Research Article

Unleashing the Presence of Eroticism in the Philippine Culture through a Multimodal Analysis of Viva Max Advertisements

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ABSTRACT

Technological advancements have mainstreamed online advertisements in potentially meeting a wide array of viewers through the combination of texts and images. The integration leads to the emergence of the multi-modal discourse analysis which constitutes broader semiotic resources in the construction of meaning. Working together, these resources contain elements that can represent a cultural identity. With that, this study explored how the presence of eroticism in the Philippine culture is reflected in the selected seven Viva Max online advertisements through a multimodal analysis of their linguistic elements and visual grammar. Using Halliday's Systematic Functional Linguistics, the ideational, interpersonal, and textual metafunctions reveal that the participants, Filipino women, are highlighted as sex objects. They trade their chastity by alluring and initiating sexual intercourses in exchange of material possessions. Moreover, same sex relationships have been normalized in the Philippine society despite its deep catholic beliefs. Consistently, using Kress and Van Leeuwen (2006) Visual Grammar, representational and interactive analyses show participants having seductive poses, revealing outfits, and fierce facial expressions to show dominance over the viewers. These deconstruct the power women have in sexual intercourses. Overall, the eroticism in the Philippine culture reflects how women have remained men's weaknesses in gratifying their sexual desires.

Keywords: *Multimodal analysis, Philippine Eroticism, Systematic functional linguistics, Visual grammar, Viva Max Advertisements*

Introduction

In the age of a highly digital society, technological advancements have significantly shaped the lives of individuals in numerous ways. One evidence is the evolution of advertisements from print to electronic media which is premised on the higher possibility of reaching a wide range of potential readers, viewers, and/or consumers. Consistently, Ebrahim (2020) mentions that new technology brings new communication tools used to interact and engage with actual and potential customers.

These advertisements consist of either still or moving components containing linguistic elements and visual grammar working together in effectively conveying messages.

Linguistic elements and visual grammar are integrated to make meaning, revolutionizing the traditional restriction to language, to the inclusion of other elements, and to effectively communicate ideas and ultimately convince people. This integration leads to the emergence of the multimodal discourse analysis which constitutes broader semiotic resources in the construction of meaning. As supported by Kress (2010), meanings analyzed from these semiotic resources are shaped socially and given culturally. Thus, they contain elements that can represent one's sociocultural identity.

Moreover, analyzing online advertisements can help reflect the interplay between and among language, culture, and society. Zhang (2015) mentions that culture is reflected through language. Moreover, a particular culture is related to a specific language. Banking on this premise, the Philippine culture on eroticism can be potentially reflected on the language and visual grammar employed in online advertisements.

While a number of commentaries speak about the evolution of eroticism in the Philippine culture, studies on this area are limited. There is no greater focus on analyzing how online advertisements utilize linguistic elements and visual grammar to reflect how people perceive eroticism. In light of this, this paper is believed to add scholarly data on the interaction between language and visual grammar present among online advertisements in reflecting the presence of eroticism in the Philippine culture.

Literature Review
Viva Max Advertisements
Advertisements have a big influence among people as they see them everywhere through magazines, newspapers, radio, and even television. Advertisers employ written language and visual images to promote their products, (Kusumastuti, 2018).

Reddit Philippines 2023 mentions that Viva Max allows people to view old and new media made by Viva films – a production company in the 80s. Most of the new contents in Viva Max highlight softcore in order to revive the genre died in the 2000s because of censorship that was banned for showing R-18 movies. Moreover, Viva, as one of the big film studios in the Philippines, launched Viva Max where contents are mostly softcore pornography. Thus, Viva Max has become a platform in extending the limits the Philippine media allows against censorship. This is because Movie and Television Review and Classification Board (MTRCB) has no authority over online streaming contents.

Consistently, according to Beltran (2023) Viva Max is owned and operated by Viva Communications, one of the largest media and entertainment companies in the Philippines. Its operation started amid the height of the pandemic, where people were forced to remain home due to community quarantine restrictions. The company had gradually added new contents that were completed before or during the lockdown. Then came the erotic films that quickly built the service's reputation for steamy contents.

