



Fostering Ecological Awareness: A Multimodal Discourse Analysis of *From This Island* Advertisement

Ukhti Jihan Humaira^{1*}, Muhammad Hafiz Kurniawan²

¹²Prodi Sastra Inggris, Universitas Ahmad Dahlan, Yogyakarta, Indonesia

*E-mail: 2211026235@webmail.uad.ac.id

ABSTRACT

The skincare industry is experiencing rapid growth, which has sparked increased competition among brands. However, as times change and the beauty industry introduces a wide range of new innovations, many brands are launching products made from natural ingredients—a move seen as a demonstration of their commitment to the environment. From This Island is a local Indonesian skincare brand that consistently raises issues of sustainability and nature conservation in its advertisements. This study aims to how analyze ecological awareness is fostered in the “From This Island” advertisement through a multimodal discourse analysis framework. This study uses a descriptive qualitative approach with data in the form of digital advertisements published on the brand’s official platform. The results of the study show that this commercial successfully raises ecological consciousness by combining sustainability-focused discourse with images that highlight harmony, natural beauty, and environmental care. Nature is shown as an entity that requires care and protection rather than just as a resource. A compelling ecological narrative that may capture both the audience’s cognitive and emotional reactions is created by this blending of spoken and visual components. Additionally, by encouraging responsible consumption and highlighting pro-environmental principles, the campaign represents a wider ecological discourse. This study shows that ads can be used as a strategy for support for the environment in addition to being a commercial medium.

Keywords: ecological awareness, mulimodal, discourse analysis, advertisment

Mendorong Kesadaran Ekologis: Analisis Wacana Multimodal dari Iklan From This Island

ABSTRAK

Industri perawatan kulit mengalami pertumbuhan pesat, yang memicu peningkatan persaingan antar merek. Namun, seiring perubahan zaman dan industri kecantikan memperkenalkan berbagai inovasi baru, banyak merek meluncurkan produk yang terbuat dari bahan alami—sebuah langkah yang dilihat sebagai demonstrasi komitmen mereka terhadap lingkungan. From This Island adalah merek perawatan kulit lokal Indonesia yang secara konsisten mengangkat isu keberlanjutan dan konservasi alam dalam iklannya. Studi ini bertujuan untuk menganalisis bagaimana kesadaran ekologis dipupuk dalam iklan “From This Island” melalui kerangka analisis wacana multimodal. Studi ini menggunakan pendekatan kualitatif deskriptif dengan data berupa iklan digital yang dipublikasikan di platform resmi merek tersebut. Hasil penelitian menunjukkan bahwa iklan ini berhasil meningkatkan kesadaran ekologis dengan menggabungkan wacana yang berfokus pada keberlanjutan dengan gambar yang menyoroti harmoni, keindahan alam, dan kepedulian terhadap lingkungan. Alam ditampilkan sebagai entitas yang membutuhkan perawatan dan perlindungan, bukan hanya sebagai sumber daya. Narasi ekologis yang menarik yang dapat menangkap reaksi kognitif dan emosional audiens tercipta melalui perpaduan komponen lisan dan visual ini. Selain itu, dengan mendorong konsumsi yang bertanggung jawab dan menyoroti prinsip-prinsip pro-lingkungan, kampanye ini mewakili wacana ekologis yang lebih luas. Studi ini menunjukkan bahwa iklan dapat digunakan sebagai strategi dukungan terhadap lingkungan di samping sebagai media komersial.

Kata kunci: kesadaran ekologis, multimodal, analisis wacana, iklan

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INTRODUCTION

The skincare industry is experiencing rapid growth as public awareness of environmental issues and sustainability increases. Consumers today no longer consider only the benefits of a product for their skin; they also pay attention to ethical values, environmental impact, and a brand's commitment to environmental conservation. This shift in consumer behavior has prompted companies to emphasize ecological values by introducing and using natural ingredients in their products. There are growing concerns about environmental and health issues in the global cosmetics industry, especially for skin care and beauty products. This is reflected in the trend towards organic skin care and cosmetic products, which are considered better for skin care than synthetic products that contain high levels of chemicals and artificial ingredients (Ajayi, et al., 2024). As a result, this trend requires proper oversight of how these ingredients are sourced to produce organic skincare and beauty products. Recognizing this, the beauty industry is paying increasing attention to the ingredients and quality of local skincare products derived from nature, especially from Indonesia's natural resources. Therefore, From This Island was born a local beauty product made from natural ingredients sourced from Indonesia. The strategies and initiatives used to safeguard, nourish, and maintain the best possible state of the skin on the face are referred to as skincare. We can see that rapidly skincare product brands are growing in Indonesia. Today's increasing curiosity in skincare opens up new business prospects. Due to the strong demand for skincare products, there are a lot of them on the market in Indonesia. This can lead to competition among skincare companies, as many of them seek to develop the best formulas to draw in customers while they are making purchases (Kartika, 2024)

