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Multimodal Discourse Analysis of Djarum 76 Advertisement Entitled ``New Normal"

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Abstract.
Djarum 76 advertisement is interesting to analyze because they show a different concept from other cigarette advertisements. This study aimed to (1) describe language metafunctions, (2) examine visual metafunctions, and (3) explain the relationship between language metafunction and visual metafunction of Djarum 76 advertisements as a multimodal text. The aim of the study was to to describe how Systemic Functional-Multimodal Discourse Analysis is used to analyze the multimodal text of the Djarum 76 advertisement. This study used a descriptive qualitative approach. The result showed that the representational, interaction and composition meaning of the Djarum 76 advertisement entitled "New Normal". The visual elements of this advertisement are in line with the content, theme, and title of the advertisement, which is dominated by a narrative representational process. The circumstance elements also included details about the advertisement's plot, such as a description of the scene's location and time. This advertisement displayed more indirect relationships with the audience, implying that the advertisers do not expect the audience to respond. The most dominant image act in this advertisement is close personal distance. Furthermore, subjective images are the most prevalent perspective. Participants were portrayed as the focus of this advertisement by the advertisers. The participants who are being represented are also given unique characteristics. Sharpness was also used in this advertisement to visualize the participant. In addition, this advertisement used frames as the boundaries of the picture.

Keywords: multimodality, language metafunctions, visual metafunctions, intersemiosis, resemiotization, Djarum 76 cigarette advertisiments

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1. INTRODUCTION

Communication has developed by using electronic media, as a result the use of language in communication varies. It does not only use a verbal language such as spoken and written language, but it also uses non-verbal language such as images, sounds, objects, colors and etc. Advertisement is one of the examples (Jewitt, 2014). In general, advertising is one of the communication media that aims to convey information and persuade people to buy some products. Nowadays, advertisements have used electronic media, so that the message offered by the advertiser can reach the listener or viewer.

In Indonesia, there are several rules and codes of ethics for airing advertisements. One of the advertisements that is limited by several regulations in Indonesia is cigarette advertisement. Therefore, the advertisers use various methods or tactics in visualizing the advantages of their products in an advertisement. As the result, the content of cigarette advertisements becomes more creative. The cigarette advertisement from Djarum 76 is one of the cigarette advertisements that is interesting to analyze. It is because this advertisement uses humor to frame its storyline that makes it different from other cigarette brands that use masculine theme. The Djarum 76 advertisement has a series of advertisements featuring a unique genie figure (Liu, 2013). Moreover, each advertisement contains different content.

This advertisement uses verbal and nonverbal language as a means of communication. It is because electronic media advertisements have an average duration of 30 seconds, therefore the advertiser is required to produce an advertisement that can cover the entire message. The use of verbal language (written and spoken) and nonverbal language (pictures, sounds or body language) in this advertisement can help to explain all meaning in that short time. This is supported by the statement by Kress (2010) that the use of nonverbal language can show what is too long to read and the use of verbal language can explain what is difficult to show. These two types of language play the same role. It is because by only relying on one type of language, the understanding of something will be limited.

From that explanation, this advertisement is included as multimodal text. (Kress, 2010) states that a multimodal text consists of the combination of two or more modes and each mode has its own specific task and function in the process of making meaning. The term multimodal was first introduced by Halliday (1985) in Systemic Functional Linguistics (SFL). The study of multimodal analysis with a systemic functional theory approach is known as Systemic Functional-Multimodal Discourse Analysis (SF-MDA). SF-MDA is a combination of Systemic Functional theory and Multimodal Discourse Analysis (Kress et al, 2006). The systemic functional theory is used as a basic theory to analyze language elements in multimodal texts, meanwhile the function of multimodal discourse analysis is as a tool to elaborate on the relationship of meaning and semiotic manifestations of communication modes.