Regarding the conservative religious culture in the Philippines, media industries such as Viva Max have opened the door for the acceptance of such a genre (Beltran, 2023). Viva Max deviates from the norms of majority-Catholic nations in which their official view is that sexual intercourse should only be between a married couple – a man and a woman.

The evolution of eroticism in the Philippine culture is reflected on how media and entertainment companies stream their contents.

Role of Language in Online Advertising
The importance of language in human life is unparalleled. Primarily, it is used by humans to interact with others. More than this primary usage, Widyahening (2015) highlights the evolution of the use of language. Besides a tool for communication to build a collective social understanding, language has the power to construct a social reality. It can greatly affect one's perception and viewpoint about something. For this reason, online advertisements employ language to influence people as it reflects cultural identity. Thus, it can be framed that the

language of online advertisements over time has the potential and the componential elements to represent the evolution of cultural practices of a particular group of people.

Mamirova (2020) mentions that advertising language is a combination of extra linguistic and linguistic means of expressions. Consistently, the main purpose of the advertising text is to persuade and change the perspective of the people.

Language as used in online advertising can be an effective tool to promote a product or service. Moreover, it has the power to shape the mind and the culture of society, Sales et al (2022).

The Visual Grammar in Online Advertising

In addition to linguistic elements, online advertisements employ images to effectively convey meanings. These images, according to Ahmad et al (2021), are structured through visual grammar. Moreover, Peng (2022) shares that visual grammar tells how characters, object, and colors form visual statements with different degrees of complexity. The integration of images extends grammar of the language to the visual mode; and ultimately, creates representational, interpersonal, and compositional meanings.

Online advertisements employ visuals to capture the audience's attention. The focus is not solely on language, but it is extended to paying more attention to other non-linguistic social symbols, and how these elements interact to convey meanings and represent sociocultural identity.

Therefore, language and visual grammar of online advertisements bring a high potential to trace a cultural evolution.

Multimodal Analysis

To gain an understanding of multimodality, Kress (2010) defines mode as a semiotic resource used in creating meaning that is shaped socially and given culturally. Furthermore, it is also believed by scholars that language is not enough as a subject for a multimodal analysis. Other elements such as visual, audio, and written communication are also semiotic resources. Sharing the same idea, Nguyen (2021) defines

multimodal analysis as a discourse analysis approach highlighting that meaning is not only by words but by the integration of other semiotic sources like images, sound, and colors. Thus, multimodal analysis provides a lens in investigating how different modes in communication contribute to create meanings.

Consistently, Alsalem (2020) mentions that being multimodal, the language of advertising should contain visual elements, semiotic modes, and interaction among these resources.

In the words of Yu (2019), multimodality consists of a variety of symbols in different communication environments. In using this framework, one considers text, font, sound, pictures, and other symbols to investigate how they function together in eliciting a meaning. Furthermore, Yu (2019) analyzed posters about some classic films about Western America to identify the reproductive, interactive meanings through various symbols.

Similarly, Alsalem (2020) conducted a multimodal discourse analysis of Saudi Arabic TV commercials from a linguistic and visual perspective. In the study, communication, language, and culture were interlinked by identifying how they work together. Results suggest future studies to investigate how language and visuals in advertising interact across cultures.

Using the same framework, Jin et al (2021) utilized a multimodal approach in analyzing big social and news media data. The study highlights the need to incorporate language, images, metadata. And other resources as semiotic systems.

Verbal and semiotic resources and cultural aspects of 58 Coca-Cola advertisements were investigated by Suphaborwornrat et al (2022) using a multimodal critical discourse analysis. Results unleash Coca Cola advertisements convey the masculine characteristic to the viewers. In addition, the analysis is linked with the American culture tied to Christianity.

