
The Multimodality Concept Used in the Djarum L.A. Lights Cigarette Advertisement Billboard in Central Surabaya

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Abstract

Cigarette advertisement billboards have a persuasive tool to attract the consumers through the verbal and visual elements. The relationship between the verbal and visual elements is recommended to the advertisers in order to support the visualization of the advertisement to capture the attention of the target market. Therefore, this study is intended to know how the advertisers have used these two elements in cigarette advertisement billboards. In the process of data collection, the writer took Djarum L.A.Lights cigarette advertisement billboard displayed on Jl. Urip Sumohardjo Surabaya. The meaning making process in the visual and verbal element can be analyzed based on the aspect of the framing, camera frame, camera angle, color, subject posing, product placement, and verbal text. The data shows that Djarum L.A. Lights billboard connotes that this is the right solution in cigarette choice. The verbal and visual elements of the advertisement are performed through employing the multimodality persuasive by linking the modes of image and text. These elements are useful strategy in guiding the audience's attention.

Keywords: Advertisement; Billboard; Djarum L.A. Lights; Information Linking; Multimodality,

1. Introduction

Advertisement influences the consumers in many ways. According to Kotler and Keller (2007, p. 568), advertisement is any paid form of non personal presentation and promotion of ideas, goods, or services by an identified sponsor. There are various choices for a sponsor or a company to place an advertisement, for example outdoor advertisement. As the name suggests an advertisement is called the advertising in open-air. One of form of an advertising in open-air is a billboard. Kotler and Keller (2007, p. 577) mentioned that the billboard has been transformed over the years and now it uses the graphics that are produced digitally and colored in the background, movement, and incredible images even three dimensions. The billboard is an effective tool to promote the products of a company and to create a brand identity in delivering the message without using too many words. Hence, in creating the advertisement billboards, the concept of multimodality is needed. This means that the picture must be strong enough to draw the attention of the audiences. Thus, the headline must reinforce the picture and lead the person to read the text. The text itself must be engaging and the advertised brand's name must be sufficiently prominent.

One of the well-known advertisement billboards which we can find in Surabaya is cigarette advertisements. Since each cigarette brand may have different target market, the style of each cigarette advertisement can also different. The style in creating cigarette advertisement billboards is conveyed by two modalities; words and visual elements. Hence, not only the creative language that the advertisers need, but the images of the advertisement in order to support the visualization to capture the attention of the target market is also needed. Therefore, it is interesting to know how the advertisers have used these two modalities in the cigarette advertisement billboard.

There are many researchers studied about visual and verbal communication in advertisement. The first is visual semiotic account of advertisements for fashion dolls by Almeida (2009). He focused on the structures of signification behind the visual discourse of advertisements for fashion dolls. The second is visual-verbal communication on online newspaper home pages by Knox (2007). He analyzed the important similarities in the visual-verbal structure of news stories and home pages of the three English-language online newspapers from different national cultures. From

both studies show that the study of verbal-visual communication become an issue which still need to be developed. Therefore, the writer wants to analyze the verbal-visual elements used in cigarette advertisement billboard in Central Surabaya. The differences between this study and the previous research are the object and the objectives of the study.

In analyzing the cigarette advertisement billboard, the writer uses the multimodality concept related to both the language and the visual elements by Kress and van Leeuwen (2006). Besides, it will also be analyzed from the persuasive point of view by Messaris (1997) and put into context with van Leeuwen's information linking (2005). This concept is linked to the objective of the advertisement billboards as the means for persuasion to the target market.

Concerning the basic of the social semiotic perspective of Halliday's theory, language as not consisting of sentences, but "it consists of text, or discourse" (Halliday, 1996, p. 89). This means that the study of language from focusing on the sentence to, instead, focus on text (Halliday, 1996). He also specified a theory which suggested that language is constructed through three metafunctions. Therefore, the multimodality concept derives from social semiotics point and Halliday's three metafunctions. This concept extended by Kress and van Leeuwen's in 2006. They explained that "Halliday's model with its three metafunctions is a starting point for our account of images because it works well as a source for thinking about all modes of representation" (Kress and van Leeuwen, 2006, p. 20). These are ideational, interpersonal, and textual metafunctions. The ideational metafunction is the process to interpret the experience and environment. The interpersonal metafunction is a function of social act as social interaction. The ideational and interpersonal meanings need to be combined into text.

