

## MULTIMODAL ANALYSIS ON ADVERTISEMENT OF BODREX EXTRA IN ELECTRONIC MEDIA

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### Abstrak

Multimodal adalah sebuah teori tentang ilmu tanda komunikasi dan sosial. Multimodal memiliki istilah yang luas untuk dibahas oleh para ahli bahasa dan ahli tanda. Bidang yang luas dari sumber ilmu tanda digunakan untuk membentuk makna. Kemultimodalan menggambarkan praktek komunikasi dalam istilah sumber tekstual, lisan, kebahasaan, pergerakan, dan visual – atau model – yang digunakan untuk menulis pesan. Pada tulisan ini, iklan “Bodrex Extra” dalam media elektronik dianalisa dengan lima tanda sistem multimodal (tanda, simbol dan kode). Berdasarkan analisis dari kebahasaan, visual, audio, pergerakan dan gestur, ditemukan adanya kekuatan dan kelemahan dari iklan Bodrex Extra.

### Abstract

Multimodality is a theory of communication and social semiotics. Multimodality is a term widely discussed by linguists and semioticians. A wide range of semiotic resources has been used to construct meaning. Multimodality describes communication practices in terms of the textual, oral, linguistic, spatial, and visual resources - or modes - used to compose messages. In this paper, the ads “BODREX EXTRA” in electronic media was analyzed by five semiotic systems of multimodal (sign, symbol and or code). Based on the analysis of linguistic, visual, audio, spatial, and gestural, it was found there are some of strenghtness and the weakness of the ads BODREX EXTRA.

### I. Introduction

Advertising is very common in our daily lives nowadays. In Indonesia, advertising abounds; it could be found almost everywhere such as in mass media, buses, handrails of escalators, billboards, and wallpapers. However, given this ubiquity, it is strange that most of us do not realize that advertising is a form of discourse by the means of language that would consciously influence our behaviors and thoughts in our daily lives. The use of wordplay, puns, rhymes, pictures, colors and other elements in advertising somehow has its own role in order to catch our attention towards it. Advertising is any type of form of public

announcement intended to direct people's attention to the availability, qualities, and/or cost of specific commodities or services. It is essential that a critical look to advertising be done so that we, as consumers, are not fooled by its persuasive power and end up buying the products not because we need it, but we want it, a process known as commodification (Govindasamy&Hasan Khan, 2007).

In electronic media like television, there are many audio visual advertisements that display everytime. Every advertisement have its own meaning. Multimodal discourse analysis is an approach to discourse which focuses on how meaning is made through the use of multiple modes of communication as opposed to just language. In its most basic sense, multimodality is a theory of communication and social semiotics. Multimodality describes communication practices in terms of the textual, aural, linguistic, spatial, and visual resources - or modes - used to compose messages. Where media are concerned, multimodality is the use of several modes (media) to create a single artifact. The collection of these modes, or elements, contributes to how multimodality affects different rhetorical situations, or opportunities for increasing an audience's reception of an idea or concept. Everything from the placement of images to the organization of the content creates meaning. This is the result of a shift from isolated text being relied on as the primary source of communication, to the image being utilized more frequently in the digital age. In this paper, the writer want to analyze the ads in electronic media. The writer choose BODREX EXTRA advertisement to be described as the multimodal analysis.

## **II. Review of Literature**

### **2.1. Multimodality**

Multimodality is an inter-disciplinary approach that understands communication and representation to be more than about language. It has been developed over the past decade to systematically address much-debated questions about changes in society, for instance in relation to new media and technologies.

A text may be defined as multimodal when it combines two or more semiotic systems (Anstey & Bull, 2010).