Eroticism in the Philippine Culture

Eroticism refers to the quality or nature of being sexually arousing, sensual, or provocative, often associated with the expression of sexual desire, attraction, or passion. It encompasses a wide range of human experiences,

emotions, and behaviors related to sexuality and can manifest in various forms of art, literature, and personal interactions. Erotic content and imagery are designed to elicit sexual arousal or desire. Congruently, Webster (2023) defines eroticism a state of sexual arousal.

Furthermore, eroticism and attitudes towards sexuality vary widely across cultures, including in the Philippines. Philippine culture is a complex blend of indigenous beliefs, Spanish colonial influence, and modern Western values. Consequently, Ember et al (2019) frame that sexuality varies cross-culturally. Moreover, sexual attitudes and practice differ based on cultural patterns.

When it comes to eroticism and sexuality, there are several factors to consider including *conservatism, traditional values, sex education, modernization, LGBTQ+ rights, online culture,* and the like.

According to Study Mode Search, the Catholic Church has been influential in the Philippine culture on eroticism. Specifically, pornography or sex itself are oftentimes forbidden. Nevertheless, pornography provides a high-paying job where people who engage in this occupation, or even those who simply watch porn, are labeled as pervert or maniac. A similar idea is found in the study of Tuason et al (2017) stating that Catholicism greatly contributes to the many Filipinos' conservative view on sex. Homosexuality, sex and pregnancy outside marriage, and cohabitation are perceived sinful. Thus, there is a generally conservative attitude towards sexuality.

Moreover, Filipino traditional values view sex as a private matter. Thus, there is a more reserved approach to discussions about eroticism and sexuality, (Tuason et al, 2017). In the education sector, the inclusion of topics on sex is still debatable. Others view it to promote safe and responsible sexual practices, while others support a conservative approach. In the words of Azarraga et al (2021), sex education is not fully supported because of the Philippine conservative society. It is believed to result in higher teen pregnancy rates, unsafe sex practices, and increase in sexually transmitted diseases.

Despite the generally conservative view of the Philippine culture on eroticism, a number of factors have contributed to its evolution. Modernization mobilized by the creation of an online culture and/or community has exposed many Filipinos to openness and acceptance of diverse sexual orientations and practices. According to De Guzman (2022), the Philippines is known to be one of the most LGBT-friendly Asian countries despite being deeply influenced with the teachings and practices of the Catholic Church.

Consistent with the evolution of eroticism in Philippine culture, the ASEAN Post Team (2019) reported that the country has moved to tenth place with the highest number of people watching pornographic video contents. Furthermore, it is revealed that Filipino women are watching porn than anywhere else in the world.

Eroticism, Linguistic, and Visual Features in Advertisements

The integration of eroticism in online advertisements has long been a controversial aspect of marketing. Online advertisements heavily rely on sexual imagery and language to grab attention. Moreover, contemporary mainstream advertising, across various media platforms frequently incorporates sexual elements in both language and image to attract viewers. Provocative images of sexually attractive men and women are commonly used to entice target audience.

Furthermore, online advertisements commonly use imperative sentences in order to direct or give commands to the audience. These erotic linguistic features are found to be effective in encouraging viewers to create a sense of urgency.

Statement of the Problem

Online advertisements contain elements that interact to create meanings. Through the created meanings, cultural identity is reflected. The present study seeks to find answers to the following:

1. What linguistic features do Viva Max promotional advertisements employ?

2. What visual features do Viva Max promotional advertisements employ?
3. How do linguistic and visual features present in Viva Max promotional advertisements reflect eroticism in Philippine culture?

Methods
Research Design
The study employed a purely qualitative research design in analyzing the linguistic elements and visual features of Viva Max online advertisements. This is the most appropriate design as it offers a more comprehensive understanding of the corpus in unleashing the presence of eroticism in Philippine culture.

Research Process
Online image advertisements were initially gathered through the official social media pages of the target content provider. The selection followed a set of criteria to determine the data inclusion and exclusion. To be qualified for the multimodal analysis, an advertisement must contain a still image and texts written in the English Language. Moreover, advertisements from the 2019 to December 2023 were only considere. According to Beltran (2023), the streaming of erotic films started during the height of the pandemic.