From This Island is a local skincare brand that highlights the use of natural ingredients, sustainability, and concern for the environment.

The brand's advertisements consistently feature natural elements and ecological messages conveyed through various semiotic modes, such as language, images, colors, and visual layout. Therefore, From This Island advertisements can be understood as multimodal texts. This study aims to analyze how environmental awareness is fostered through the "From This Island" product line, which is constructed through multimodal ecological discourse. By examining the interaction between verbal and visual elements, this study seeks to reveal how advertisements function not only as a promotional medium but also as a means of shaping ecological awareness and an environmentally friendly consumption ideology.

Literature Review

For many years, several pressing ecological issues have attracted the attention of linguists who want to address ecological issues through the use of language. Ecological linguists seek to establish correlations between ecology and linguistics. Ecological linguistics and ecological discourse analysis are interdisciplinary fields, centered on language and discourse, and combining several other fields (Cui, 2024). In this context, green cosmetics are frequently connected to ecology. However, there are currently few local research in several emerging economies, despite the fact that the worldwide conversation around green cosmetics is still developing. For instance, prior research on green cosmetics advertising in Indonesia was lacking since it mostly addressed general cosmetics advertising rather than the distinct "green" marketing shift (Verstraete, 2025). In the same way, more targeted ecolinguistic studies are required in Pakistan to comprehend how local media shapes the human-nature relationship (Hayat et al., 2022). Multimodality is the process of integrating diverse semiotic sources, such as the use of language and diagrams in product or event design, or the integration of different modal symbols to achieve communication and exchange. This study highlights the existence of celah in



multimodal analysis. Many studies are very focused on linguistic features, but they frequently focus on comprehensive analysis of non-linguistic elements such as cameras, face expressions, and complex audio-visual content (Verstraete, 2025). Multimodal discourse analysis is an analysis of some or all of the different semiotic modes in a discourse or communication event, image, or image from a film, music, or audio text. The ultimate goal of multimodal analysis is to integrate the meanings conveyed by these various modes of communication, consider them together, and analyze how they work together to create a complete discourse or communication event (Lyu & Cao, 2024) whereas a method that blends multimodal analysis with an ecological viewpoint is called multimodal ecological discourse. This method is used to investigate how language and pictures interact to communicate environmental values. In addition, there is a recognized need to investigate the alignment between corporate environmentally friendly discourse and their actual environmental practices. According to Faiz and Waseem (2023) research frequently identifies “paradoks” in which the kecantikan industry promotes alam keindahan while simultaneously contributing to global limbah through kemasan, which indicates that there are differences in how consumers and researchers evaluate these contradictions critically in order to identify greenwashing practices. (Kress & Leeuwen, 2021) assert that the interplay between verbal and visual components significantly influences how a multimodal text including advertisements is understood overall. What ecology and linguistics refers to as environmentally framed discourse is reflected in From This Island’s focus on natural origin, tropical images, and botanical ingredients. The study of ecology investigates how discourse generates ecological values and affects public perception of the environment, according to the Journal of World Languages (Cui, 2024).

Advertising

Consumers usually look at and choose a brand before buying a product, including skincare products. A brand is a feature in the form of images, text, mentions, letters, numbers, color schemes, or a mixture of these components that serve as a basis for comparison used when selling products or services. A brand can be defined as the personality of something, including a product. A brand is a word, term, icon, design, and other characteristics that can be an identity of goods or services from one marketer that is different from other marketers (Rahmah & Tuti, 2025).