Furthermore, multimodality is a term widely discussed by linguists and semioticians. It means —the combination of different semiotic modes for example, language and music in a communicative artifact or event (Van Leeuwen, 2005). It also refers to the diverse ways in which a number of distinct semiotic resource systems are both codeployed and co-contextualized in the making of a text-specific meaning (Baldry & Thibault, 2006). Therefore, it describes the grammar of visual communication that is used by image designers. It is an analysis of the rules and principles that allows viewers to understand the meaning potential of relative placement of elements, framing, salience, proximity, color saturations, styles of typeface, etc. (Machin, 2007). So we can see that every semiotic mode is a meaning momentum or potential, and multimodality mainly focuses on the study of the interrelationships between various communicative modes, no matter whether they are visual or auditory, words or image. It is a complex combination of meaning making activities that have undergone rapid changes in the contemporary social, cultural, economic and technological context. Moreover, the concept of multimodality is a useful yardstick to measure and evaluate the diversity ways of meaning making.

Multimodal texts, which convey information by means of various modes such as visual images, written language, design elements and other semiotic resources, are more complex than written texts. According to Kress, different logics govern the mode of written language and that of visual image: written text is governed by the logic of time or temporal sequence, whereas, visual image is governed by the logic of spatiality, organized arrangements, and simultaneity (Kress, 2003). That is, meaning is derived from position in the temporal sequence of written text, whereas meaning is made from the spatial relations or grammar of visual images (Kress & van Leeuwen, 1996). To understand the written language, temporal sequence or order in which words appear in a sentence is very important, for example, the meaning of —John killed Smith|| is quite different from that of

—Smith killed John. In visual images, the position, size, and composition of the contents of the image play a significant role in the meaning making.

Multimodal discourse analysis is to analyze how several or all of the different semiotic modes intertwine together to create a unified text or communicative event. The premise of multimodal discourse analysis is that in many domains of contemporary writing, textual structure is realized, not by linguistic means, but visually, through layout, color, and typography both at the level of the —clause and at the level of —discourse. Actually multimodal discourse analysis has become a new trend in the studies of discourse analysis, for it focuses upon the complete communicative aspects of discourse that emerge within interaction. There are many ways to do multimodal discourses analysis, such as content analysis, conversation analysis, social semiotic analysis and so on (Van Leeuwen & Jewitt, 2001). And different perspectives can be taken to analyze them, for example, layout, modality, typography, color, genre, discourse, style and so on are the angles we can choose to do multimodal discourse analysis.

There are elements of linguistic theories which are specific in the field and obviously inapplicable in analyzing images. In addition, linguistic aspects are potentially coded in different realizations of the multimodal analysis. Thus, the metafunction of language are basic elements for analyzing texts in multimodal discourse analysis. Halliday holds that language is a semiotic mode and any semiotic mode has to represent three communicative broad metafunctions, namely:

1. Ideational Metafunction
2. Interpersonal Metafunction
3. Textual Metafunction

The Ideational Metafunction is visually realized by vectors, ‘tree’ structure or constituent relation. The ideational metafunction (i.e experiential function) is constituted by Process, Participant and Circumstance, the three aspects are realized and termed differently in multimodal analysis. Participant is realized by any objects in the image but the motives are retained with reference to the vector, tree structure or constituent element. The shapes of Participants such as circle,

oval, rectangle, triangle, ...are semantically interpretable and may be uniquely coded.

The Interpersonal metafunction is realized by facial expressions, arrows, punctuation marks, etc. These realizations are in line with the speech functions being encoded. Speech Functions are statement, question, offer, and command.

The Textual metafunction is realized by order or salience (intensity) of colour or object. The textual metafunction creates discourse of the various structures which, when mapped on to each other, make up a clause, we will consider first the one which gives the clause its character as a message. This is known as thematic structure. We may assume that in all languages the clause has the character of a message: it has some form of organization giving it the status of a communicative event. But there are different ways in which this may be achieved. In English, as in many other languages, the clause is organized as a message by having a special status assigned to one part of it. One element in the clause is enunciated as the theme; this then combines with the remainder so that the two parts together constitute a message.

