qualitative content analysis approach helps us know the strategies that the product manufacturers create in designing the visuals who are trying to keep their products to seem more persuading and attracting than the other competitors.

5. Data Analysis

This section is concerned with analyzing the five selected advertising visuals of shampoo. Conducting the analytic part, certain steps are followed. (I) Determining the visuals positioned on the side part of the shampoo bottle. (II) Analyzing the visual in terms of representational, interactive and compositional metafunctions. (III) Figuring out the components that the producers adopt in designing the visual, and knowing their types. (IV) Recognizing the implicit meanings conveyed in each visual. (V) Eventually, realizing the strategies that the producers follow in designing the advertising visuals and their components.

1. Analysis of the First Advertising Visual
Visual (1): Schauma Shampoo
A. Representational Metafunction

This image contains three basic elements; the participant who is a beautiful woman that has brown straight hair, which is very attractive. The brand name of the shampoo which is written with a dark blue graphic form that harmonizes with the green color that covers the visual and the whole bottle too. The participant's gaze is straightforward directed to the viewer. This proves that the vector's straight line will be directed to the participant's eyes directly. Kress & van Leeuwen (2006) assert that the image is called 'demand', if the represented participants look at the viewers' eyes directly and if it is an offer, this means that the participants' eyes are not directed to the viewers'. The structure of the bottle has a curved shape that gives it an exquisite form.

B. Interactive Metafunction

The participant's eyes indicate that she looks in a straight line, attempting to draw the attention of the viewer to her bright and shinning hair. As for the participant distance, if anyone looks at her face, he would feel that she is very close to him due to taking the shot in a professional way. The green color gives comfort and it keeps the viewer eager to continually look at the woman's appearance, specifically her hair and eyes. This asserts that the modality of the image is high because the color and woman's face are very bright and thrilling. Ping (2018) states that "green represents nature, environmental protection, peace, life and hope. On the one hand, it is consistent with the topic of health care" (p. 40). Therefore, the green color denotes different meanings and metafunctions. Symbolically, the green color emblematizes good health and fertility (Al-Rawe & Al-Zubaidi, 2018).

C. Compositional Metafunction

The frame of the image in which the girl was placed in central position of the image's layout, the image is designed to focus on woman's hair and eyes. Thus, the girl's pretty hair and eyes are the most salient elements in addition to the green color that captures the viewer's attention. The information value is counted as good because the flying, bright hair of the girl and her beautiful complexion can grab the attention of any viewer quickly. Accordingly, the placement of information has taken the central position as an evidence the girl's photo is situated in the middle of the image, which is an ideal position. So, such well-structured frame can help the viewer to conclude that the shampoo product is active. As a result, the modality of this image is high due to the clarity of its components.

2. Analysis of the Second Advertising Visual

Visual (2): Ultra Doux Shampoo

A. Representational Metafunction

The structure of this image is diverse because the shape of the image covers the frontal side of the shampoo bottle as it contains several elements. The main element in this image that captures the attention of the viewers is the avocado fruit, which is sliced into two parts; the internal part that contains brown kernel and the other back part is green that represents the external shape. So, the internal part represents the vector because the viewers direct their first look at it immediately. Hence, the avocado fruit represents the participant in this image. Avocado is a symbol of health because it is used to treat different diseases.

B. Interactive Metafunction

There are three colors that frame the image; the green, yellow, and dark brown colors. The avocado has the green color, the background of the bottle is entirely yellow, while the brown color has occupied less space because it is placed as the background of inscription even the name of the shampoo is written with a font that has dark brown color. The viewer feels that the avocado's kernel gazes at him due to selecting a distinct shot of the avocado. The designer zoomed in the avocado and displayed its components clearly. Thus, there is no distance between the elements of the image.

C. Compositional Metafunction

Unlike the first visual, the designer did not use a frame drawing borders for the visual because he exploited the whole front side of the bottle. The avocado is the focal element which is positioned in the center of the visual, which keeps it under sight directly. As for the salience, this image focuses on the avocado and the yellow

color, in addition the size of the parts of the avocado is big which can easily be seen. The implicit meaning that lies behind this advertising visual is that the shampoo is made from the fresh avocado fruit, which keeps your hair healthy and gorgeous.

3. Analysis of the Third Advertising Visual

Visual (3): Aloe Vera Shampoo

A. Representational Metafunction

The Aloe Vera shampoo image comprises different elements; the participant who is a pretty woman with flowing black resplendent hair, which is appealing. Sriratu (2016) contends that the woman model used in images plays a good role due to her beauty and good complexion. The participant is a woman whose eyes' gaze is steered to the viewers who are customers. Hence, the vector is represented in the direction of the gaze to the viewers, which means the participant tries to grab the viewers' attention to effectiveness of the shampoo which is crystal-clear in her hair.