From a semiotic perspective, an analysis of digital advertisements reveals that visual signs operate within a complex system of meaning. Ferdinand de Saussure’s approach, with his concepts of the signifier and the signified, as well as Charles Sanders Peirce’s theory of icons, indices, and symbols, help explain how visual elements function in constructing narratives and influencing consumer perception (Musliadi et al., 2025).

Consumers who have a deep understanding and experience with a product tend to be motivated to buy that product, including skin care products. Consumers usually have experience with brands they like and trust. Brand experience relates to consumers’ overall impressions and feelings about a product. A good experience will increase positive perceptions of the brand and influence its reputation in the long term. For example, when someone buys a skincare product, consumers will choose products they have purchased before because they have had a positive experience with the brand. Brand experience is a point of communication that connects stakeholders emotionally in the branding process (Rahmah & Tuti, 2025).

Multimodal Discourse Analysis

The employment of several modes or types of communication in a text or message is referred to

as multimodal. Multimodal discourse analysis was first introduced in the 1990s and since then has grown quickly, attracting the attention of scholars. Halliday’s conceptual framework for systematic functional linguistics serves as the foundation for the theory. According to (Halliday & Matthiessen, 2014) language serves three main purposes as a symbol of society and a system of “potentially meaningful,” including a literary function that arranges discourse into an integrated whole, an interpersonal function that reflects the participation and connections between language users, and a conceptual function that represents the objective and subjective world.

The primary focus of the research is the methodology used to determine the “green” claim. Although there is a lot of literature that uses Multimodal Critical Analysis (MCDA) to develop linguistic and visual strategies (Kenalemang-Palm & Eriksson, 2023), multimodal as a technical term that highlights the notion that different systems of signs and symbols are constantly used in the process of producing meaning. However, (Kress & Leeuwen, 2021) asserted that the term “multimodal” refers to the simultaneous use of multiple channels of communication. Also, (Liu, 2013) described multimodality as an examination of the rules and principles that enable viewers to comprehend the potential meaning of relative element placement, framing, salience, proximity, color saturations, typeface styles, etc. Lastly, the study of several and distinct semiotic modes within a discourse is known as multimodal discourse analysis (Bo, 2018)

METHOD

This research adopt a qualitative descriptive method. According to (Creswel, 2014), the qualitative approach finds and acknowledges the meaning that people or organizations give to a social or human circumstance. They highlighted that text and picture data are essential to qualitative approaches. Furthermore, qualitative data is perfect for recognizing and relating personal meanings to the social world because it focuses on people’s lived experiences, according to (Miles et al., 2013) However, according to (Leavy, 2022), the qualitative approach is distinguished by inductive knowledge-building techniques meant to generate meaning. The historical context of the condition can be clearly and thoroughly analyzed through descriptive qualitative research, enabling a thorough description and comprehension.

Therefore, the data taken from the research on From This Island skincare advertisements was collected from the official Instagram account by selecting several images from three feed posts. The data selection was based on advertisements that featured natural elements and messages related to the environment, which were directly promoted on the official From This Island account and served as the branding for this product.

RESULT

1. Verbal Experience Strategy

Verbal experience strategy data is presented in a table below.

Table 1
 Verbal Representation From This Island Selected Posts

No.	Process Type	Frequency	Percent	Research Findings
1	Material	25	46,30	We create skincare, we work hand-in-hand, scientific findings reveal that Jeumpa flowers Inspired by centuries of tea tradition, supported by research,
2	Mental	16	29,63	Inspired by centuries of tea tradition, supported by research, needing more complex techniques