The researcher did not ask for permission anymore since the online advertisements are in the public domain. After the gathering of corpus, using the lens of multimodal analysis, the advertisements were scrutinized to investigate the presence of eroticism in Philippine culture.

Research Framework
Systematic Functional Linguistics (SFL)
Systemic Functional Linguistics sees language as a social semiotic system. The proponent, Michael Halliday, believes that language is a system of network. This discourse has three metafunctions namely: ideational, interpersonal, and textual (Gao et al., 2013).

Systematic Functional Linguistics (SFL)
SFL was developed by Michael Halliday that focuses on the analysis of texts whether spoken or written. SFL has three metafunctions that show how language is used to create meanings.

1. **Ideational**
   This focuses on the ideas of what is happening and the experiences or how language is being described and understood. Furthermore, this metafunction concentrates on *participants, processes, and circumstances* (Kress & Leeuwen, 2006)
2. **Interpersonal**
   This focuses on the social relationship between the creators, viewers, and the things depicted.
3. **Textual**
   It is the way speakers use a language to organize the text itself. In addition, the language is being used to relate what is said and/or written into the real-world situation.

Visual Grammar
Kress and Van Leeuwen (2006) argued that images convey meanings and have their own grammar to communicate through the use of visual design. Kress and Van Leeuwen (2006) came up with another three metafunctions adapted from Halliday, but these metafunctions are intended for analyzing images. The three metafunctions are; representational meaning, interactive meaning, and compositional meaning.

1. **Representational**
   Kress and Van Leeuwen (2006) stated that representational meaning deals with the things or people that are presented in the picture that are called participants.
2. **Interactive**
   This interactive meaning shows the relationship between the participants as well as the viewers of the image. It can be revealed through the use of four categories such as gaze, social distance, angles and modality.
3. **Compositional**
   This combines the elements of representational as well as interactive meaning that contributes to the meaning of the visual image as a whole. They are interrelated through the use of three systems; information value, salience and framing (Kress and Van Leeuwen, 2006).

Corpus of the Study

Using multimodal analysis, Viva Max advertisements were scrutinized based on their linguistic elements and visual grammar features. In the selection of corpora, a set of criteria was considered. First, the online advertisement must be found on Viva Max official Facebook or Instagram page. Advertisements not found on the said platforms were considered as they may have been modified by digital content creator; thus, affecting the reliability of the data. Second, the advertisements must have both a still image and texts. Regarding the texts, they must be in sentences and English must be the language used. Finally, regarding the time frame, the researcher chose from the start of the pandemic – 2019 until December 2023. This is based on the literature of Beltran (2023) stating that Viva Max started video streaming during the height of the pandemic where erotic films were among the contents uploaded.

Ethical Consideration

Utmost ethical considerations were observed in the course of the analysis. The selected advertisements were solely utilized for educational purpose – to meet the research objectives, not as subjects for a similar business as the content owners intend. In this regard, the authors did not anymore ask a permission to the online producers/owners since: the advertisements are available for the public domain; and no distortion of images was done.

Result and Discussion

This part concentrates on the linguistic features and visual grammar features of the Viva Max advertisements.

Image I

Systematic Functional Linguistics (SFL)
Ideational metafunction

Transitivity System	Verbal Features
Process – *Material*	Call.
Participant – *Ideas*	(you), me, Alma
Circumstance	Indefinite

Ideal metafunction uses verbal features to make meaning. In order to give ideas to viewers, this advertisement used the three elements in the transitivity system such as process, participants, and circumstances.

The material *process* was used in image 1 of the advertisement in Viva Max. It utilized the linguistic term 'call'. This term is a process of 'doing' in which the doer does a physical action to someone. Through this word, the

advertisement gives the audience/viewers the idea that person spoken to is given the permission to call the speaker with a name. This is equal to giving somebody the permission to call him/her any time.

Moreover, (you), me, and Alma were used as *participants.* They are the ones who either perform or receive the process. This supports the linguistic function of the process. The advertisement wants to give the audience/viewers the idea that the person spoken to has the freedom to do whatever he/she wants.