Furthermore, the principles of metafunctions play an important role in determining the function of semiotic sources. In addition, it help to investigate how the combination of semiotic selection interacts and integrates in multimodal texts to create meaning (O'Halloran, Tan, and Wignell, 2019). Metafunctions are the three main language functions and semantic systems that are interrelated in the structure or grammar of

semiotic sources. The metafunction of verbal language describes how the structure of spoken and written language form a text. The metafunction of verbal language is further referred as language metafunction (Shimp, 2003). The metafunction of nonverbal language explain how the image structures produce the visual meaning. This nonverbal language metafunction is further referred as visual metafunction. The language and visual metafunction can show a relationship in multimodal texts, such as intersemiosis and resemiotization (O'Halloran, K. L., Tan & Wignell, 2019) From the explanation above, the language and visual metafunctions as well as the intersemiosis and resemiotization relationships in this advertisement are analyzed. The aims of the study was to to describe how Systemic Functional-Multimodal Discourse Analysis is used to analyze the multimodal text of the Djarum 76 advertisement.

2. METHOD

This study uses a Djarum 76 advertisement entitled "New Normal" in 2020 as data. It is because this advertisement is the latest advertisement produced, therefore the quality of the video is good and the content is fresh. This study uses a descriptive qualitative approach and aims to describe how Systemic Functional-Multimodal Discourse Analysis is used to analyze the multimodal text of the Djarum 76 advertisement. The data types in this study are spoken and written text as verbal language data and visual as nonverbal language data. The verbal language data is in the form of clause in order to analyze the language metafunction, meanwhile the nonverbal language data is used to analyze the visual metafunction. In collecting data, this study used the documentation method because it is a library research. After collecting the data, the data were analyzed based on qualitative methods. The theory of visual communication grammar by Kress and Leeuwen (2006) used in analyzing language metafunction. The theory of Systemic Functional Linguistics theory by (Halliday, 1985) used in analyzing language metafunction. After the text and visual metafunction were analyzed, the relationship between those metafunctions were analyzed by using intersemiosis theory by (O'Halloran, 2008) and resemiotization theory by (Iedema, 2003). In presenting the analysis, formal and informal methods were used.

3. RESULT AND DISCUSSION

The Djarum 76 advertisement entitled "New Normal" has 10 scenes. From those scenes, there are 4 scenes that do not have text elements. Furthermore, the scenes show a

continuous story line. In presenting the analysis, scene 5 and 9 are presented as the analysis example. The advertisement is in Bahasa, therefore the English translation is provided in the analysis. Furthermore, in intersemiosis and resemiotization analysis, the metafunction analysis and the relationship of each scene are shown in a table.

3.1. Language Metafunction Analysis

Scene 5

A man in a red t-shirt: *"[Saya] (meng)ingin(kan) (berk)umpul di luar bareng temen kayak dulu"*

<div align="center">TABLE 1</div>

[Saya] **[I]**	*(meng)ingin(kan)* **want to**		*(ber)kumpul di luar bareng temen kayak dulu* **hang out with my friends like before**
Noun	Verb: Transitive		Verb Phrase
Senser	**Process: Mental**		**Phenomenon**
Pronoun	Finite	Predicate	Object
Mood			**Residue**
Theme	**Rheme**		

According to the ideational meaning, the word '*menginginkan'* ('want to' in English) indicates a mental process. It is because that word is a verb that expresses a desire for something. As the result, this verb is categorized as desiderative or it indicates a desire of a mental process. There are two participants in this process, so the verb '*menginginkan'* is a transitive verb. The senser in this clause is not spoken. However, it can be understood that the senser is a man in red t-shirt because he is the one who said the statement. The noun *'saya'* ('I' in English) is written, so that this clause is not ambiguous. The phenomenon of the mental process above is the verb phrases. This verb phrase shows the desire of the senser. This clause represents that the man in red t-shirt has a desire to do something that cannot be done now.

According to the interpersonal meaning, the word '*saya'* ('I' in English) is still considered as a subject because that word is a part of the full clause. The word '*menginginkan'* ('want' in English) belongs to the mood group because the word is finite. Furthermore, it is also included in the residue group because it is a predicate. In addition, the verb phrase is a residue group because it is an object. This clause express a declarative mood that has a function of giving a statement to the audience. The statement is meant to say that the man in a red t-shirt is showing his desire.