3	Relational	5	9,26	Together we work on development, with local farmers, rich in essential oils with powerful skin benefits
4	Action in abstraction	6	11,11	Calms inflammation, and overall well-being, collagen breakdown.
5	Gramatical Position of Action1	1	1,85	Coumponds with high antioxidant
6	Existensial	1	1,85	Resilient skin
	Total	34	100	
No.	Actor Type	Frequency	Percent	Examples in Data
1	Pronoun We	5	12,82	We create skincare, we work hand-in-hand, we respect the land, the people, and the knowledge
2	Suppression	5	12,82	powered by botanicals and superfruits grown across Indonesia's island, trough Portuguese trade routes, Scientific findings reveal that Jeumpa flowers
3	Functionalization	2	5,13	it's a tribute to our island, helping fight free radicals
4	Impersonalization	1	2,56	From This Island has partnered with Institut Teknologi Bandung (ITB)
5	Anonymization	8	20,51	while empowering local communities, Inspired by centuries of tea tradition, : help defend the skin from oxidative
6	Generization	3	7,69	Developed with German researchers, supported by research, Scientific studies highlight
7	Nomination	1	2,56	an ethical supplier
8	Aggregation	3	7,69	Tea arrives in Australia, rich in essential oils with powerful skin benefits, is rich in flavonoids and polyphenol
9	Use of Honorfics	11	28,21	protect your skin effectively, work deep in your skin, improving skin hydration
	Total	39	100	
No.	Word Level type	Frequency	Percent	Examples in Data
1	Overlexicalization	13	68,42	power in two modern essentials, derived from Papua Red Fruit, power in two modern essentials
2	Suppression or Lexical Absence	6	31,58	were made from the young buds, helping to prevent photoaging, makes kenanga valuable for skin health
	Total	19	20	

According to the process type table, material processes account for 46.2% of all processes, with mental processes coming in second at 29.6%. (Kress & Leeuwen, 2021) assert that mental processes are associated with perceptions, emotions, and beliefs, whereas material processes are associated with tangible

acts and changes in the material world, this can be seen from the words used such as “We create skincare” which is an activity or action being carried out and “Inspired by centuries of tea tradition” which reflects something that has been proven and trusted up to the present day.

The From This Island commercial highlights tangible human behaviors toward nature, such as safeguarding, maintaining, and using natural resources, as evidenced by the predominance of material processes. This is evident from a post on the official Instagram account From This Island on July 29, 2024, where the image shows a woman wearing a yellow sports jacket and a hat, planting a tree. In accordance with ecological language that depicts humans as stewards of nature, not exploiters, this depiction defines the interaction between humans and nature as active and positive. In keeping with ecological language that presents humans as stewards of nature rather than exploiters, this portrayal defines the interaction between humans and nature as both active and positive.

The affective and ideological aspects, where nature is portrayed as an entity that is “trusted” and “valued,” are reinforced by the high usage of mental processes. This suggests that the commercial raises ecological awareness through attitudes and values in addition to selling goods. The table of actor types shows that the use of honorary titles (28.2%) and anonymization (20.5%) are the most dominant strategies. The casting of individuals in a text indicates who is awarded agency and who is marginalized or made absent. The casting of anonymization and honorifics indicates a consumer and a natural ordering of respectful and dignified intertwined Human/Nature relations. In contrast, the lack of identification and the casting of voicelessness serve to elide the presence of human individuals so that the mechanisms of production and its accompanying exploitation remain hidden. In this way, the absence of exploitation renders the ecological unproblematic. Advertisements,

therefore, elide the intricacies of the power relations that exist in the skincare world, while simultaneously promoting a false sense of peace and ecological correctness. At the lexical level, overlexicalization (68.4%) is far more dominant than lexical absence. The actors in the text determine who gets agency and who gets marginalized or omitted. The text’s use of honorifics addresses consumers and nature with respect, establishing an ethical relation between people, bodies, and the ecology. In contrast, the use of anonymization and the lack of attribution of agency blurs the presence of human actors to avoid making the production and exploitation of the “natural” goods visible. This makes the “natural” ecological practices uncontroversial. Therefore, the advertisements provide a seamless ecological narrative while masking the intricate power dynamics in the skincare sector.

2. Visual Experience Strategy

Visual experience strategy data is presented in a table below.

Table 2
 Visual Representation From This Island Selected Posts.

No	Narrative Process	Total Data	Percentage
1	unidirectional transactional action	3	13,64
2	bidirectional	2	9,09
3	non-transactional reaction	17	77,27
Total		22	100
No	Circumstance 1	Total Data	Percentage
1	Recognizable	16	76,19
2	Unrecognizable	5	23,81
Total		21	100