Aside from the process and participants, the *circumstance* implicitly employed in this image is an indefinite adverb. This means giving the person spoken to the privilege to call or do something to the speaker any time.

The process, participants, and circumstances work together to convey a message reflecting the presence of Philippine eroticism. The presence of so much eroticism is conveyed by the language people use.

Interpersonal metafunction

Mood	
Imperative	Call me Alma.

This imperative statement gives the audience/viewers the idea that somebody is allowed to call the speaker her with a name. Name calling is a form of bullying, thus, giving somebody the permission to call you with a particular name is like giving him/her a sense of authority over someone. This imperative sentence looks inviting to the audience.

Textual metafunction

Hallidayan focal points	
Theme	Call me
Rheme	Alma

What comes first from the image is "Call me" which is the theme. It is followed by the rheme "Alma." The advertisement starts by giving the viewers/audience the idea of giving someone the authority to call the speaker

Visual feature of Language and Interpretations
Representational

Representational meaning	
Represented Participants	▪ Two women ▪ Their outfit
Narrative Representation (Action Process)	
▪ Two women showing their half face	

The two women in the image are the represented participants. Moreover, the image shows a narrative representation and the action process as it reveals the action performed by the participants. The represented participants show half of their face to signify rivalry caused by an illicit affair. This image is designed to entice readers/viewers to watch the movie while highlighting the presence of eroticism in the Philippine culture.

Interactive

Non-verbal features	Meaning
Gaze – *Seductive pout*	Asking the viewer to desire the participant
Framings – *Medium close shots*	Participants discuss personal interest without any physical contact
Social Distance: *for personal distance*	
Angles – *low angles*	Represented participants have the power compared to the viewers.

According to Kress & Van Leeuwen (2006), a seductive pout is employed in visual grammar to ask the viewers to desire the participants. This is emanated from the sexual desire the participants want to convey to the viewers. Moreover, the medium close shots framing show a social distance where the participants through their facial expressions discuss personal interest without any physical contact.

The fierce and seductive look of the participants reveals a serious issue related to a sexual relationship. Regarding the use of low angles, the image represents that the participants have the power compared to the viewers. This reflects the dominance of the participants in engaging to sexual activities. They leave an idea to the viewers of their strong influence.

Image II

Systematic Functional Linguistics (SFL)
Ideational metafunction

Transitivity System	Verbal Features
Process **–** *Material*	looking
Participant **–** *Ideas*	hot riders
Circumstance	for a hot rider

This image employs a material process which is evident in the linguistic term, 'looking'. According to Halliday (1994), process refers to the action done by the doer to some or other entity. The people in the advertisement look for a hot rider, who by using the lens of SFL, are considered the participants. By employing these linguistic terms, the viewers are enticed to watch the movie. Moreover, the advertisement used circumstance - a prepositional phrase 'for a hot rider'. This is to create a meaning of what the other people will experience if they engage into a sexual intercourse with the actors or participants.

Putting together all the linguistic elements, the advertisement wants to convey that the actors in the image are sex experts as they are intensified by the adjective 'hot' creating a more intense and sensual imagination to the viewers.

Interpersonal metafunction

Mood	
Declarative/Exclamatory	Looking for a hot rider

The image relates with people by using an exclamatory expression. It depicts excitement in inviting people to engage in a sexual intercourse where being a hot rider is initiated by the actor/participants.

Textual metafunction

Hallidayan focal points	
Theme	looking for
Rheme	hot rider

The theme in this image is 'looking for'. It comes first to give viewers a sensual idea that the actors/participants either offer themselves to be 'hot riders' or look for someone who can satisfy their lust. The second phrase is considered as the rheme as it supports the theme. Working together, they create an impact to the viewers by highlighting first the action and the doer.