According to the textual meaning, this clause shows a simplex theme because it starts with the subject '*saya*' ('I' in English). The word '*menginginkan*' ('want' in English) and the verb phrase are rheme groups because they are a predicate and a complement. In addition, this clause is also an interpersonal theme because it contains a mental process. Therefore, the main information in this clause is about the man in a red t-shirt with the topic that he wants to do something he used to do.

Scene 9

A man in a red and yellow outfit: *"Kayaknya [dia sedang] happy"*

TABLE 2

Kayaknya **Maybe**	[*dia*] **he**	[*sedang*] **is**	happy **happy**
Adv.	Pronoun	Adv.	Adj.>Verb: Intransitive
Circumstances	**Senser**	**Process: Mental**	
Mood adjunct	Subject	Finite	Predicate
	Mood		**Residue**
Theme	**Rheme**		

According to the ideational meaning, the word 'happy' indicates human feeling. It explains affection, as the result this clause is a mental process. The word 'happy' is categorized as Adj. > Verb based on the syntactic behavior. In addition, it is an intransitive verb because there is no object in the clause. This clause does not write down the senser, but it is known that the senser is a man in a red t-shirt from the data source. In addition, the man in a red and yellow outfit who is the speaker uses the pronoun '*dia*' ('he' in English) which is a personal pronoun that states the recipient. Therefore, the person whom the speaker talk to is the man in a red t-shirt. The adverbial '*sedang*' ('is' in English) is added to the clause, so that this clause is not ambiguous. It is known because the process was still happening when the speaker stated this clause. In this clause, there is a circumstance '*kayaknya*' (maybe in English) that shows a probability from the senser's point of view of the process. This clause represents the man in red and yellow outfit has a thought if the man in red t-shirt looks happy.

According to interpersonal meaning, this clause has a function to express a statement to the audience. This clause notifies the audience about the situation of the man in a red t-shirt. Therefore, the clause is a declarative mood. The word '*kayaknya*' ('maybe' in English) describes the probability so this word is a mood adjunct and belongs to the mode group. The other mood elements are subject *'dia'* ('he' in English) and finite '*sedang*' ('is' in English). Furthermore, the residue element in this clause is the adjective 'happy.'

According to the textual meaning, this clause has an interpersonal theme because it begins with a mood adjunct '*Kayaknya'* ('maybe' in English). The rheme element in this clause is the other elements besides mood adjunct. These rheme elements have a function as further information. In addition, this clause has an interpersonal theme because it has a mental process. Therefore, this clause has old information that indicates the probability about the condition of the man in a red t-shirt. Moreover, the new information is the condition of the man in a red t-shirt that is happy.

3.2. Visual Metafunction Analysis

Scene 5

Figure 1

According to the representational meaning, the picture above has a vector and it is included as a narrative representation. The vector is the eye gaze of the man in a red t-shirt to a thought balloon in his left. As the result, this picture shows a mental process. The man in a red t-shirt is the senser and the thought balloon is a phenomenon. This picture shows represented participants, as the result the process is transactional. Moreover, the circumstance detail in the picture above provides some additional information about the advertisement. The location of this advertisement is in a room. It can be seen from the background details of the picture above. It shows some room interiors such as chairs, tables, picture, wall and others. Based on the analysis of representational meaning, the advertiser uses the visual elements to represent actions and the reactions of the represented participants. This process is impersonal because there are more than one participant represented as the focus in the picture above.

According to the interaction meaning, the picture above does not look directly at the audience or shows an indirect gaze. Therefore, the image acts of this picture is an offer. This picture uses a close shot at the frame size because the man in a red t-shirt is shown from head to chest. It means that the social relationship intended by the advertiser is close personal distance or close and personal. This picture is a subjective visual in perspective element. It is because the main features of this picture are contrasted from the background features, as the result the difference between the characters and their environment can be seen. In addition, the advertiser puts the represented participants at the eye level of the audience. The interaction meaning of this picture is the advertiser makes an indirect relationship to the audience and does not demand a response from them. The advertisers use represented participants as information items and objects of contemplation to viewers.