No	Circumstance 2	Total Data	Percentage
1	[-] Means	18	54,55
2	[+] Means	15	45,45
Total		33	100
No	Circumstance 3	Total Data	Percentage
1	[+] Accompaniment	6	27,27
2	[-] Accompaniment	16	72,73
Total		22	100
No	CM: Framing [1]	Total Data	Percentage
1	Disconnection: separation & visual contrast	6	28,57
2	Disconnection: separation & no-visual contrast	15	71,43
Total		21	100
No	CM: Framing [2]	Total Data	Percentage
1	Connection: integration & visual rhyme	7	33,33
2	Connection: integration & no-visual rhyme	10	47,62
3	Connection: overlap & no-visual rhyme	4	19,05
Total		21	100
No	CM: Saliency	Total Data	Percentage
1	Maximum saliency	10	43,48
2	Minimum saliency	13	56,52
Total		23	100
No	Circumstance 2	Total Data	Percentage
1	[-] Means	18	54,55
2	[+] Means	15	45,45
Total		33	100

No	Circumstance 3	Total Data	Percentage
1	[+] Accompaniment	6	27,27
2	[-] Accompaniment	16	72,73
Total		22	100

The table displays that non-transactional reaction processes make up 77.27% of all visual representations. The process shows that participants chose to observe instead of taking any direct action. The process exists in full control, which makes nature into a subject for mental study instead of being used for resource extraction. People watch nature with appreciation because they recognize its value. This creates an environmental picture that follows sustainable and balanced ecological principles. Most of the visuals fall into the recognizable category (76.19%), featuring easily recognizable natural elements such as beaches, coconuts, and tropical vegetation. According to (Kress & Leeuwen, 2021) circumstances provide ideological context to visual actions. The product finds its local and ecological identity through familiar backgrounds which show its connection to Indonesian nature as a genuine and precious natural resource.

The majority of data shows an absence of means (69.23%), where no tools or technology are visible in the visuals. The multimodal framework uses non-neutral means to achieve its semiotic goals through their absence. The production process shows no industrial tools which makes it appear as a natural process that humans minimally affected. The production process operates without industrial tools which supports the eco-friendly narrative while it hides the actual industrial manufacturing process. The [-] accompaniment category (72.8%) dominates, featuring single subjects without social interaction, and accompaniment influences how social relationships are represented. The lack of additional participants shows that humans maintain a direct personal connection with nature which supports the story of environmental balance.

3. Layout Strategy

Layout strategy data is presented in a table below.

Table 3
 Layout Strategy From This Island Selected Posts.

No	CM: Framing [1]	Total Data	Percentage
1	Disconnection: separation & visual contrast	6	28,57
2	Disconnection: separation & no-visual contrast	15	71,43
Total		21	100
No	CM: Framing [2]	Total Data	Percentage
1	Connection: integration & visual rhyme	7	33,33
2	Connection: integration & no-visual rhyme	10	47,62
3	Connection: overlap & no-visual rhyme	4	19,05
Total		21	100
No	CM: Saliencie	Total Data	Percentage
1	Maximum saliencie	10	43,48
2	Minimum saliencie	13	56,52
Total		23	100



Figure 1
 Layout Strategy of the post about the Skincare natural resource



Figure 2
 Layout Strategy of the post about contribution to local farmers

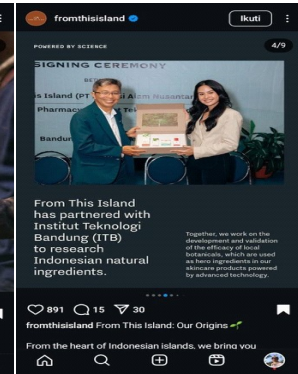


Figure 3
 Layout Strategy of the post on science as the foundation

This feed applies a highly structured strategy of Compositional Meaning to build brand image. The placement of the main subject (Maudy Ayunda) on the left side acts as the Given element, which according to (Kress & Leeuwen, 2021) serves as the starting point for information that is already familiar or established for the audience. Conversely, the product explanation text on the right side functions as the New, which is the core information intended to be emphasized as the main message of the advertisement. Vertically, the green tea plantation background is placed at the top as the Ideal, representing the aspirational value and promise of the product's naturalness, while the text details at the bottom become the Real, providing practical information about the origin of the raw material (Liu, 2013).

