

**A MULTIMODAL DISCOURSE: VERBAL AND VISUAL DESIGN
ANALYSIS ON “OPPO RENO3 PRO” SMARTPHONE
ADVERTISEMENT ON TELEVISION**

THESIS

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in Partial Fulfillment of the Requirements
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I hereby sincerely state that thesis titled “A Multimodal Discourse: Verbal and Visual Design Analysis on OPPO Reno3 Pro Smartphone Advertisement on Television” is my real work and my masterpiece. The things out of my work in this thesis are signed by citation and referred in the bibliography. If later proven that my thesis has discrepancies, I am willing to take the academic sanction in the form of repealing my thesis and academic degree.

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A MULTIMODAL DISCOURSE: VERBAL AND VISUAL DESIGN ANALYSIS ON “OPPO RENO3 PRO” SMARTPHONE ADVERTISEMENT ON TELEVISION

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Bersama ini terlampir satu berkas naskah skripsinya. Dengan harapan dalam waktu yang telah ditentukan dapat diajukan dalam sidang munaqosah.

Demikian agar maklum dan atas kesediaan Bapak, kami ucapkan banyak terima kasih.

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Setelah diperbaiki materi dan susunannya, sesuai dengan beberapa petunjuk dan tuntutan yang diberikan dalam sidang Munaqosah yang dilaksanakan pada tanggal 24 Juli 2020, kami berpendapat bahwa skripsinya telah memenuhi syarat untuk disahkan sebagai kelengkapan ujian akhir sarjana strata satu (S-1) Fakultas Tarbiyah dan Ilmu Keguruan Jurusan Pendidikan Bahasa Inggris.

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MOTTO

“Life is a sculpture that you cast as you make mistakes and learn from them”.

(Kim Namjoon)

DEDICATION

I dedicate this thesis to:

- Myself Berliana Muthaharoh. You did so well, Ber. I love you.
- My beloved parents, my Abi Alm. Abu Daud and my Ummi Masruhah who always give me true love, affection, motivation, and everything for my life.
- My brother and my sister

May God bless them all.

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Kediri, 14th July 2020

The Researcher

TABLE OF CONTENTS

TITLE	i
DECLARATION OF AUTHENTICITY	ii
APPROVAL PAGE	iii
RATIFICATION SHEET	iv
CONSULTANT SHEET	v
ADVISOR SHEET	vi
MOTTO	vii
DEDICATION	viii
ACKNOWLEDGMENT	ix
TABLE OF CONTENT	x
ABSTRACT	xii
LIST OF TABLES	xiii
LIST OF FIGURES	xiv
CHAPTER I: INTRODUCTION	
A. Background of the study.....	1
B. The statement of the study.....	5
C. The objectives of the study.....	5
D. The scope and the limitation of the study.....	5
E. The significances of the study.....	6
F. The definition of key terms.....	6
CHAPTER II: THEORETICAL FRAMEWORK	
A. Advertisement.....	8
B. Multimodal discourse.....	9
C. Systemic functional grammar to multimodal discourse.....	10
a. Representational meaning.....	11
b. Interactive meaning.....	16
c. Compositional meaning.....	23

CHAPTER III: RESEARCH METHOD

A. Research design.....	26
B. Data sources.....	26
C. Research instrument.....	27
D. Data collection.....	27
E. Data analysis.....	28
F. Triangulation.....	29

CHAPTER IV: RESEARCH FINDINGS AND DISCUSSION

A. Research findings.....	30
B. Discussion.....	77

CHAPTER V: CONCLUSION AND SUGGESTION

A. Conclusion.....	81
B. Suggestion.....	82

REFERENCES

ABSTRACT

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key words: advertisement, multimodal discourse, systemic functional grammar, verbal and visual design

This study was conducted to discover the verbal and visual design utilized by OPPO company in the advertisement of OPPO Reno3 Pro smartphone on television and to explore how these resources communicate meanings in its advertisement to persuade the viewers to buy the product. The data were analyzed by using Kress and Leeuwen's (2006) theory adapted from Halliday's systemic functional grammar.

A descriptive qualitative method was employed. There are two phases to analyze the data, namely description and interpretation. In the description phase all semiotic resources and the organizations within the image are identified. Meanwhile, in the interpretation phase attempts to link and explain all those resources (words, images, font, color, and position of those resources) were made.