Furthermore, in Kress and Van Leeuwen's opinion, the three metafunctions of linguistics can be extended to visual communication. In *Reading Images*, they see image as a resource for representation and thus will display culturally produced regularities. The meanings expressed by people are the first and foremost social meanings, so Halliday's three metafunctions for language can also be used as a starting point for their account of images because they assume the three metafunctions model works well as a source for thinking about all modes of representation (Kress & Van Leeuwen 2006). Kress and Van Leeuwen (1996, 2006) assume that image, color, music, typography and other visual modes are similar to language and they can simultaneously fulfill and realize the three broad communicative metafunctions as language does. In their view, image and other visual modes can represent objects and their relations in a world outside the representational system, so there are many ideational choices available for visual sign-making in visual communication. They also think that image and other visual modes have the capacity to form texts, complexes of signs which internally cohere

with each other and externally with the context in and for which they were produced. Besides, image and other visual modes are able to represent a particular social relation between the producer, the viewer and the object represented. And all semiotic systems are social semiotic systems which allow us to negotiate social and power relationships. They see images of whatever kinds as means for the articulation of ideological position (Kress & Van Leeuwen 2006). That's why in their *Reading Images*, they draw examples from many domains, such as text books, websites, advertisements, magazine articles and so on to express their meaning making in their social practices. The key notion in any semiotics is the —sign, or —sign making, so Kress and Van Leeuwen discuss forms (signifier) such as vector, modality, gaze, composition, perspective, line and color, as well as the way in which these forms are used to realize meanings (signified) in the making of signs.

Based on Halliday's theory, Kress and Van Leeuwen use a slightly different terminology in discussing the meaning of image in visual communication: representational instead of ideational; interactive instead of interpersonal; and compositional instead of textual. As for the representational meaning, they have distinguished two kinds of image in the light of the different characteristics of image: one is narrative images which involve four processes: action process, reactional process, speech and mental process, and conversation process, another is conceptual images which include three kinds: classificational process, analytical process and symbolic process. Kress and Van Leeuwen have suggested three ways to examine the interactive meaning of images from three aspects: contact (demand or offer), social distance (intimate, social, or impersonal), and attitude (involvement, detachment, viewer power, equality, representation power etc.). The compositional meaning of images is realized through three interrelated systems: information value (given or new, ideal or real, important or less), salience (achieved through size, color, tone, focus, perspective, overlap, repetition, etc.), and framing. From Kress and Van Leeuwen's visual grammar, we can see that images are made up of elements that can be decomposed when we analyzed the meaning of them. Just as language, images

have meanings only when they are integrated together. That is, the meaning of visual images comes from the arrangement of different visual elements. The three metafunctions put forth by Kress and van Leeuwen (1996) are not direct relationships between semiotic resources and meaning. The concepts such as power, interaction, detachment and involvement and so on are not meanings hidden in the images, rather, they are meaning potentials, that is, they are the possible meanings which will be activated by the producers and viewers of images (Jewitt and Oyama,2001).

According to Bull and Anstey (2010) there are five semiotic (sign, symbol and or code) systems that the multiliterate needs to have knowledge of when exploring and examining multimodal texts.

1. Linguistic

Comprising aspects such as vocabulary, alphabets, generic structure and the grammar of oral and written language.

2. Visual

Comprising aspects such as colour, layout, page or screen and still and moving images. Here visual images may involve body language, motion, dance, two and three dimensional works of art, photographs and clipart, films and video, museum exhibits and dioramas, advertisements, illustrated written or verbal discourse, architecture, hypermedia and visual reality experiences, and so on.

3. Audio

Comprising aspects such as volume, pitch and rhythm of music, sound effects and silence.

4. Gestural

Comprising aspects such as movement, speed and stillness in facial expression and body language and posture.

5. Spatial

Comprising aspects such as proximity, direction, position of layout and organisation of objects in space.

Multimodal texts combine two or more of these systems.