The advertisement applies a strategy of compositional meaning to build a narrative of beauty products that are organic and in harmony with nature. According to the theory of (Kress & Leeuwen, 2021) the placement of the female subject on the left side of the frame serves as the Given, an element that establishes emotional closeness with the audience, while the text block on the right side is positioned as the New, carrying the main message about Indonesia's botanical resources as important information to be absorbed. Vertically, the lush garden scene at the top



represents the Ideal aspect, symbolizing the promise of naturalness, while the explanatory text at the bottom serves as the Real, providing practical details about the product's raw materials (Liu, 2013). The Saliency strategy (visual prominence) is created through a sharp focus on the subject and plants in the foreground, which contrast with the slightly blurred plantation background, thus directing the audience's attention to the process of harvesting natural ingredients. Finally, the use of open Framing indicates a harmonious, uninterrupted relationship between humans, nature, and the values promoted by the brand.

The presence of human figures in From This Island advertisements is not merely an aesthetic object, but functions as a subject mediating the relationship between consumers and nature. Through multimodal analysis, these human figures are often depicted with calm facial expressions and indirect gazes (non-transactional gaze), positioning humans as contemplative observers rather than exploiters of resources.

In terms of layout, the placement of human figures often employs a shallow depth of field technique, where the natural background remains visible but blends softly with the subject. This reinforces the impression that there are no boundaries or conflicts between human activities and the ecosystem. However, critically, this highly curated representation of humans obscures the reality of the industry; humans are shown only in aspects of beauty, while the figures of workers or the physical production process remain anonymized (Faiz & Waseem, 2023). This aligns with the phenomenon of "aesthetic shift" in green marketing, where the presence of humans is used to humanize the brand while simultaneously covering up the industrial footprint behind the product (Todd, 2004). Furthermore, the use of visual composition that places the human subject in natural lighting serves to validate the claims of "cleanliness" and "safety" of the product. The human figure in this advertisement acts as visual evidence of the effectiveness of a product derived from a harmonious "science-nature" blend. This

reflects a "scientification" strategy, in which the authority of the product comes not only from chemicals in the laboratory, but also from the health and beauty of human skin displayed visually (Kenalemang-Palm & Eriksson, 2023). Thus, the layout of this advertisement successfully convinces the audience that consuming this cosmetic product is an ethical act that supports human well-being as well as the preservation of biodiversity (Nagai, 2026).

The visual superiority or Saliency in this advertisement is achieved through the use of the subject's white shirt, which contrasts with the dark green background, as well as lighting focused on the face, so that the audience's eyes are immediately drawn to the subject's interaction with nature. The Framing strategy in this advertisement tends to be connected because there are no firm dividing lines between the visual elements and the text; this creates a harmonious impression that the skincare product blends organically with Indonesian nature. The use of empty space around the text provides sufficient visual distance so that the message remains clearly readable without dominating the image's aesthetics. Most of the data shows disconnection with no visual contrast (71.42%). Framing serves as the main element which (Kress & Leeuwen, 2021) use to decide if visual elements should exist as separate entities or form a single ideological unit. The design establishes two distinct elements through natural separation which prevents conflicting messages between text and images. The content mainly shows connections through integration without visual rhyme which appears in 47.7% of the content. The visual elements demonstrate that products exist alongside natural elements in the same graphical area although they maintain their distinct aesthetic characteristics. The strategy shows that products belong to natural elements yet they maintain their market value. The saliency table shows a minimum saliency dominance (56.52%). According to (Kress & Leeuwen, 2021) saliency regulates the hierarchy of visual attention. The minimum saliency strategy stops the product from

taking over the advertisement because it enables ecological and natural themes to stay as the primary focus. A critical conceptual framework is included in studies on the ethics of environmental consumption. According to (Todd, 2004) green marketing has undergone an “aesthetic shift,” in which the living environment is valued as a way of life due to radical ethical commitments. As a result of this observation, there are studies that investigate the psychological effects of this aestheticization on consumer behavior. In particular, it is still unclear if the “aestheticization of nature” in marketing truly encourages consumers to make sustainable choices or, paradoxically, encourages consumers to overconsume by making “green” appear as a luxury item that is guilt-free. Further research is necessary to determine how marketing can be derived from “aesthetic greening” in order to promote authentic consumption.

