

Multimodality in Smartfren Printing Advertisement (Atta Halilintar Version)

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Abstract—Nowadays, advertisements have become part of people's lives. We can see it everywhere and anytime, especially through the printing media, such as newspapers, magazines, or any other printing displayed on public transportation. Advertising is a text in a multimodal discourse that has complex meanings as it uses both images and written language to create a unit of meaning. This study observes the printing advertisement of Smartfren, a known cellular operator, featuring Atta Halilintar as the icon, who is currently reaching his fame as a first-rank YouTuber in South-East Asia with more than 18 million subscribers. The purpose of this study is to analyze the hidden meaning in such printing advertisements with a qualitative method, by looking at the multimodal elements. Referring to Kress and van Leeuwen's *Visual Design Grammar* (2006), this study explores the metafunctions in multimodal discourse appearing on a Smartfren advertisement; namely ideational, interpersonal and textual metafunctions. This study also follows the procedures of analyzing multimodal discourse proposed by Hermawan (2013) to find the metafunctions realization of visual text. The three metafunctions show a representation of young people full of courage as a result of this study. It can be concluded that the use of Atta Halilintar as the icon gives the impression that Smartfren users are young people who actively use the internet with big quotas in order to support their activity.

Keywords: *metafunctions, multimodal discourse, printing advertisement, Visual Design Grammar*

I. INTRODUCTION

Language is an important communication medium for people. Through the language, people can deliver ideas in their minds, express their feeling, and interact within society. Through language, people can build mental images in their minds to interpret what is around them. In building that mental image, people succeed quite well in interpreting the message by combining language (text) and non-verbal, as well as other visual images Sinar (2012). Language comprehension (text) that refers to one viewpoint is called monomodal, while language comprehension (text) that refers to more than one viewpoint is called multimodal.

Referring to Kress and Leeuwen (2006), a multimodal text has a composition connecting represented and interactive meanings in the text, through three interconnected systems, which are information value, salience, and framing. Information value in a multimodal text shows that there is

specific information placed in various zones, which are left-right, top-bottom, and centre-margin. Salience in a multimodal text shows how to place the meaningful elements into the whole, such as the placement in the foreground and the background, relative measurement, color contrast, picture and color sharpness difference. Framing in a multimodal text shows whether there is or is not a framework that is realized by elements that create dividing lines, signifying whether they are part of it or not.

These three principles can be applied not only for a singular picture but also for a combined visual, such as combined text and picture, as well as graphic elements on television or computer screens. In multimodal discourse analysis, those three compositions are not only applied in pictures, but also in layout. Multimodal discourse analysis is a combination of combined discourse and technology with other sources, such as pictures, scientific symbolism, movement, action, music, and voice (O'Halloran, 2011).

In relation to a multimodal text analysis tool, which combines language and visual, Kress and Leeuwen explain picture grammar. Based on Halliday, who sees grammar not as rule but as the source to create and deliver meaning, Kress and Leeuwen (2006) see that pictures can be treated like language and it also has three metafunctions which are ideational, interpersonal and compositional. Thus, pictures can also have a grammar that allows people to be able to read the picture and to express the meaning that is intended to be delivered in a text, in which the meaning sometimes has complexities.

One of the texts that have complexities is an advertisement, both on printed media and electronic ones. Advertisement is always around us and becomes part of our lives. We see an advertisement everywhere, starting with advertisements on television, radio, the internet, magazine, newspaper to the ones on public transportation, such as buses and trains. The power of advertisement lies in the language, the picture, and the creative layout. Basically, every advertiser wants to get their promoted products sold; therefore, in creating an advertisement, language and pictures that are used must be carefully crafted. Advertisement does not only invite the audience to buy the promoted products, but also to entertain, to inform, or to remind them of something (Cook, 1992). Advertisement as a text involves complex ideas about the audience, where the audience must work hard to

understand the message delivered in the advertisement (Goddard, 1998).

Research regarding multimodal discourse in an advertisement has been done before. Suprakisno (2015) conducted research on *Indomie Multimodal Analysis*. This research used a combination of theories by Anstey and Bull (2010) and Kress and Leeuwen's multimodal analysis (2006). This previous research mentions that the complexity of meaning in the advertisement happens in delivering the message of the advertisement, which uses elements of verbal language and other visual media. From the Indomie advertisement analysis, the results show that the advertisement has a semiotic system that covers linguistics, visual, audio, gestural, and spatial.