B. Interactive Metafunction

The angle of the woman (participant) is placed in profiling way, which means her head position and gazing both have a side view. The visual has only two colors; the white and green colors where the white color has a space wider than the green color as the white color represents the background of the shampoo bottle yet the symbolism of the green color is stronger than the white because it reflects the type of the herb from which the shampoo is made. So, there is a high modality in this visual because the woman's face, her hair, and the herbs of the Aloe Vera are very persuading and attracting elements for the viewers. The green color, in fact, symbolizes renewal and good health as well.

C. Compositional Metafunction

Again the frame of this shampoo bottle is set free which means that there are no borders of a square or triangle because the designer focusses on two elements in his advertisement, which are the woman's charming face and flowing her, and the Aloe Vera herb. He placed the name of the shampoo "Aloe Vera" whose inscription is written in a big font and its background color is green. The implicit meaning conveyed in this visual is that the use of Aloe Vera Shampoo product makes your hair shining and healthy. The other message is that the product is made from herbal material not from chemical material.

4. Analysis of the Fourth Advertising Visual

Visual (4): Natures Fruits Shampoo

A. Representational Metafunction

The Natures shampoo is made from the green fresh apple; therefore, the major participant in this visual is the green apple. The setting is the frontal side of the shampoo bottle, which occupies a great space covering the whole side. The main participant is the complete apple and a half one where the designer used this half just to show the viewers and consumers the internal part of the apple. Actually, it is a way to convince them that the product is effective. Any viewer who looks at the front side he will focus on the green apple, which is the prominent part in this visual. The green apple is a symbol of health and temptation. The designer separated between the green apple and the name of the shampoo with a curved line, which both of them are prominent.

B. Interactive Metafunction

The position of the apple is placed at the bottom part of the bottle where the designer divides the front side into two parts, the higher part that includes the big font 'Fruits', which incarnates the name of the shampoo, whereas the bottom contains the green apple and other half green. Green is the basic color that forms the background of the bottle. The other color is white, but its scope is limited to the name of the shampoo. The green color is one of the relaxing colors that creates calm feelings. The modality element is high because the apple and the green color are real and fascinating where producer has taken shots of the real apple. As for the proximity element, there is an isolation between the part that has the apple and the upper part that has the name of the shampoo.

C. Compositional Metafunction

The frame of this shampoo separates between the apple part and name part, and this indicates that the designer intends to get every component alone. Also, frame of this shampoo bottle is green completely. As regards the salience, the green apple and the half adherent directly to the full apple, and the green color all grab the viewer's attention promptly, but the green apple is the most significant element in the image that grab the viewers' attention immediately. This proves that the green apple is the central idea of this visual as it epitomizes the comfort. The implicit meaning that lies beyond this visual is that this shampoo provides you with relaxing and comforting feelings.

5. Analysis of the Fifth Advertising Visual

Visual (5): Baby Shampoo

A. Representational Metafunction

Basically, this visual contains one participant who is animate the baby who has a great laugh which denotes that he is happy with washing with this type of shampoo. The baby gazes at the viewer in a straightforward way in order to attract his attention, and encourages him to see the shampoo product. The modality of the visual is high because the producer takes a shot in a real situation, while the baby laughs widely. Thus, viewer looks first at the baby's face, specifically the laughed mouth, and this demonstrates that the baby's shot is very near to the viewer.

B. Interactive Metafunction

The viewer looks at the baby because it has a clear position. Two colors are used, but the yellow one is the primary color that forms the whole form of the bottle. On the other hand, the red color is slightly used in penning the name of the shampoo and the captions written over and down the baby's photo. The baby's gaze goes in a straight line to the viewer in order to encourage him to read the details of the shampoo. Since the baby's photo is real and not portrayed by someone or made through a computer's program, its modality is high for having a gripping color (yellow) which is congruent with other secondary colors and captions. Examining the proximity, it is obvious that the baby is surrounded by captions explaining the ingredients and advantages of the shampoo.

C. Compositional Metafunction

The frame of this shampoo is drawn in a decorated way because it takes the curved shape from the middle area, and the baby is surrounded by a circle whose backgrounded is a slight white color. On the other hand, the layout has different positions in the sense that the baby's photo is placed at the bottom of the visual or image, while the brand of the shampoo is put in higher position of the visual. Thus, the size of the visual is big that contains a baby's photo and inscriptions with sharp degree of resolution. Eventually, the baby is the most prominent and salient element.