### **III. Discussion**

This paper describes the analysis of the advertisement based on the Bull and Anstey theory (2010). The advertisement that was analyzed is BODREX EXTRA advertisement in television. It was chosen randomly. Here are five semiotics systems of multimodal in BODREX EXTRA advertisement to be described as follow:

#### **1. Linguistic Analysis**

The commercial uses more oral linguistic aspect than written one. Orally, his boss says a statement, “ saya mau untung biar maju perusahaan saya”. Then, his wife says a command, “ cuci pringnya abis itu belanja ke pasar. The man who give solution says, “ sakit kepala mencengkram, terasa kaku di bagian belakang kepala. Bodrex Extra dengan Paracetamol dan ibuprofen meringankan sakit kepala mencengkram dibelakang. This is an offer as the solution. Based on Kress and Van Leeuwan, as for representational meaning, the characteristic of this image is narration, because there are action process and reactional process. In this case, the reactional process was not shown from the written and oral language, but from the expression of the man.

The written language – “Bodrex Extra dengan paracetamol dan ibuprofen” and “Bodrex Extra untuk sakit kepala mencengkram dibelakang” showed as the last image mean much and become the key point of what is being advertised. This is also an offer. So, the interactive meaning of images is contact (demand or offer).

#### **2. Visual Analysis**

Visually, the advertisement potrays only 14 seconds. The Advertisement of Bodrex Extra plays a man who has many activities at the office and at home. At the first scene, the background of the ads is in the office. The boss asked the man to do many works because the boss want to get much profit from the company. Therefore, the boss push him to works hard. In this scene, the images move rapidly, it means it is not the central message of this advertisement. This is just as a cause of the problems.



At second scene, it shows another cause of the problems. The background of the advertisement is in the kitchen. He is washing the plate and his wife is cooking food. In this scene, the wife asked the man to do many things. This image movement in this scene is fast. It displays how the wife hit the back of his head (this is the imagination in ads). It means that his boss and his wife hit the back of his head so it caused the red of the back head. Bodrex Extra exploits color "red" to show the gripped headache at back of head. This is as the problem in this ads.

Then, the man wearing the red t-shirt comes to give the solution "Bodrex Extra with Paracetamol and Ibuprofen". The red t-shirt also has the meaning. It symbolizes the Bodrex Extra. The color of packaging of the medicine is dominated by red color. It also displays the written language "BODREX EXTRA DENGAN PARACETAMOL DAN IBUPROFEN".

Next, the man drinks the Bodrex Extra and gets well after drinking the medicine. The visual of consuming Bodrex Extra and being fresh creates a positive effect of Bodrex Extra which may influence the buyer if they have the gripped headache at back of the head. At last, it is written "BODREX EXTRA untuk sakit kepala mencengkram dibelakang". It describes the product and the usefulness of the product. The "BODREX EXTRA" has written more bigger, it means the product. On the other hand, "untuk sakit kepala mencengkram dibelakang" has written in small letters, it shows the usefulness of the product.

### **3. Audio Analysis**

Sound effect is only from special effect which sounds bombastic to dramatize the visual, such as: Special sound is very symbolic to describe the hit at back of the head. Special sound is very symbolic to display the solution "Bodrex Extra". It is like giving a surprise.

### **4. Gestural**

Comedy advertisement shows few gestures of the man. We can see that the man nod the head to show the headache. After that, surprise face of the man when the solution "Bodrex Extra" comes. The last is happy expression when he got fresh again after consuming the Bodrex Extra.

## 5. Spatial

The image are generally at the center. Although, in some part the man shot too close. The last image show “Bodrex Extra” and the usefulness of its.

## IV. Conclusion

Based on the semiotic analysis above, it can be concluded the BODREX EXTRA advertisement has some strength as follows:

1. It is a kind of comedy advertisement which show the boss and his wife hid his head. It is just an imagination that make red at the back of head.
2. It influences the audience to buy Bodrex Extra if you have gripped headache at the back of head because it explain the special function than other medicine (Bodrex Extra with Paracetamol and Ibuprofen).

On the other hand, ads. BODREX EXTRA has the weakness as follows:

1. The duration of time is too short to show all the information in the advertisement, so the audience lose some information.
2. Some might misperceive Bodrex Extra just remedy the headache caused by the hit of someone.

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