According to composition meaning, the picture above places the actors on the left and right sides, so this picture is polarized. The information value of this picture is given-new information. This picture has a thought balloons as given information and a man in a red t-shirt as new information. In salience, the color contrast in the picture elements is quite visible. The actor uses lighter colors such as red on the men's t-shirt. In addition, the actor has a clearer image, sharpness and a larger size compared to other elements in the image background. The picture above also uses lines that frame it. The composition meaning of this picture is the advertiser arranges the represented participants by using colors and sharpness that contrast with the background. As the result, it makes the viewer easier to find out the main information of the advertisement. In addition, the advertiser puts the represented participants on different sides and it affects the information value of the scene.

Scene 9

According to the representational meaning, the picture above has a vector and it is included as the narrative representation. The vector is the eye gaze of the man in a red and yellow outfits with golden *blangkon*. In addition, he is the actor of the process in the picture above. This picture shows the action of pointing and throwing something, as the result it has action process. The represented participant in this picture act as an actor and there is no goal found. As the result, the action process is non-transactional. Moreover, the circumstantial details in this picture provide some additional information about the advertisement. The background of this picture shows blue water and a small forest behind it. It indicates the location of the scene is on the sea or the beach. The time setting for this advertisement is at noon because the light in this picture is bright. The represented participant in this picture is a representation of a

Figure 2

genie. In Indonesia, the representation of the genie usually uses clothes that resemble traditional clothes and he come out from a teapot. Furthermore, no other participants were found other than the represented participant in the picture. Based on the analysis of representational meaning, the advertiser uses the visual elements to represent the actions of the represented participant.

According to the interaction meaning, this picture shows direct gaze or the represented participant looks directly at the audience. Therefore, the image acts is a demand. The picture above uses a close shot at the frame size because the represented participant is shown from head to chest/waist. It means that the social relationship intended by the advertiser is close personal distance. This picture is a subjective from the perspective element because the advertiser makes a clear distinction between the represented participant and the background. In addition, the advertiser puts the represented participant at the eye level of the audience. The interaction meaning of the picture above is that the advertisers show direct interaction with the viewers through the represented participant. The advertisers asks for a response from the audience.

According composition meaning, this picture has center information. It means the actor is the main information of the advertisement. In salience, the color contrast in the visual elements is quite visible. The actor uses lighter colors like red and yellow on clothes. In addition, the actor has a clearer image, sharpness and a larger size compared to other elements in the image background. This picture shows the lines that create the frame. The composition meaning of this picture is that the advertiser arranges the visual elements in order to make the viewers easier to find out the main information.

Intersemiosis and Resemiotization Analysis

The relationship of intersemiosis and resemiotization in the Djarum 76 advertisement entitled "New Normal" can be seen from the comparison of the text and visual metafunctions in the advertisement scenes.

TABLE 3

Scene	Metafunction Analysis		Intersemiosis Relationship
	Text	Visual	
1	-	Conceptual Representation, Indirect Gaze, Long Shot, Objective; Ideal.	-
2	Behavior Process, Declarative Mood, Unmarked Topical Theme	Narative Representation; Indirect Gaze, Medium Shot, Subjective; Center.	Parallel Intersemiosis.
3	-	Conceptual Representation; Indirect Gaze, Long Shot, Objective; Center-Margin.	-
4	Existential Process, Declarative Mood, Simplex Theme	Narative Representation; Indirect Gaze, Medium Long Shot, Subjective; New-Given	Additive Relationship
	Mental Process, Interrogative Mood, Simplex Theme		
5	Mental Process, Declarative Mood, Simplex Theme	Narrative Representation; Indirect Gaze, Close Shot, Subjective; New-Given	Parallel Intersemiosis and Comparative Relationship
6	Relational Process: Identification, Interrogative Mood, Simplex Theme.	Narrative Representation; Direct Gaze, Close Shot, Subjective; Center	Additive and Consequential Relationship
7	-	Narrative Representaion; Indirect Gaze, Medium Long Shot, Subjective; Center	-
8	-	Representasi Konseptual; Indirect Gaze, Long Shot, Objective; Center-Margin.	-
9	Mental Process, Declarative Mood, Interpersonal Theme	Representasional Naratif; Direct Gaze, Close Shot, Subjective; Center-Margin.	Additive Relationship
10	Relational Process: Identification, Declarative Mood, Unmarked Topical Theme	Conceptual Representation; Indirect Gaze, Long Shot, Objective; Ideal-Real.	Polysemy Intersemiosis, Parallel Intersemiosis, and Additive Relationship.
	Relational Process: Identification, Declarative Mood, Unmarked Topical Theme		
	Material Process, Declarative Mood, Textual Theme		
	Material Process, Declarative Mood, Simplex Theme		

Based on the table above, it is found that there are various inter semiotic relationships in the Djarum 76 advertisement entitled "New Normal".