The following research was done by Sari (2018) titled *Multimodality in Advertisement Picture of Luwak White Coffee Lee Min Ho Version*. The advertisement was published on social media, particularly on Facebook. This research used semiotic social theory about Kress and Leeuwen's multimodality (2006). The analysis was done using three metafunctions, which are representational, interpersonal, and composition. The result of this research shows that there is a representation about the fantasy of drinking coffee. The three metafunctions show the shift from a coffee product to a coffee advertisement model, who happens to be a famous Korean actor. The advertisement model was chosen because of the rise of the South Korean culture that has affected young consumers, so it was expected to attract young consumers who are active on Facebook.

Furthermore, there is further research by Pratiwy and Wulan (2018) *Multimodal Discourse Analysis in Dettol Tv Advertisement* that also used a combination of theories from "Systemic Functional Linguistics" by Halliday (2004), multimodal theory by Anstey and Bull (2010), and multimodal analysis by Kress and Leeuwen (2006). Cheong's theory (2004) was used to define an advertisement's generic structure. This research mentions that a meaning complexity in advertisement happens in delivering the message that does not only use verbal language elements but also uses visual images. The findings of this research show that the theoretical framework based on functional and visual grammar could be adapted for multimodal discourse in television advertisements. Combining linguistic and non-linguistic elements could give a clearer meaning of the message being delivered in that television advertisement.

Multimodal analysis is needed to elaborate on the complexities of the elements in advertisements. This article aims to describe multimodal and language used in the Smartfren printing advertisement version by Atta Halilintar (AH). Additionally, this research also tries to reveal the expected meaning delivered by the producer through that advertisement. The object was chosen since AH is a first rank YouTuber in Southeast Asia with more than 18 million subscribers (as of August 2019), who was later to be the icon of the Smartfren advertisement. The selection of the icon contains a message from the producer to the consumers. The object was also chosen because the Smartfren printing advertisement version by Atta Halilintar uses interesting

visual and language elements to attract the audience; it is AH holding a voucher card which reads 'Smartfren GSM, Voucher data 4G, 30 GB' and also another written message 'kuota gokil, mulai 2000 per GB' (Crazy quota starts from 2000 per GB). This research discusses the details in that visual text.

II. METHOD

This research uses the qualitative descriptive method. The steps of the research follow the steps by Hermawan (2013) in his research "Multimodality: Interpreting Verbal, Reading Image and Understanding Text", which is done by finding metafunctions realization in a visual text. First, finding the realization of ideational metafunctions, which is how an image represents an experience. This can be seen from how an object or a represented participant in a picture relates to other objects outside the picture. Represented participants are objects in the text; these could be living or non-living things. Meanwhile, people who see the objects are called interactive participants. Represented participants can be connected to whether the object involves the interactive process or not. This could be formed by vectors. In analyzing this, the movement of a vector from one point to another point is sought. Second, finding the realization of interpersonal metafunctions is how the relationship between the producer, the audience and the object in the created picture is also analyzed in this research. This could be seen from the gaze, frame size, and the angle. These three realizations illustrate "demands" or "offers", a social distance (intimate, close, distant), power, and attitude of the object towards the audience, and vice versa. Then the third is finding the realization of compositional metafunctions. This part observes how pictures are arranged and presented. Different arrangement compositions in the picture enable different textual meanings and informational value. The possible arrangement compositions in the picture are given-new (right-left), ideal-real, centre-margin, polarized and triptych. Through those metafunctions realizations, the expected message delivered by the producer will be found.

III. FINDINGS AND DISCUSSION

Analysis of the picture in the Smartfren printing advertisement version Atta Halilintar uses three kinds of metafunction based on Kress and Leeuwen's (2006) multimodality theory; namely ideational, interpersonal and compositional metafunctions. General findings of those three metafunctions are AH as a top ranked YouTuber is expected by the producer to introduce the Smartfren product and ask him to invite people to buy and use it. AH as the icon shows excitement using the Smartfren product. It can be found with narrative and conceptual structures in finding ideational metafunction realizations. There is an imaginary of a friend relationship between AH and the audience which is interpreted from a close personal distance relation. This can be found in interpersonal metafunction realization. The text and picture arrangement infer that AH introduces the Smartfren offer and product so that people will buy and use it. This can be found in compositional metafunction realizations.

A. Ideational Metafunction



Fig. 1. Atta halilintar in smartfren printing ad

As we can see in Figure 1, there are five represented participants that consist of human and non-human objects. Atta Halilintar (AH) is the human object, while the non-human objects are text 'kuota gokil mulai 2000 per GB' (crazy quota starts from 2000 per GB), voucher card 'Smartfren GSM, voucher data 4G, 30 GB', text 'Smartfren', and jargon of AH's 'ashiaap'. What needs to be carefully observed from participants in the advertisement picture is the potential meaning created. Leeuwen explains the question which is necessary to be asked by the researcher when seeing an advertisement picture is what can be said about the picture instead of what must be said (Leeuwen, 2004). There are narrative and conceptual structures. In narrative structures, vectors are always present, while in conceptual structure, it doesn't have any vectors (Kress & Leeuwen, 2006). The analysis will start from the narrative structure and then goes to the conceptual.