Visual feature of Language and Interpretations
Representational

Representational meaning	
Represented Participants	▪ Two women ▪ Their outfit ▪ Google map
Narrative Representation (Action Process)	
▪ Two women wearing bikini and bra	
Conceptual Representation (Symbolic Process)	
▪ Symbolic attribute - Google map	

The two women in the image are the represented participants. Moreover, the image shows a narrative representation and the action process as it reveals the action performed by the participants. The represented participants wear bikini and bra to highlight the ease in looking for a hot rider. This gives a new lens of the presence of eroticism in the Philippine culture. Since drivers are currently in demand, the two women take advantage of that.

Interactive

Non-verbal features	Meaning
Gaze – *Seductive pout*	Asking the viewer to desire the participant
Smile	Asking the viewer to be in social affinity relationship
Framings – *Close up*	Participants have intimate relations with each other and communicate physically

Non-verbal features	Meaning
Social Distance: *close personal distance*	
Angles – *low angles*	Represented participants have the power compared to the viewers.

The seductive pout is congruent with the linguistic elements of this image. The viewers are asked to desire the participants as they look for a hot rider. Moreover, a smile is also used to build a social affinity relationship. This is similar when somebody invites or desires for a sexual intercourse. Regarding the social distance of the participants, they show an intimate relation. This signals the two having a sexual intercourse together with a 'hot rider.' The angles reveal the that the represented participants have the power compared to the viewers.

Image III

Systematic Functional Linguistics (SFL)
Ideational metafunction

Transitivity System	Verbal Features
Process **–** *Material*	see
Participant **–** *Ideas*	speaker (I)
Circumstance – *Adverb*	later

This image employs process, participant, and circumstance. The linguistic term 'see' denotes an action. The advertisement entices the audience by telling them that someone will see another person and will do something. Considering the kind of sentence based on its use/purpose, the participant is implicitly the person speaking. The speaker wants to see someone she intimately calls baby. Regarding the circumstance, this advertisement uses an adverb of time later. This denotes the speaker seeing somebody at an unspecified future time. This implies that the action may happen any time.

Interpersonal metafunction

Mood	
Declarative	See you later baby

The advertisement uses a declarative sentence where a statement is linguistically used to denote that the speaker will do an action.

Textual metafunction

Hallidayan focal points	
Theme	See you later
Rheme	Baby

The theme in this image is 'see you later'. The phrase that entices viewers by addressing them. It is supported by the rheme, 'baby' which intensifies the intimate direct address of the participants to the viewers.

Visual feature of Language and Interpretations
Representational

Representational meaning	
Represented Participants	▪ A woman
	▪ Seductive outfit
Narrative Representation (Action Process)	
▪ A woman on a position ready for a sexual intercourse	

The woman and her seductive outfit are the represented participants in this image. Her sex position invites viewers to see the movie. Moreover, this position even women in the Philippine society normally initiate sexual intercourse

Interactive

Non-verbal features	Meaning
Gaze – *cold stare*	Asking the viewer to consider the participant as an inferior where he/she becomes superior
Framings – *medium close shots*	Participant discusses personal interests without any physical contact
Social Distance: *for personal distance*	
Angles – *low angles*	Represented participant has the power compared to the viewers.

The cold stare of the participant reveals superiority over the target audience. This reflects the eroticism in the Philippine culture; a woman attracts men through their aggressiveness. The woman looks aggressive in bed making more viewers see the movie. Moreover, as regards to the framing, the participant shows an erotic interest as evident in her posture. Finally, the participant shows power over the viewers as dictates the action.

Image IV

Systematic Functional Linguistics (SFL)
Ideational metafunction

Transitivity System	Verbal Features
Process **–** *Material*	feel, release
Participant **–** *Ideas*	You
Circumstance – *Conjunction*	When

This image uses linguistic terms 'feel' and 'squeeze' to denote processes. The two terms work together in conveying that when someone feels something, respond to it. These actions invite the audience, who are being referred to as the participants, to release something they erotically feel. In addition to the presence of process and participant, the advertisement uses a circumstance – the subordinating conjunction 'when'. This signals as to when the action shall be done.

Interpersonal metafunction

Mood	
Declarative	When you feel it, release it.

The advertisement uses a declarative sentence where a statement is linguistically used to invite audience to satisfy their orgasm; thus, seeing the movie.