The findings revealed 11 phrases of verbal design and 19 images of visual design employed in the advertisement. The visual design consists of the representational, interactional, and compositional meanings. The representational meaning is realized through the narrative process and the conceptual process. The narrative process is created by showing 12 actional processes and 4 reactional processes. However, the conceptual process is employed in an analytical process 3 times. Then, the interactional meaning is realized through the gaze that only appears in offer types 8 times, social distance 11 times, and the angle of horizontal used in 19 frames. In addition, the compositional meaning is realized through information value shown in 2 images for 2 times, salience in 21 scenes, and framing 5 times in different phrases. It is shown that the verbal design contributes to build the message that is intended by the producer to persuade the viewers as the prospective customers to buy OPPO Reno3 Pro smartphone. Besides, the visual design successfully displayed through various actions which are related to the advertisement genre, for example taking pictures and selfies, zooming the photos, unplugging the phone's charger, and playing the PUBG game.

LIST OF TABLES

Table 2.1 Social Distance.....	18
Table 2.2 Modality Marker.....	21
Table 4.1 Verbal Language on the Ads of OPPO Reno3 Pro Smartphone.....	31
Table 4.2 Representational Meaning on the Ads of OPPO Reno3 Smartphone.....	34
Table 4.3 Interactive Meaning on the Ads of OPPO Reno3 Smartphone.....	35
Table 4.4 Compositional Meaning on the Ads of OPPO Reno3 Smartphone.....	37

LIST OF FIGURES

Figure 2.1.....	12
Figure 2.2.....	13
Figure 2.3.....	16
Figure 2.4.....	17
Figure 2.5.....	18
Figure 2.6.....	18
Figure 2.7.....	19
Figure 2.8.....	19
Figure 2.9.....	19
Figure 2.10.....	19
Figure 2.11.....	20
Figure 2.12.....	20
Figure 2.13.....	21
Figure 2.14.....	21
Figure 2.15.....	21
Figure 2.16.....	23
Figure 4.1.....	38
Figure 4.2.....	40
Figure 4.3.....	42
Figure 4.4.....	44
Figure 4.5.....	46
Figure 4.6.....	48
Figure 4.7.....	49
Figure 4.8.....	52
Figure 4.9.....	54
Figure 4.10.....	56
Figure 4.11.....	58
Figure 4.12.....	60
Figure 4.13.....	62
Figure 4.14.....	64
Figure 4.15.....	66
Figure 4.16.....	68
Figure 4.17.....	70
Figure 4.18.....	72
Figure 4.19.....	75

CHAPTER I

INTRODUCTION

This chapter focuses on introduction of the research. There are several discussions mentioned in this chapter, those are background of the study, problem of the study, objective of the study, limitation of the study and definition of key terms.

A. Background of the Study

As a mass media, an advertisement is very important for every company, organization, or producer to sell and promote a place of business, services, products, and good advice that they want to convey to the public as audiences. Advertisement can be found anytime and anywhere easily because it appears in oral (*on TV, radio, in real life*) and visual forms (*posters, flyers, billboards, photographs, banners, and websites*). The content in an advertisement must be made as attractive as possible to influence and persuade the public to do an action as expected.

Furthermore, the message from the advertisers in an advertisement can be conveyed implicitly but unfortunately, not all audiences can understand the meaning contained in an advertisement. And most of them only interpret the display design in the ads without considering the role of the semiotic resources that supposed to support the ads. Concerning that, to understand the complexity of meaning in advertisement can be learned by using multimodal discourse analysis. Anstey & Bull (2010) said that media

can be discussed by multimodal if the media contains two or more semiotic systems such as linguistic, visual, audio, gesture, and spatial.

Unlike other text or media, Pratiwy & Wulan (2017) acknowledge that advertisement on television have varieties of semiotic resources including technology, language, sound, music, image, color, and also interaction of three dimensions in language. Language interaction includes verbal (oral and written) and visual media. Oral media represented by sound and written or text information, whereas the visual media, is represented by face, gesture, gaze, space, and sound. According to Sinar (2012) when these interactions are combined into media it can make a communication meaning of language, called multimodal.

Multimodal is a part of Discourse Analysis (DA). O'Halloran, et.al (2011) states that multimodal analyzes are a study to understand communication in all forms, especially on text or media that contains the interaction and integration of two or more semiotic resources in order to understand the meaning-making. In multimodal analysis defines that verbal and non-verbal communication has a role to give meaning because every aspect created based on a purpose or aim.