The presence of vectors shows that the participants are connected and represented as doing something to or for each other. Vectorial patterns are called narratives as they show unfolding actions and events; processes of changes (Kress & Leeuwen, 2006). There are two imaginary vectors present in the above picture. The first vector connects the represented participants, while the second vector connects the represented and interactive participants.

The relation between represented participants is realized by the vector that links them, namely oblique lines. These lines can be drawn by the glance of AH and his left hand pointing towards the voucher card. He also shows a smile of excitement. The question then comes to mind "What makes him excited?" The answer can be seen in what AH is holding; it is the voucher card. Those elements symbolize meaning that AH uses 30 GB internet data from the Smartfren GSM, and it makes him excited. As a top-ranked YouTuber, AH needs big internet quota to support his activities, and that Smartfren provides him 30 GB internet data as if it is unlimited.

The relation between the represented and interactive participant is also realized by oblique lines as the vector. These lines can be drawn by AH's eye lines and his gesturing left hand that leads to the audience. Contact is established on

an imaginary level. He shows a smile of excitement and at the same time an invitation. The question that comes to mind is "What is he trying to say?" From those elements shown, we can get the answer: they connote the meaning that AH invites the audience to use the same card from Smartfren.

All narrative processes try to convey meaning that AH's excitement is the big internet data 30 GB from Smartfren and he shares his excitement by inviting the audience to join him using the Smartfren GSM.

The next question that arises is "Are those represented participants connecting to each other?" The answer is yes by looking at the position of them all. Smartfren is put on top, while the other participants are put below. In terms of size and distance, they are not equal. We can see that there is a classificatory concept. According to Kress and Leeuwen (2006), classificational processes connect participants to each other in terms of taxonomy: subordinates and superordinate. The subordinates here are the text 'kuota gokil mulai 2000 per GB', the voucher card 'Smartfren GSM, voucher data 4G, 30 GB', the icon 'AH', and the jargon 'ashiaap', while the superordinate is the text 'smartfren'. Participants that are put together in the classification means that they are judged to be members of the same class. It means that the subordinates (the text, the voucher card, the icon, and the jargon) are members of the superordinate (Smartfren). The picture says, as it were, that this text (kuota gokil mulai 2000 per GB), this voucher card, this icon, and this jargon all belong to Smartfren.

From the narrative and the conceptual structure analysis above, it can be said that all the objects in the picture invites the audience to use Smartfren, as it has a low price (starting from 2000 per GB) but with a big internet quota (30 GB). The top-ranked YouTuber, AH, uses Smartfren and he is happy about it as he says 'ashiaap', which can be translated as 'ok' or 'ready'.

B. Interpersonal Metafunction

In this advertisement, there is also a standout phrase which is *kuota gokil mulai dari 2000 per GB* (crazy quota starts from 2000 per GB). This phrase creates a strong involvement between the audience and the text. It is an effort to attract the audience, telling the advantage created by the promoted product. In the advertisement, there is a combination of three main aspects; they are visual demand, close personal distance, and eye-level angle.

Visual demand has two functions which are creating the promoted product visual and an invitation to convince the audience to feel what is being delivered by the human picture object (Kress & Leeuwen, 2006). In this picture, there are two related functions. AH's picture creates a visual form of the indirect address. It acknowledges the audience implicitly, addressing them with AH's gaze and his gesturing left hand in the same direction, pointing at the audience. The second, it constitutes an image act. The producer uses the image to do something to the audience. AH as a public figure and a top-ranked YouTuber in Southeast Asia is expected by the producer to have power to make the audience notice him. It means that the producer uses AH to do something to the audience: invite the audience to use the same voucher card as

him. The participant's gaze and the gesture demand something from the audience; demand that the audience enter imaginary relation with him (Kress & Leeuwen, 2006). It can be seen that AH's gaze, gesture, and smile asking the audience to enter into a relation of social affinity with him.

The visual demand realizations above connote that AH demands the audience to join him using the voucher card from Smartfren, and that the audience is put into social affinity relation, which means AH and the audience have the same likeness: the Smartfren product.

Distance relates to emotion and closeness that appears in the presented picture (Kress & Leeuwen, 2006). Presented emotion and closeness can have two meanings, which are a close relation between represented participants with the audience, and the distance relation between the represented participant and the audience. The closer the picture with the audience, then the closer and intimate the feeling that wants to be built by the producer.