Textual metafunction

Hallidayan focal points	
Theme	When you feel it
Rheme	release it

The theme in this image is 'when you feel it' as this should take place first before doing the second action.

Visual feature of Language and Interpretations
Representational

Representational meaning	
Represented Participants	▪ A man
	▪ A woman
Narrative Representation (Action Process)	
▪ A man reading the caption of the woman's post	

The topless man reading the caption of the seductive woman stating 'when you feel it, release it.' This shows his interest in having a sexual intercourse with the woman. Moreover, the woman shows dominance by being able to control the man.

Interactive

Non-verbal features	Meaning
Gaze – *seductive pout*	Asking the participant and the viewer to desire the other participant
Framings – *very long shots*	Participants behave like strangers

Non-verbal features	Meaning
Social Distance: *public distance*	
Angles – *high angles*	Interactive participant has more power over the represented participant

The seductive pout of the other participant toward the other participant and the viewers initiates a sexual intercourse. This is evident by the topless appearance of the man. The framing reveals that the participants behave like strangers. Although they have this social distance, it shows a possibility for a sexual intercourse. Thus, this reflects the culture of sex in the Philippines.

Image V

Systematic Functional Linguistics (SFL)
Ideational metafunction

Transitivity System	Verbal Features
Process – *Material*	lust
Participant – *Ideas*	four girls
Circumstance – *Prepositional phrase*	that you will lust for

This advertisement uses the linguistic term 'lust' to show a process or an action. The morphological conversion of this noun to a verb creates an erotic idea. This action is performed by the participants, 'four girls.' The advertisement tells the audience that the four girls sensually attract people by doing lustful acts that last. In addition, the image uses a prepositional phrase that functions as an adjective as it modifies the subject (the actors). The modification attracts viewers to see the movie by eroticizing the subject. Putting together all the linguistic elements, the advertisement wants to convey that the actors in the image are sex experts that the persons spoken to can lust for.

Interpersonal metafunction

Mood	
Declarative	Four girls that you will lust for

The image relates with people by using a catchy statement. It states the sensual action the participants will perform. This invites the audience to see the movie by highlighting the action.

Textual metafunction

Hallidayan focal points	
Theme	four girls
Rheme	that you will lust for

The theme in this image is 'four girls'. It comes first to leave an impression on the unique presence of four girls. In the normal set up, only a girl performs this action, but this advertisement intently used four to attract viewers. The second phrase is considered as the rheme as it supports the theme. Working together, they create an impact to the viewers by highlighting the inviting presence of four girls in an erotic activity.

Visual feature of Language and Interpretations
Representational

Representational meaning	
Represented Participants	▪ Four girls
	▪ Seductive outfits
Narrative Representation (Action Process)	
▪ Four girls seduce by showing their bra	

The four girls are the represented participants. They seduce by showing their bra. These visual features of language are consistent with the linguistic elements. The four girls show off their prowess in sexual activities. This reflects that the eroticism in the Philippine culture is also shaped by women.

Interactive

Non-verbal features	Meaning
Gaze – *Gestures*	Demanding the relations between the represented participant and viewer
Smile	Asking the viewer to be in social affinity relationship
Seductive pout	Asking the viewer to desire the participant
Framings – *Close up*	Participants have intimate relations with each other and communicate physically
Social Distance: *close personal distance*	
Angles – *low angles*	Represented participants have the power compared to the viewers.

Gestures, smile, and seductive pout are all employed in this image to convey a variety of messages to the viewers. The participants demand social affinity relationship as they ask the viewers to desire them. They show sexual prowess that men can lust for.