This study is linked to the sign of the images as the means for persuasion to the target market. In analysis persuasive tool, the writer focuses on how certain elements of the images are related to their meanings, thus representing on semantically description. Semantic elements are studies the relationship between sign and their meanings. Messaris (1997, p. 34) said that the iconicity of visual images serves the process of giving rise to some emotional disposition by making it possible for images to draw upon rich variety of visual stimuli and associated emotions. Iconic related to the content and meanings that reflected through several characteristic of images. Hence, the images can better stimulate emotional responses in audiences if the images closely simulate reality. The images use metaphor, camera angles, framing, subject posing, and point of view.

By doing this study, the writer hopes that it can inform about the development of the linguistics field studies, especially the social semiotics point from the perspective of multimodality concept. The writer also hopes that this study is expected to provide a description on how the advertising agencies have used and can use the multimodality concept of the cigarette advertisement and the information linking concept as the marketing strategy in order to persuade the particular target costumers.

2. Method

The source of the data located on a main street in central Surabaya because a lot of people passing through the street. In collecting the data, the writer selected the Djarum L.A. Lights cigarette advertisement billboard displayed on Jl. Urip Sumohardjo Surabaya. It was photographed on 17 March 2012. The criterions of data which are needed in this study are not only the creative language but also the images of the advertisement can support in persuading the target market. Djarum L.A. Lights advertisement is chosen because the existence of certain eye catching features in the verbal and visual element of advertisement. It is a mild cigarette which has qualities and image which are different from other companies (Djarum PT History, 2012)

The data analysis was started by focusing on the aspect of the subject posing, background, vectors, and color, using the ideational metafunction. After analyzing the ideational metafunction, the images – as the important elements of the cigarette advertisement billboard – was analyzed by using the interpersonal metafunction. The writer analyzed the meaning-making process based on the aspect of camera angle, camera shot, framing, logo placement relates to the function of social relations. Furthermore, the language of the advertisement was analyzed by the linguistics features,

such as word choice and its relation to the meaning-making process, using the textual metafunction. The text of government's warning in the bottom of the advertisement is not analyzed because it is not important part from the advertisers. At last, the writer interpreted the meaning of the multimodality text related to the persuasive acts thus representing on semantically.

3. The Multimodality Concept Used in Djarum L.A. Lights

According to the theoretical frameworks of the three metafunctions proposed by Kress and van Leeuwen (2006), the writer examines how the multimodality concept used in cigarette advertisement billboards. This means that the writer creates the meanings of communication based on the aspects of the metafunctions; i.e. the ideational metafunction, interpersonal metafunction, and textual metafunction. Furthermore, the concept of information linking which becomes a persuasive act was analyzed by Messaris (1997).

3.1 Ideational Metafunction

The image of this advertisement is the narrative process. This advertisement appears to contain very little information regarding the product but it illustrates the product through the images which represent the implicit message. There are two main participants in the image, the shrimp and the stone. The position of the shrimp and the stone on the center of the billboard indicates the most salient object in this advertisement. Sells and Gonzales (2002) said that at middle part, the object is shown in full, but without much space around it.

The image used in Djarum L.A. Lights cigarette advertisement billboard is particularly eye catching. It can be seen from the imagery that created by the participants. The body of the shrimp on the stone but its face and gaze are not directly pointing to the camera. Besides, the position of the stone is also oblique angle. Sells and Gonzales (2002) said that the oblique angle establishes a relationship between the audience and the participants in the photograph. The oblique angle of the shrimp and stone seems to invite the audience to take a closer look. Indeed, this image reinforces the roles presented by the angle of camera. This image seems to say "please, look at me, I'm an honest person".

The vector of the image concerns with how the audiences take specific reading paths within a visual text. As it describe here, the vectors of the advertisement appear to enhance the salient of the product through aspect of the satire imagery depicted in the image of the shrimp and stone. This advertisement uses the transactional action process. When a narrative visual proposition has two participants, one is actor; the other is the goal (Kress and van Leeuwen, 2006, p. 64).

The vector in this advertisement represents the action of the shrimp on the stone and the goal is the stone itself. Sells and Gonzales (2002) stated that the vector helps the audiences to establish a salience of the page which leads audience's eyes from one element to another. In this case, the vector leads the audience interpret the advertisement from the image in the left part to text in the right part.

Another important element is the choices of color in the advertisement. Colors represent personalities (Sells and Gonzales, 2002). The color of attributes used in the advertisement indicates different meanings. The color also helps the audiences to gaze directly and focus on the image. For instance, the striking color in this advertisement is the choice of white used in the background and red used in the logo of the product. The colors of the Djarum L.A. Light cigarette are identically red and white. This is because; the package of the cigarette is white with the logo of Djarum L.A Lights in red color (Djarum PT History, 2012). Therefore, it is possible to say that the colors of the logo of the product reinforce the connection between idea in the image and the meaning of the message delivered by this advertisement.