In study multimodal discourse analysis, this study adopts Kress & Leeuwen's (2006) theoretical framework to analyze the verbal and visual design. Following Halliday's theory in the systemic functional approach to language, Kress & Leeuwen created three meta-functions to understand the meaning in images and renamed as representational, interactional, and

compositional which are stem from Halliday's meta-functions (*ideational, interpersonal, and textual*).

Moreover, many studies have been investigated in multimodal discourse analysis in advertisements. Ly & Jung (2015) in their study, entitled "*Multimodal Discourse: A Visual Design Analysis of Two Advertising Images*" used the theory of visual grammar by Kress & Leeuwen (2006) to analyze their data. They have investigated the representational and interactive meaning of two *Evisu* advertisements in Korean magazine. The result of their study shows that the framework identified narrative and conceptual process, the social relation between participants and viewers, and the image's symbolic attributes have contributed to the sociological interpretation of the images.

Guo & Feng (2017) has analyzed representational, interactive, and compositional meaning in their study namely "*A Multimodal Discourse Analysis of Advertisement-Based on Visual Grammar*" by using Kress & Leeuwen's (2006) theory. Their study is to shows how semiotics acts effectively to realize the real business purpose of the 2014 Brazil World Cup advertisements.

Another researcher, Pratiwi & Wulan (2018) have investigated "*Multimodal Discourse Analysis in Dettol TV Advertisement*". The analysis is conducted by following Halliday's (2004) theory in Systemic Functional Grammar, Anstey & Bull's (2010) and Kress & Leeuwen's (2006) theories

in multimodal, and follows Cheong's (2004) formulation for the generic structure.

Then, multimodal discourse analysis by Amatullah, Rosa, & Fitrawati (2019) intitled "*An Analysis of Multimodal in Beauty Product Advertisement*". They have examined this advertisement by using a semiotic approach based on a systemic functional theory by Halliday's theory and Kress & Leeuwen's multimodal theory which focuses on verbal and visual elements in ads.

The last study was conducted by Ananda, et. al (2019) entitled "*Cigarette Advertisement: A Systemic Functional Grammar and Multimodal Analysis*". They have analyzed what semiotic resources are utilized by the designer of cigarette ads to communicate meaning and influence the audiences. As a result, the designer of A Mild company used representational functions in the advertisement. Moreover, it was designed implicitly to entice the public to buy the products and manipulate the audience's belief that smoking makes you become manly.

However, this study will examine the verbal and visual design in the official version of "*OPPO Reno3 Pro*" smartphone tv advertising. The video becomes interesting to be investigate because OPPO company occupies the first positions as the largest vendor in Indonesia. Therefore, under Kress & Leeuwen's (2006) theory, this study attempts to analyze not only in representational and interactional meaning but also compositional meaning because the researcher feels essential to study it.

As a result, this study entitled “**A Multimodal Discourse: Verbal and Visual Design Analysis on OPPO Reno3 Pro Smartphone Advertisement on Television**”.

B. The Statement of the Study

Based on the background of study, the problem of this study is formulated as follow:

1. What are the verbal and visual design that utilized on *OPPO Reno3 Pro* Smartphone advertisement to express message that is intended by the producer?
2. How are the verbal and visual design utilized on *OPPO Reno3 Pro* Smartphone advertisement communicate meaning to persuade the viewer to buy the product that is intended by the producer?

C. The Objectives of the Study

In accordance with the statement of the problems, this study aims to seek the verbal and visual design employed in *OPPO Reno3 Pro* smartphone advertisement and how these resources are express the message and persuade the viewer to buy the product of that phone.

D. The Scope and Limitation of the Study

The scope of this study focuses on analyze multimodal resources by using systemic functional grammar on the *Smartphone* advertisement. This study is limited to one of famous brand of smartphone in Indonesia namely

OPPO. The researcher only took one type of the phone itself on advertisement, OPPO Reno3 Pro.

E. The Significances of The Study

The result of this study is expected to give some values in these following points:

1. Further researcher

The existence of this research is expected to give some benefit for the further researchers who interested in the linguistic field and can give more information or reference if they do similar research although have different data and problem.

2. The reader

This study is able to give more knowledge about multimodal analysis especially in advertisement. The reader more interested to learn semiotic resources in every context discourse surround them, and be able to know how meta-functions in language can run well.