The size of the frame is defined in relation to the human body, for instance, the close shot or close-up shows head and shoulder of the subject; the very close shot shows anything less than head and shoulder (Kress & Leeuwen, 2006). At a close personal distance, we can see the head and the shoulders. Close personal distance is the distance at which one can hold or grasp the other person (Kress & Leeuwen, 2006). In that advertisement picture, a relation wants to be presented that is a close personal distance relation such as friends. This can be seen from AH's smile and his close-up frame size.

Angle presents in this picture is at an eye-level angle or an angle that looks at the audience. Eye-level angle shows equality level between represented participants and the audience. This means the producer wants that there is no distance between AH and the audience as if they are on the same level, which infers that they can equally buy Smartfren internet quota voucher with a low price.

From all analysis above, it can be inferred that the closeness relation wants to be established between AH and audience; a closeness in which they are equal so that AH can demand the audience easily. AH is equal to the audience and he is seen as if he is their friend, also they have the same likeness: Smartfren product. It can be said that the targeted audience is the youth who actively use the internet and need a big internet quota to make their activities easy, just like AH. If the model of the advertisement changes, not AH for instance, it will have a different effect, and the probability of the audience's interest to the product will decrease.

C. Compositional Metafunction

In this metafunction step, text and picture composition arrangement in the advertisement is observed. The picture layout in an advertisement has an important meaning because the producers try to attract the audience's attention by putting a human picture with the role to represent the product image and to become the center of the advertisement. A human picture that is represented by AH becomes the center to deliver a message to the audience.

Text and picture arrangement in this advertisement is given and new. There is a sense of continuous movement from the right to left. We can see the movement from AH's image saying 'ashiaap' goes to the voucher card and the text 'kuota gokil mulai 2000 per GB'. 'Given' means that it is presented as something the audience has already known, and 'new' means that it is presented as something the audience needs to pay special attention to (Kress & Leeuwen, 2006). On the right side, AH and his jargon are placed as 'given' because it is assumed that audience has already known him as a top-ranked YouTuber as well as his jargon. On the left side, the voucher card and the text 'kuota gokil mulai 2000 per GB' are placed as 'new' because the audience doesn't know yet about these Smartfren offers and products.

What can be interpreted from the right to left arrangement is that AH, as the top ranked YouTuber, shouting his jargon 'ashiaap', introduces the Smartfren product and the offers to the audience. The offer is 'kuota gokil mulai 2000 per GB' (crazy quota starts from 2000 per GB), and the product is the voucher card 'Smartfren GSM, voucher data 4G, 30 GB'. It conveys meaning that AH tries to invite the audience to buy and use the Smartfren product.

Colors used in advertisements and packaging have strong impacts on consumers' purchasing decisions (Seher et al., 2012). Colors communicate a specific meaning and deliver information beyond the simple aesthetic appeal (Amsteus et al., 2015). Colors presented in that advertisement is red-dominated on the background. Red represents a symbol of courage (Paterson, 2004). It is commonly associated with the characteristics of the activity and can be linked to excitement (Labrecque & Milne, 2011).

In this case, the red-dominated color implies that both the model and the user of the product are excited and encouraged. Excited here means an enthusiasm using Smartfren as their cellular provider to enhance their activities using the internet as it has a low price but big quota, while encouraged could be interpreted as high-spirited like the youth. This color is also indirectly represented by the AH figure, the icon, as an energetic and highly-spirited youth, and enthusiastic in using the Smartfren product, as well as accepting the offer to be an advertisement model for Smartfren.

IV. CONCLUSION

The analysis has been done by finding realizations of three metafunctions, such as ideational, interpersonal and compositional. It can be concluded that from the analysis above regarding the three multimodal metafunctions, representation can be interpreted as the high-spirited youth world that is supported by a low-priced internet quota from Smartfren; therefore, it does not impede any activity by using the internet. The choice of Atta Halilintar as a model gives the impression that a Smartfren user is an active youth who always connects to the internet network. A closeness impression that was presented by AH implies that all people seeing this advertisement are portrayed as if they are AH's friend in an imaginary relationship and have the same likeness to use the Smartfren product. AH as the icon is expected by the producer to do something for the audience; therefore, AH introduces the Smartfren offer and product to the audience and

also demands the audience to join him using the Smartfren product.

Choosing AH as the icon gives a strong impression that Smartfren is AH's supporting factor as a top-ranked YouTuber, as it provides a big internet quota at a low price. Hence, it makes AH's activities easier as he always connects to the internet in his activities. The same impression tries to be delivered to the audience that they can do the same thing: use the internet with a big quota but low price, in order to support their activities. In understanding this advertisement discourse, it is important for the audience to get the message delivered by the producers by interpreting multimodal realizations, so the message delivered could be fully understood.

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