The orange color of the shrimp and the black color of the stone reflect their original colors in reality. The orange color is combines the energy of red and the happiness of yellow (Color Meaning, 2012). Therefore, the orange color of the shrimp connotes the jovial, cheerful, creativity, and attraction. This means that through the choice color of orange in this image signify that this product is exciting. This is because the orange color emphasizes that a product is not expensive

(Belia, 2012). The orange color can attract the attention of the important elements of this design so it also gives the abundant energy with an eye for structure and organization (Sells and Gonzales, 2002)

Besides, the color of stone is black which is associated with seduction, mystery, and elegance. Black contrasts well with bright colors. Combined with red or orange – other very powerful colors – black gives a very aggressive color scheme (Color Meaning, 2012). In addition, the red color of the brand's product stands for power, passionate, courage, and strives for success. Red is a very emotionally intense power (Color Meaning, 2012).

Here, the red color in the brand's product emphasizes the symbol of the character of Djarum L.A. Lights cigarette. It also reflects that Djarum L.A. Lights wants to be known with the motto of the spirit of courage in his life. It is contrast to white color as the background of the logo. However, the use of bright colors and white space in the background of advertisement also can give elements more salience. The white color signifies simplicity and innocence. This reflects that beyond the simplicity, there are energy and bravery.

3.2 Interpersonal Metafunction

The image of this advertisement uses an oblique angle. This is because the participants of this advertisement are not looking at the camera. Though the participant's gaze in the image is not addressing the audience directly, the gaze is the symbol of the persuasive tool. Here, the audience is not object, but subject of the look, and the participant is the object of the audience's dispassionate scrutiny (Kress and van Leeuwen, 2006, p. 124). This means that the participants in the image are the provocative tool which seems to offer the audience to take a closer look to these objects. Sells and Gonzales (2002) mentioned that in offer advertisement, the image visually speaks to the audience through the advertiser rather than the participants. From this angle, the advertiser seems to say, "I offer you to prove that this product upholds its quality."

The camera angle implies a relationship between the participants, the photographer, and the audiences (Sells and Gonzales, 2002). Though the angle of the participants in the image is oblique angle, it can also be categorized as vertical angle. This is because the component the images is established by the vector which related to the verbal text. The vertical angle in advertisement aims to relate the type of interaction between the audience and the participant. Kress and van Leeuwen (2006, p. 135) defines that the camera angles are divided into three types; they are high angle, low angle, and eye level. Those types also reflect that the image connotes the power structure.

In this advertisement, the camera is set at eye level shot. The audience and participants are on equal level. It means that the camera is positioned at the eye-level of the shrimp which reflects that the position of the shrimp is equal with the audience. Hence, this image represents that there is exchange position between the participant and audience. This is because the representation of the image (the shrimp) and the text "Gue" in this image refers to the participant (L.A Lights) or the audience. It can be seen from the image depicted by the participant (the shrimp) seems to offer something through the metaphor element which represents two similarities in a single character. This means that this image illustrates that the character of the audience and the participant are equal. Therefore, there is a relationship of equality between the participant and the audience.

The size of the frame represents the distance between the participants and the camera (Sells and Gonzales, 2002). The frame size used in this advertisement is a medium shot which shows the knees or waist up in order to make the audience just to enough to feel as if they are looking at the whole the participants (Chandler, 2012). It can be seen from the visual which depicted by the shrimp. This is because the whole body of the shrimp is not visible. This also makes the audience more focus on the gesture of the participants (the shrimp and stone).

As previously explained, due to the cigarette advertisements; the advertiser is not allowed to explicitly show the product. Hence, the advertiser only shows the logo of the brand as the symbol of the product. The advertiser places the logo of the product in the middle of the right area of the billboard, hoping that placing the logo at the last reading area will create a lasting impression. The slogan of "Berani Enjoy" also places under the logo. The appearance of the logo and slogan of L.A

Lights placed on full shot point of view. It means that this shot shows the entire body of the object (mediaknowall, 2012).

3.3 Textual Metafunction

This multimodal text uses a given and new relationship, so the element can also be divided into two pieces: the left part and the right part of information. According to Sells and Gonzales (2002), the advertisements that use a "before and after" appeal, "before" is placed on the left and "after" on the right; it is *given* that everyone shares problems, and the advertiser has a *new* solution for them. The values of given and new in an advertisement's elements are assumed by the advertiser, and it is up to the viewer to accept or reject the roles as presented.