F. The Definition of Key Terms

The key terms are defined to help the reader to avoid misunderstanding. The key terms in this study are briefly defined as follows:

1. Advertisement is part of media which represented and delivered a message or promotion of some products by a company or organization in order to inform and influence the audience's belief.

2. Multimodal Discourse Analysis is study to know how people are using different communication tools in common to create meaning.
3. Systemic Functional Grammar is an approach to linguistics and how several semiotic systems are related to each other to make meaning in communication.
4. Verbal design is a tool of communication that people use words to send the message in spoken or written form.
5. Visual design is a tool of communication that people use images or visual elements to send the message.

CHAPTER II

THEORETICAL REVIEW

This chapter present the definition and theoretical framework of this study. There are three points mentioned in this chapter, they are definition of advertisement, definition of multimodal discourse analysis, and definition of theoretical framework in systemic functional grammar.

A. Advertisement

Advertisement is one of the tools used by a company or organization to promote a certain product to influence and persuade the people (potential customers) who watch or receive the ads. Due to advertisement contains persuasive pieces of information, it cannot deny that advertisement have the power to persuade and bring up the audience's desire to get the product as they want. Al-Momani, Migdadi, and Badarneh (2016), Pardi, et. al (2018) claim the main function and the goal of an advertisement is to convince customers. Besides, the producers of the advertisement have lot of media to promote their products since it can be found anytime and anywhere easily because it appears outdoor (*magazine, newspaper, billboard, pamphlet, website, and so on*) and indoor (*on TV, radio, website, and YouTube*).

B. Multimodal Discourse Analysis

According to Paltridge (2012), multimodal discourse analysis is a study about the way people communicate with others to express themselves used various communicate modes simultaneously. The modes are related to

making meaning into written language and oral language. O'Halloran & Smith (2011) added that multimodal analyzes all forms of communication, but it is particularly with text which contains two modes of communication to get the communicative functions of the text. In addition, in Ananda, et.al (2019) O'Halloran, et. al (2011) state in multimodal discourse attempts to learn how the semiotic resources like gesture, dress, language, movement, gaze, angle, music, and so on, are combined for into meaning. Baldry & Thibault (2006) also states that multimodal combines and integrates meaning-making from various semiotic modes, such as written, gesture, movement, visual images, music and so on to make specific meaning.

As cited in Ansory & Taopan (2019), Zhu (2017) indicates two kinds of standards to judge whether it is multimodal discourse or not. The first is realized by judging how many kinds of modality are involved. It can be called monomodal discourse if the text only used one modality. Meanwhile if there are two or more kinds of modality, it can be called multimodal discourse. The second is realized by judging how many semiotic systems are involved.

It can be concluded in multimodal discourse various semiotic modes are merged to construct meaning in a multimodal text. In addition, Ansori & Taopan (2019) suggests to use more theories in analyzing multimodal discourse because they assumed using one theory in this discourse is inadequate.

C. Systemic Functional Grammar to Multimodal Discourse Analysis

Systemic Functional Grammar (SFG) theory is developed by Michael Halliday in 1960s. In his theory, SFG contains three systems: semantic system, lexico-grammatical system, and phonological system. Among these systems, the semantic system is the core which involves three meta-functions, that is ideational/experiential function, interpersonal function, and textual function. The ideational or experiential function represents the world around and inside to the people. The interpersonal function represents language as a tool to make social relation, while the textual function represents all the elements are connected in the text. According to Halliday (1978), SFG is not only about grammatical correctness of sentences, but also about serving our means to other people and makes our text into a suitable structure.

As Ananda, et.al (2018) states that SFG has become useful frameworks employed by the previous researchers in analyzing the meta-function in written discourse. O'Halloran (2008) claimed that the SFG to multimodal discourse analysis deals with the theory and practice of investigating the meaning of various discourses, including written, printed and electronic text, and picture by examining their different semiotic signs. Moreover, both in written language and images, SF-MDA explores their meaning by analyzing three meta-functions. In the written language, the meta-functions analysis only focuses on the written text, whereas the meta-functions analysis in the image is not only on the written text, but also on

the other resources used in the text, that is color, font, camera angle, image shot, people, gesture, and so on.