Scene 5 has two intersemiotis relationships. First, this scene has two semiotic components that show the man in a red t-shirt express his desire. The mental process in this clause is represented by the narrative representational process in this picture. The visual elements and the text elements of scene 5 show a similar meaning. Therefore, this scene is concluded as parallel inter semiotic structures. Second, scene 5 shows a comparative relationship from the relationship between the text and visual elements. There is a verb phrase '(*ber*)*kumpul di luar kayak dulu'* (hang out with my friends like before in English) as a phenomenon of mental processes and it is visualized on a thought balloon. In that thought balloon, it shows how the meeting desired by the man in a red t-shirt is. Therefore, this comparative relationship is from general to specific.

Scene 9 shows an additive inter semiotic relationship because the lingual elements of the clause provides new information to the visual elements of the picture and vice versa.

The resemiotization relationship in the Djarum 76 advertisement entitled "New Normal" represent one of the influential social conditions in the year when the advertisement was released. This advertisement was released in 2020. In that year, the first Covid-19 case was found in Indonesia, specifically in March 2020. Covid-19 became a topic that was always discussed not only in Indonesia but all over the world during 2020. The government asked the public to make changes in behavior or habits by implementing health protocols to be able to carry out activities as usual. This is known as the 'New Normal'. The advertisers involve words, images and other constitutive elements related to the Covid-19 that are recognizable to viewers. The topics are interpreted and reworked with the aim of communicating with the viewers. In resemiotization, it performs a new function in a new context.

There are several resemiotizations in this advertisement that refer to the Covid-19. First, there is an interpretation of the prohibition during the Covid-19 in scene 5. The text and visual elements of scene 5 express a gathering that occurred before the pandemic. Second, scene 9 shows the use of face shield as well as mask. These face shield and mask refer to the pandemic because they are required to protect people from the virus.

In the context of advertising, this resemiotization is used for marketing techniques. Resemiotization that refers to the pandemic through text and visual elements is used to attract the audience. In addition, it is used to allow viewers or potential customers to relive their thoughts and memories of the pandemic when they see the advertisement.

Thus, they become aware of the pandemic and are also interested in the advertisements and advertised products.

4. CONCLUSION

The analysis of language metafunctions shows the ideational, interpersonal and textual meaning of the Djarum 76 advertisement entitled "New normal". This advertisement is dominated by mental processes and the relational process of identification. It means that the advertisers used the lingual aspects to show more symbolism and highlight things that has to do with the human senses, especially desire. This advertisement has a declarative mode as the most dominant mood and it means that the clauses act as statements in order to reveal information in the form of an incident or event to the audience. This advertisement has a simplex theme as the dominant theme and it means the clauses are more likely to talk about the subject of the statement.

The analysis of visual metafunction shows the representational, interaction and composition meaning of the Djarum 76 advertisement entitled "New Normal". This advertisement is dominated by a narrative representational process and the visual elements are in line with the content, theme and title of the advertisement. The circumstance elements also provide additional information about the advertisement story line, such as a description of the place and time of the scenes. This advertisement shows more indirect relationships to the audience that means the advertisers does not require a response from the audience. This advertisement has close personal distance as the most dominant image acts. In addition, it has subjective pictures as the most dominant perspective. The advertisers made represented participants as the focus of this advertisement. The represented participants are also created with distinctive features. This advertisement also used sharpness in visualizing the represented participant. In addition, this advertisement used frames as the boundaries of the picture.

This advertisement has addictive relationships as dominant intersemiosis relationships and it means the verbal elements used to add new information to other semiotic components and vice versa. Resemiotization in this advertisement is used as a marketing technique to attract the attention of the audience. The resemiotization relationship of this advertisement refers to the Covid-19 pandemic.

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