Image VI

Systematic Functional Linguistics (SFL)
Ideational metafunction

Transitivity System	Verbal Features
Process – *Material*	See
Participant – *Ideas*	naughtiest angel, person spoken to (you)
Circumstance – *Adverb*	Ever

Using the lens of ideational metafunction, this advertisement uses linguistic terms 'see', 'naughtiest angel', and 'ever'. This first denotes an action that the person spoken to will see. The use of second person pronoun makes the connection between the movie and the audience more intimate. Thus, making it more inviting to the audience to see the movie. In addition to that, using the second pronoun puts the role movie participants to the audience. The second linguistic term refers to the doer of the action or the participant. The modifier 'naughtiest' is a fanciful way of describing an angel to attract viewers. It contradicts with the typical angels the catholic Church teaches. In this case, it is associated with erotic actions. Moreover, as a circumstance the adverb 'ever' signifies a quality that has existed yet. Together, these linguistic terms appeal to the audience by presenting the unique qualities of an angel in the erotic viewpoint.

Interpersonal metafunction

Mood	
Declarative	The naughtiest angel you will ever see

The image relates with people by using a catchy statement. It states the sensual action the naughtiest angel will perform. This invites the audience to see the movie by highlighting the presence of an angel described to be the naughtiest. The description was intentionally modified to create an impactful character.

Textual metafunction

Hallidayan focal points	
Theme	The naughtiest angel
Rheme	you will ever see

The phrase 'the naughtiest angel' is initially highlighted; thus, making it the theme. It is the dominant or central idea of the advertisement in terms of its linguistic elements. An angel is religiously seen a savior; therefore, being naughty is creative association. The second phrase is called the rheme. This linguistic element completes the theme.

Visual feature of Language and Interpretations
Representational

Representational meaning	
Represented Participants	▪ A woman
	▪ Seductive outfit
Narrative Representation (Action Process)	
▪ A woman with a seductive outfit making an erotic pose	

The woman on an erotic pose is the participant. Her outfit and facial expressions reveal so much of her desire to be wanted by the viewers. These visual features of language are consistent with the linguistic elements present in the image.

Interactive

Non-verbal features	Meaning
Gaze – *Seductive pout*	Asking the viewer to desire the participant
Framings – *Medium-close shots*	Participant discusses personal interests without any
Social Distance: *far personal distance*	physical contact
Angles – *low angles*	Represented participant has the power compared to the viewers.

The seductive pose demands the viewers to desire the participant. She conveys that she is someone who has strange abilities in terms of sexual activities. This is supported by the framings where the participant shows personal interests. The represented participant looks more powerful than the viewers. This reveals the weakness of men by highlighting a seductive woman.

The presence of Eroticism in the Philippine culture
The analyzed online advertisements reveal the presence of eroticism in the Philippine culture as evident on the linguistic elements and visual features of language employed. These elements work together in highlighting the new lens of eroticism in Philippine society. In general, women are highlighted to be the initiators of sexual activities. They pose and dress seductively in order to move the viewers to see the movies. This is congruent with the findings of Castro (2009) as cited by Flores (2019) showing that Philippine television programs portray women as sexually alluring figures in order to gain more views. Women were characterized as individuals trading their virginity because of desire for material pursuits. Considering the era where these advertisements gained popularity justifies the long portrayal of women as sex objects until this present time. The linguistic element 'the naughtiest angel you will ever see' supplemented by its visual feature manifests how women are perceived as sex objects

in order to attract men. Consistently, the systematic functional linguistics 'four girls that you will lust for' and its visual grammar support women as sexual figures representing vulgarity by showing their own bodies to physically appeal to the sexual desires of the viewers (Flores, 2019). On a bigger picture, this analysis adds a layer of meaning to the presence of eroticism in the Philippine culture, particularly, the sexualization and objectification of women. The roles of women deconstruct the defiance with the Filipino conservative values. They no longer give importance to the conservative practices traditional Filipino women would do.

Moreover, linguistic elements and visual grammar work together in highlighting the presence of eroticism on same sex relationships in the Philippines. While the Catholic beliefs and practices in the country are not in conformity with same sex marriages, local movies reflect their support. Recently, the Philippines has made a significant progress in LGBTQ+ rights an acceptance in recent years. Likewise, the fight for SOGIE (Sexual Orientation and Gender Identity and Expression) Equality Bill aims to protect the rights of LGBTQ+ individuals

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