Kress & Leeuwen developed Halliday's theory to the grammar of other semiotic modes. As cited in Yang (2019), Kress & Leeuwen (1996) believes that the visual image (pictures, color, typography) and other semiotic system are not only similar to language but also can be used to fulfill the three meta-functions. By reorganizing other similar theories, Kress & Leeuwen improve the theoretical concept of a social semiotic approach to multimodal discourse analysis.

According to Kress & Leeuwen (2006) in multimodal discourse analysis, the ideational function is called representational, the interpersonal function is called interactional, and the textual function is called compositional. The following section will widely discuss Kress & Leeuwen's (2006) theoretical framework.

1. Representational Meaning

The concept of representational meaning refers to the people, places and things represented in images and text. In analyze the representational, it involves two process they are narrative process and conceptual process.

1.1 Narrative Process

As Kress and Leeuwen (2006) states in narrative process refers when participants are doing an action and connected by a vector. Vector can be formed by bodies, limbs, and tools which appears in

images. Narrative process divided into two types called actional and reactional.

a. Actional process

The actional process involves an actor, a vector, and a goal. The 'actor' is the participant who did an action and creates a vector; the 'goal' is something that received the vector by the actor, and; the 'vector' is something that delivered by the actor to the goal. The action in the transactional process has 'actor' and 'goal' to anyone or anything (Kress & Leeuwen, 2006:63). While the action in the non-transactional process has no 'goal' which is the actor do an action to an unknown goal. For example, a man (the actor) shown his identified card (the vector) to a little boy (the goal), it can be identified that the process of this action is transactional. Look at Figure 2.1.



Figure 2.1 Actional process

b. Reactional process

The reactional process occurs when an eyeline or the participants' glance shapes the vector and creates a reaction rather than an action. The participant who does the look is referred to as the 'reactor', whereas the object or participant who received the glance is referred to as the 'phenomenon'. Reactional process can be either transactional where the 'reactor' and 'phenomenon' exist, or non-transactional where only the 'reactor' appears (Kress & Leeuwen, 2006:67). Look at Figure 2.2 as the example of a reactional process which the participants are as the reactor and phenomenon.



Figure 2.2 Reactional process

1.2 Conceptual Process

The conceptual process contrast with narrative process because there is no vector and represents the participant in terms of their more generalized and more or less stable and timeless essence, in term class, or structure meaning. In other words, conceptual process is used to analyzed inanimate objects such as graphics, diagrams, and tree structures. Furthermore, in this research the conceptual process has three elements which will be described in the following:

a. Classificational Process

The classificational process shows the relationship between the participants in the image. This relationship offers a participant become a role of superordinate and the other is subordinate. It means that this process creates a taxonomy. Taxonomy is modeled in a static concept, and it can be covert and overt. In the form covert taxonomy is realized when the participants are connected to each other equally in the same size, distance, and framing (horizontal and vertical). Whereas, in the letter the participant is arranged not symmetrically to the size, distance, and framing. Furthermore, overt taxonomy is usually chained, thus the intermediate participant would be superordinate with respect to some other participant, and would be subordinate with respect to others. In other words, overt

taxonomy has levels to introduce the importance of superordinate and subordinate in an image. (Kress & Leeuwen, 2006:80)

b. Analytical process

The analytical process looks at the part-whole structure of the participants. It involves two kinds of participants, they are 'carrier' (the whole) which is the main focus of an image, and 'possessive attributes' is the part of the carrier such color of eyes, skin, hair, clothes, etc. which support the carrier in the image to be the primary focus (Kress & Leeuwen, 2006:87)

c. Symbolic process

The symbolic process differs from the analytical process because it tries to identify the parts that are combined to the whole form. It does not only identify 'the whole' or 'the carrier' participant but also find out the symbolic attributes in the symbolic process and then reveal the meaning.

2. Interactional Meaning

Interactional meaning is the interaction between the producer and the viewer. According to Kress & Leeuwen (2006) visually, producers encode social meanings into an image through the participant's expression, the participant's distance from the camera, and the viewer's point of view.

2.1 The gaze

The gaze is when the participant looks at the viewer, the vector is formed between the participants and viewers. In addition, there may be formed by gesture at the same time. This gaze can create demand and offer.

a. Demand

Demand happens when the participant looks directly at the viewer. The gaze of the participants asks something from the viewer, allows the viewer to enter into some form of imagined relationship with him or her (Kress & Leeuwen, 2006:118). In this situation, the relationship depends on the participants' facial expressions and movement. Look at Figure 2.2 as an example of demand.