DISCUSSION

Multimodal analysis of the from This Island reveals a discursive strategy that can be used to create an ecological identity. This indicates that the aforementioned iklan serves not only as a tool for promoting commodities but also as a catalyst for the development of environmental ideology. Using the methodology of Kress and van Leeuwen’s work, it is evident that consistent use of the material and mental processes creates a narrative in which alam is positioned as a subject that provides at the same time entitled to respect (Faiz & Waseem, 2023). This pemosisian creates a moral compass for consumers to become alam pelindung through their own consumption. The reality of industrial production and ecological discourse, however, present a startling contradiction. The use of synthetic materials and the tactics of “anonymity” and “suppression” with regard to production methods show an attempt to detach the product from its industrial setting. This is consistent with the idea of the “aesthetic turn” in green marketing, where environmental concerns are frequently presented as serene, problem-free

environments and aesthetically pleasing (Todd, 2004). The From This Island advertisement creates a discourse in which nature appears as a pure contemplative space by removing industrial tools and technological terminology. This conceals the reality that the cosmetics industry is still materially dependent on intricate systems of extraction and chemical production. Additionally, by portraying people as passive observers through non-transactional reactions, this advertisement changes the role of customers from “resource users” to “maintainers of harmony.” This tactic shifts the audience’s attention from the tangible thing (the product) to its natural surroundings, which is reinforced by the use of low contrast composition and limited product salience. Similar to the “sanctification” of green cosmetics, where natural claims are given authority via carefully crafted narratives, this results in a hybridization between the authority of nature and human need for beauty (Kenalemang-Palm & Eriksson, 2023). Therefore, rather than governance transparency or objective sustainability data, the coherence of visual story and ideological language determines the “green” identity of this product (Nagai, 2026). Therefore, the From This Island commercial’s idealization of the human-nature interaction serves as a means of normalizing an environmental philosophy centered on consumerism. This advertising hides power dynamics and the true environmental effects of the global supply chain by showcasing an apparently flawless harmony. According to this study, ecological discourse in advertising frequently acts as a “shield” for capital interests, portraying planetary sustainability through an aesthetically pleasing way of life while ignoring the tangible conflicts between ecology and industry (Todd, 2004).

CONCLUSION

Advertising for From This Island skincare products, as demonstrated by a multimodal analysis of its advertisements, consistently constructs an ecological discourse through verbal, visual, and layout elements. Kress and van Leeuwen’s



framework explains how representational meaning in advertising not only conveys the product's purpose but also shapes specific perspectives on the relationship between humans, nature, and consumers. The frequent appearance of material and mental processes (processes) suggests that From This Island's advertisement concentrates on both concrete acts and emotional states regarding nature. The representation of nature as a provider of benefits and deserving of respect reaffirms that human beings are responsible for caring for and protecting it, however the massive amount of suppressing and anonymity reinforces the exclusion of human activity and production processes. Therefore, they present an already established ecological space and free from any problems whereas in reality, this is not the case with the skincare industry. Repetitive use of nature based terms in their vocabulary reinforces Nature's status as having a connection to the Earth. The absence of words that refer to technology or synthetics indicates a particular interpretation of meaning. This suggests that ecological language exists more as an ideological representation of the environment than as a full representation of the human production process. The non transaction oriented reaction processes and the recognizable nature based backdrops provide nature as a calm, contemplative space. Humans are represented as being observers (to having a visual representation only) rather than as people who take advantage of Nature's resources. The absence of tools and the limited social interaction between people and their surroundings only serve to describe the personal relationship that exists between people and Nature while eliminating any identifiers of industrialisation. When looking at the composition of an advertisement from a low contrast frame (the framing technique used to convey positive emotions) perspective and a minimal amount of attention (low salience) paid to the actual product in question, you could conclude that this would lead viewers to focus more on their environment than on the product itself (which is blended into

the natural environment) so that there is more emphasis placed on the natural environment than on the product itself. With the From This Island advertisement, it uses controlled semiotic choices to build a cohesive and compelling ecological discourse. In addition to demonstrating that there is harmony between humans and nature, it can be argued that the ecological narrative presented in the From This Island advertisement is mostly an idealised view of the relationship between humans and nature and an unclear indication of the relationships of power and industrial activity that exist in this world. Therefore, the results of this study demonstrate that advertising for eco-friendly skincare products is not only used as a tool for promoting products, but also acts as an agent to shape eco-friendly ideologies about our planet through our consumption of these types of products.

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