Furthermore, the verbal text is positioned in vertical angle. In the given (left) part of the advertisement, we have the vertical text "Yang Lain Ada Maunya, Gue Apa Adanya" which is coherent with the constructed image on the centre part (linking to the given text and the image). As previously explained, the advertiser uses language style for current costumer as the addressee.

The language used in this advertisement is informal language seen by the word choice of "Gue" in the text "Yang Lain Ada Maunya Gue Apa Adanya". The word "Gue" is categorized as slang language. Slang language exist in Jakarta's society because it also taken from the Jakarta dialect. Jakarta dialect is derived from elements of Betawi, Sundanese, etc (Ayatrohaedi, 1979, p. 1), so it is used by not only Jakarta's people but also young people as slang language. In this case, the word "Gue" is a Jakarta dialect containing the element of Betawi; that refers to "I". The interpretation of the utterance "Gue Apa Adanya" represents the identity of the Djarum L.A Lights product which is different from the other products. Here, Djarum L. A Lights wants to show that its product has an honest. It can be seen from the word "gue" in this text shows the character of Djarum L.A Lights.

The interpretation of the utterance "Yang Lain Ada Maunya" refers to the act of satire toward other products. This text in the given (left) part (Yang Lain Ada Maunya, Gue Apa Adanya) related to the image depicted by the participants (the shrimp on the stone) in the centre part of this advertisement. The purpose of the text describes the quality of Djarum L.A Lights (gue) has a better than other brands of product. Therefore, Djarum L.A Lights argues that other brands (yang lain) have a hidden motive behind an act ('ada maunya') to sell their products in a lower price in order to dominate target market but they are not concerned with the quality of the product.

Those words can be seen in real life which could be a proverb; "Ada Udang di Balik Batu" which refers to a person who is saying one thing, but harbors hidden intentions behind their words. However, that proverb contradicts with the slogan meaning of "Yang Lain Ada Maunya, Gue Apa Adanya". Djarum L.A. Lights changes this paradigm of the proverb and makes a slogan which describes the motivation for personality of people who had vigilance in determining the products offered.

If the audience has a problem concerning the distrust of the flavors of a certain brand of cigarette, Djarum L. A. Light is the right answer. This is also connected with textual element "Berani Enjoy" in the new (right) part which also indicates the slogan of the cigarette to emphasize that this cigarette is the right choice for smokers. In the lexical meaning of this text is happy and relax. Related to contextually of this cigarette advertisement that any consumers are get enjoy and confident when they consume the Djarum L.A Lights cigarette. Indirectly, this is a persuasive tool for smokers to consume this product. This text seems to say, "Just enjoy the cigarette, and let someone else who got the smoke."

3.4 Information Linking and Persuasion in Djarum L. A. Lights

The multimodality concept of the Djarum L. A. Lights advertisement contains implicit meaning depicted by the participants. The participants (the shrimp on the stone) used in this advertisement is a satire message that is adopted from the proverb of "Ada Udang di Balik Batu", which has the connotation meaning of the motive behind the acts.

All the features in the given area are categorized as implicit text. The text "Yang Lain Ada Maunya, Gue Apa Adanya" is categorized as the offering image which serves to invite the audience to look at the advertisement. This influences the meaning-making process of the image which is

established through the text. As explained before, the character of the shrimp connotes the character of Djarum L.A Lights. This is because, the character of the shrimp means that it was show who is it; not in secret. Therefore, these characters are also owned by Djarum L.A Lights. It can be seen from description of the text “Yang Lain Ada Maunya, Gue Apa Adanya”. This means that the quality of Djarum L.A Lights (gue) is better than other brands of product. Meanwhile, the new area serves big ideas and great product. The slogan “Berani Enjoy” and the logo of the product Djarum L.A. Lights are the facilitators which give the audiences the impression that they can enjoy the quality of the Djarum L.A. Lights product.

4. Conclusion

Firstly, in ideational metafunction the writer revealed that the advertiser had chosen the components of narrative process in the advertisement through the visual and verbal element. Secondly, in the interpersonal metafunction, the advertiser had chosen an image based on the camera angle, camera angle, placement product, and subject posing in order to establish an offer advertisement which addressed to the audience. Thirdly, in textual metafunction, the advertiser employed the relationship between the new and given area.

Furthermore, the advertisement of Djarum L.A. Lights uses the multimodality meaning making process which connotes that this is the right solution in the choice of cigarette product. Djarum L.A. Lights uses the multimodality concept through the choice of image, camera angles, color, slogan, framing, product placement elements, and verbal text. This is done by employing the multimodality persuasive by linking the modes of image and text. These components are useful strategy in guiding the audience's attention.

5. References

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