Figure 2.3 Demand

b. Offer

Offer happens when the participant addresses the viewer indirectly. It called offer because represented participants to the viewer impersonally as items of information, objects of

contemplation as if they were samples in a display case (Kress & Leeuwen, 2006:119). In this case, if there is no eye contact between participants and viewers, it referred to as an offer. Look at Figure 2.4 as an example of an offer.



Figure 2.4 Offer

2.2 Social distance

Social distance is how photography is taking the photo of the participants. This is related to the frame size, the option of close-up, medium shot and long shot, and so on. Furthermore, this structure is also related to the different relationships that may be implied by the distance between the participant and the viewer. Kress & Leeuwen (2006:124) refer to the work of Edward T. Hall's to explain how different fields of sight characterize social relations.

Table 2.1 social distance

Distance	Field of vision	Size of the frame	Relationship
Intimate distance	Only the face of head is visible (Look at Figure 2.5)	Close-up	Intimate
Close personal distance	The head and the shoulders are visible (Look at Figure 2.6)	Close-up	Intimate
Close social distance	The whole figure is visible (Look at Figure 2.7)	Close-up	Impersonal
Far personal distance	The area of head and waist is visible (Look at Figure 2.8)	Medium shot	Personal
Far social distance	The whole figure and the space around it is visible (Look at Figure 2.9)	Long shot	Formal & impersonal
Public distance	The torsos of at least four or five people are visible (Look at Figure 2.10)	Long shot	Strangers

**Figure 2.5 Intimate distance****Figure 2.6 Close personal distance**



Figure 2.7 Close social distance



Figure 2.8. Far personal distance



Figure 2.9 Far social distance



Figure 2.10 Public distance

2.3 Angle

Angle discusses the relations between represented participants and viewer, it also can be called the point of view. The selection of an angle implies the possibility of expressing subjective attitudes towards the represented participant, human, or otherwise. These are two angles or points of view that Kress & Leeuwen (2006) explored.

a. Horizontal

The horizontal angle is a function of the relationship between the image producer's frontal plane and the participants' frontal plane (Krees & Leeuwen, 2006:133). This angle can have either a frontal or an oblique view, which means that different degrees of involvement or detachment. Look at Figure 2.11 as the example of a frontal point of view, and Figure 2.12 as an oblique point of view.



Figure 2.11 Frontal point of view



Figure 2.12 Oblique point of view

b. Vertical

Vertical is related to power. It is realized by camera height and signifies the different degrees of power. According to Kress & Leeuwen (2006:140), when the viewer is looking at the participant from high angle is depicted that the viewer is more powerful. However, when the viewer is looking at the participant from a low angle, the participant is depicted as more powerful. In cases, when both of the participant and viewer is at eye level, there is no power difference involved because they point of view is equal. For the examples look at Figure 2.13, Figure 2.14, and Figure 2.15.



Figure 2.13 High-angle Figure 2.14 Low-angle Figure 2.15 Eye level

2.4 Modality

Modality discusses how the truth of objects is determined by the viewers. Modality judgments as social and dependent on what is considered real in a social group that is primarily intended for representation (Kress & Leeuwen, 2006:156). The viewer can judge the truthfulness that determined by modality markers proposed by Kress & Leeuwen (2006).

Table 2.2 Modality marker

Modality marker	Maximum scale value	Minimum scale value
Color saturation	Full of color saturation	Black and white
Color differentiation	Fully diverse range of colors	Monochrome
Color modulation	Fully modulated color (many different shades of color)	Plain, unmodulated color
Contextualization	Detailed background	Absence of background
Representation	Maximum representation of every detail of participant	Minimal detail of participant (e.g. soft focus)

Depth	Deep perspective, strong vonvergence of vertical line is shown (e.g. fish-eye)	Absence of depth
Illumination	Full representation of light and shade	Absence of light and shade
Brightness	Maximum number degrees of brightness	Two brightness values of the same colour (e.g dark grey & lighter grey)

3. Compositional Meaning

The compositional meaning relates the representational and interactive meanings of the image contribute to each other through three interrelated systems. The three principles of compositional are information value, salience, and framing (Kress & Leeuwen, 2006:177).