6. Discussion of Results

The analysis of the culled shampoo advertising visuals in terms of visual grammar elements has revealed that designing shampoo advertising visuals requires professional experts in order to create persuading visuals that attract the viewers or customers. Visual grammar accounts for the issues of advertising visuals in three metafunctions or meanings, the representational metafunction, interactive metafunction and compositional metafunctions. The designer should adopt these metafunctions to facilitate his work and to get higher performance of designing the advertising visuals that are placed on the shampoo bottles. According to visual grammar, the designers should take into consideration different matters represented by the participants (actors) in the visual, which is either woman or man or baby or fruits or herbs or plants that constitute the essence of the shampoo product. In addition, the designers require other significant elements, such as frame composition, dimensions and colors. Through surveying Pinterest website searching for shampoo products, it has been noted that shampoo producers revolve around utilizing beautiful women with straight or flying hair which is very shine. This statement is supported by Yanti *et al*. (2022) who assured that the visual elements comprise female figures and colors in advertisements. This manifests that the utilization of women and colors in producing the advertising visuals is very effective in shampoo products. Also, they exercise other things, such as fruits or herbs or plants from which the shampoo products were made, but the major focus lies on women's faces and fruits. On the other hand, the selection of the color is very important for the producers because it is connected with the ingredients of the shampoo or it is related to personal desire. Consequently, the findings have proved that the designers follow certain strategies that enable them to

allure a great number of customers. These strategies are outlined below:

1. The designers of shampoo visuals utilize a limited set of objects that established as the core of the visual, which are either animate (woman or man) or fruits from which the shampoo is made or extracts of herbs.

2. They concentrate on the participant type and its gaze which is always frontal view. The participants are almost women, and rarely men's faces are involved. Specifically, they focus on two things in women's faces when they are utilized in visuals, the hair which must be shining and flowing or straight. The other part is the eyes because they let the customers or viewers feel that the eyes are calling them to buy the product.

3. They extremely care about the selection of colors in the sense that they concentrate on primary and limited number of colors, such as green, which is highly used, yellow, white, blue, light violet, pink and red, but they are less used than the first set. The designers either use the color of the shampoo product for psychological reasons as reassuring comfort or relaxing, or they use it based on the material from which is made. Consequently. Ping (2018, p.41) concludes in his study that "for the interactive meaning, the color plays a vital role in comprehending the company's philosophy". Shampoo producers pay attention eminently to the selection of the color of the bottle, which represents the company's orientation.

4. They design the brand name skillfully where they give it a special type of hand- writing and font size. Additionally, the background of the brand name is given a distinct color which is optimized with the words' color.

5. They also compose short captions which are either placed under the brand or under the visual. The number of caption's words are very few which could be two or four or five. They are very concise and catchy, such as the *Ultra Doux* Shampoo has the catchy caption "Nourishing Shampoo", which implicates that it nourishes your hair and it is healthy.

6. They compose two types of frames that take distinguished dimensions. The first is free-size frame where the designer occupies all the front size when he emplaces the components of the image. The second is the limited-size frame which either takes the vertical rectangle of the most front side or a small square or circle which is positioned in the middle of the front side.

7. Conclusion

The attribute of modality in visual grammar proves that it can be used to analyze any visual being a type of advertisements or a type of documentary. The analysis of the five visuals placed on shampoo bottles has shown that designing an advertising visual of shampoo product involves specialists in the field of advertisement in order to be able to convince the customers or viewers to buy the products. It has been proved that it is not an easy job. It starts from choosing the frame, color, with the placement of the visual and the brand name.

The selection of the participant (actor) that can represent the meaning of the whole image, which is usually human being like woman where it is confirmed that designers prefer using woman to act as the main element of the image because the beauty of her face and hair are considered as a source of persuasion. The selection of the color is very vital for the designers due to the impact on the psychology of the viewer. The designer also adopts another significant strategy which is the exploitation of the material from which the product is made, such as a shampoo has a fresh green apple as the major element of the visual to communicate a message to the viewers that the shampoo is made from a type of fruits which denote that the shampoo is natural and free of any chemical materials or harmful ingredients. The designers work on the idea that the sight of the customer lies first on the image, then moves to the inscriptions or captions that designate the contents of the product or instructions of how to use it.

The first research question related to the strategies adopted in designing the product is that they use six strategies. The second research question concerning the components used in visuals, they are images of women or fruits or herbs or plants are utilized to compose the visual. The third research question is about the implicit meanings or messages conveyed through each visual. There are certain meanings, such as 'our shampoo is good and healthy', 'our shampoo consists of natural things not chemical things', 'our shampoo nourishes your hair and keep it shining', 'our shampoo conditions your hair and makes it soft', 'our shampoo makes you feel relaxed and pleased'. These are meanings that the shampoo designers want to communicate through composing these advertising visuals.

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