3.1 Information value

Placing elements (the setting, theme, and semiotic) and provide them with specific information values connected to the various 'zones' of the images, in the left and right, top and bottom, center and margin.

3.2 Salience

Salience is the most eye-catching. Salience discusses the degree to which an element draws attention to itself. As cited in Hu & Luo (2016), Machin (2007) states that salience created when certain features in composition are made to stand out to draw the viewer's attention. It can be realized in various ways, such as the placement

of the foreground or background, relative size, contrast in tonal value (or color), differences in sharpness, and other.

a. Foreground and background

The foreground is the main object whereas the background is left out or only sketched in lightly. For the example, the man at the foreground is the most eye-catching in the composition, while the stranger, trees, and houses back of him as the background. Look at Figure 2.16.



Figure 2.16 Foreground and background

b. Color contrast

Color contrast is the salience that made in a different color which can look contrast or different from the other color in one display.

c. Font

Set of letters in particular type, size and color. Font is graphic design applied to a set of number, symbols, text, and characters. Moreover, font also has kind of style such as italic, bold, underline, and italic tilts.

3.3 Framing

The existence or absence of framing devices. It realized by elements that create dividing lines or by actual frame lines, disconnects or connects components of the image, indicating that in some way they belong or not belong together in some sense (Kress & Leeuwen, 2006:177).

CHAPTER III

RESEARCH METHOD

This chapter discusses researcher method used by the researcher. It deals with the research design, data resources, the instruments of the study, data collection, data analysis, and triangulation.

A. Research Design

This study used descriptive qualitative research which means the researcher conducted the theoretical framework through library research and interpreted the data. It is used to achieve the objectives which are discussed about the contents of data and information. In that way, the information that will be conveyed can be more detailed and easily captured.

B. Data Sources

In this study, the researcher prefers advertising because certainly TV advertisement is present verbal and visual design which follows the theory to be used. Also, the semiotics that present in the advertisement have connotative meanings and serve specific functions. Concerning to the topic, with systemic functions approached the meanings and the relation in these signs can be unfolded. The advertisement that will be analyzed is *OPPO Reno3 Pro* smartphones since *OPPO* is one of the famous brand smartphones and a bunch of people used this phone in Indonesia. It has been proved by *Kompas* News that *OPPO* Smartphone won 26.2% in Indonesian market in November 2019.

C. Research Instrument

Nasution (1988) in Sugiyono (2013) states in qualitative research, there are no other choices to the researcher as the primary instrument, and as the primary instrument, the researcher should collect and analyze the data correctly and immediately. Hence, the main instrument of this study is the researcher herself as the human instrument. The researcher is able to collect the data, analyze the data, interpret the data, and check the interpretation based on the researcher's knowledge. In addition, the researcher also analyzes the data by using the theories which can support the analysis process accurately.

D. Data Collection

There are 5 procedures in collecting the data. First, the advertisement was collected by running a YouTube search of keywords related to *OPPO Reno3 Pro* advertisement on YouTube which was published officially by OPPO companies in 2 March 2020 and the phone was launched in April 2020. After that, the data was downloaded by using *Savefrom* App which available on Google Play Store and Google Chrome. Then, transcribed the information that appears in the ads video. Next, captured 19 scenes of videos that consist of 19 moving images image with text information, emblem, the actors' gaze, and the actors and participants in the videos. The last, the image which consist of verbal and visual design were marked.

E. Data Analysis

The data was analyzed into two phases namely description and interpretation (Al-Momani, et al., 2016). In the description phase, all semiotic resources and the organizations within the text are identified. Meanwhile, the interpretation attempts to link all the semiotic resources.

Therefore, the analysis contains 5 important steps. First, identifying the texts and the signs. Second, checking the paradigms sets. Third, classifying the structural relationship between the various signifiers. Then, explaining all the semiotic resources that used in the ads. The last, describing how do the resources involved to relate each other (words, images, font, color, and positions of those resources) to serve the communicative function.

F. Triangulation

This study uses triangulation as the technique to check the validity of data by using several types. According to Denzin (2006) triangulation is divided into several types such as data triangulation, investigator triangulation, theory triangulation, and methodological triangulation. This study uses investigator triangulation as a strategy of founding the credibility of qualitative analysis. Triangulation investigators mean to involve multiple researchers or an expert to investigate the results. Furthermore, the researcher will ask the advisors as the other investigators to check the validity of the data.