

**CONSTRUING IDEATIONAL MEANING IN ELECTRONICS DEVICES  
ADVERTISEMENTS IN JAWA POS: A SYSTEMIC FUNCTIONAL LINGUISTIC  
MULTIMODAL DISCOURSE ANALYSIS**

*(PENAFSIRAN MAKNA IDEATIONAL PADA IKLAN PERALATAN ELEKTRONIK DI JAWA POS:  
SEBUAH ANALISIS WACANA MULTIMODAL BERDASARKAN SYSTEMIC FUNCTIONAL  
LINGUISTIK)*

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**ABSTRAK**

Penelitian ini tentang analisis wacana multimodal. Data dikumpulkan dari iklan media cetak di koran Jawa Pos. *Generic Structure Potential (GSP)* untuk iklan media cetak yang digagas oleh Cheong (2004) dan *transitivity Halliday* (1994) diterapkan. Kerangka Cheong diterapkan untuk mengungkap bagian-bagian dari bagian gambar dan linguistik, sementara *transitivity Halliday* digunakan untuk mengetahui proses-proses. Dengan cara demikian, penelitian ini menemukan hubungan antara gambar dan teks dalam satu konteks. Hasilnya menunjukkan bahwa bagian-bagian gambar dalam iklan media cetak adalah *Lead*, *Emblem*, dan *Display*. *Lead* terdiri dari *Locus of Attention (LoA)* dan *Complements to the Locus of Attention (Comp. LoA)*. Sementara, bagian-bagian linguistiknya adalah *Announcement*, *Emblem*, *Enhancer*, *Tag*, dan *Call-and-Visit Information*. Akhirnya, dalam penelitian ini ditemukan bahwa ada keterkaitan antara bagian-bagian gambar dan linguistik dalam iklan media cetak. Hal ini menyebabkan *Contextualization Propensity (CP)* tinggi, *Interpretative Space (IS)* sempit, dan *Semantic Effervescence (SE)* juga kecil.

**Kata Kunci:** Generic Structure Potential (GSP), Iklan Media Cetak, Makna Ideational, Wacana Multimodal

**ABSTRACT**

*This research deals with multimodal discourse analysis. The data were collected from printed advertisements of Jawa Pos newspaper. Generic Structure Potential of printed advertisement (GSP) proposed by Cheong (2004) and Halliday's (1994) transitivity were applied. Cheong's framework is applied to reveal the elements of visual and linguistic elements, meanwhile Halliday's transitivity is used to know the processes. Thereby, this research discovers the relationship between image and text in one context. The result shows that visual elements in the printed advertisements are Lead, Emblem, and Display. Lead consists of Locus of Attention (LoA) and Complements to the Locus of Attention (Comp. LoA). Meanwhile, the linguistic elements are Announcement, Emblem, Enhancer, Tag, and Call-and-Visit Information. Finally, it is found that there is interconnectedness between the visual and linguistic elements in the printed advertisement. It causes high Contextualization Propensity (CP), narrow Interpretative Space (IS), and also small Semantic Effervescence (SE).*

**Keywords:** *Generic Structure Potential (GSP), Ideational Meaning, Multimodal Discourse, Printed Advertisement*

## 1. Introduction

Advertisement is a public announcement offering or asking for goods or services (Hornby, 1995:18). It can be in the form of words, pictures, sounds, and action using a certain media (Vilanilam and Varghese, 2004:4). The activity that relates to advertisement is called as advertising. Advertising is a way to promote

something, it can be goods or services (Dyer, 2009:2). Based on media used, the advertisement can be classified into two kinds: printed and electronic. The media used in printed advertisement are newspapers, magazines or brochures. Meanwhile, the electronic advertisement is the advertisement which uses

electronic media such as television, radio or internet. The purpose of advertisement is to get people's attention in order to make them choose it (Goddard, 2001:6). Electronic and printed advertisements have different ways in creating the messages. In printed advertisement, the message of the advertisement is implied in the form of both visual and linguistic elements. Therefore, this encourages us to analyze how they relate each other to convey the message.

The theories used in this research are based on Halliday's (1994) Systemic Functional Grammar and Cheong's (2004) Generic Structure Potential (GSP) of print advertisements. Furthermore, this analysis is focused on ideational metafunction that is concerned with understanding the environment (Halliday, 1994:xiii), and enabling people to represent of what goes on around and inside them (Halliday, 1994:106). In addition, the elements of printed advertisement are divided into two. Those are visual and linguistic elements. Halliday's transitivity is used to analyze the texts in the linguistic elements. It is to find what verb processes are used in the advertisements. Meanwhile, Cheong's GSP of printed advertisement is used to reveal the elements of the advertisements. Cheong proposed the Generic Structure Potential of printed advertisement as follows:

**Lead^(Display)^Emblem^(Announcement)^  
(Enhancer)^(Tag)^(Call-and-Visit-  
Information)**

She said that Lead and Emblem are the obligatory element while the the element which is in the brackets are optional.

The following is the explanation of GSP of printed advertisement.

a. The Lead

Lead is the main part of an advertisement. According to Cheong the Lead consists of the Locus of Attention (LoA) and Complements to the Locus of Attention (Comp.LoA)(cited in O'Halloran, 2004:165). In addition, the LoA captures viewers' attention by its colours, size, and position visually (Kress and van Leeuwen, 2006:176). The Lead is the part of visual element.

b. The Display

Cheong says that Display is visualisation of product or service in the advertisement" (cited in O'Halloran, 2004:171). It belongs to the visual element.

c. The Emblem

Emblem can be both visual and linguistic element. Based on Cheong "the Emblem may be realized visually as the logo of the product/service advertised and its linguistic realization is in the form of the brand name of the product/service" (cited in O'Halloran, 2004:171).

d. The Announcement

Cheong conveys that Announcement is the most important linguistic items in printed advertisements. In addition, O'Toole (1994) adds that the Announcement is prominent in its scale, colour, font, and size (cited in O'Halloran, 2004:173). The Announcement informs the main intended message of the advertisers hope to be caught by the readers. There are two kinds of Announcement: Primary and Secondary Announcements.

e. The Enhancer

Cheong states that the Enhancer builds on or modifies the meaning coming from the interaction between the Lead and the Announcement (cited in O'Halloran, 2004:173). It comprises linguistic items only, usually in form of paragraph.

f. The Tag

Cheong informs "grammatically, Tag are usually realized as non-finite and as ellipted Subject and finite element" (cited in O'Halloran, 2004:174). It is usually in the form of one-liners in small print.

g. Call-and-Visit Information

Cheong describes that Call-and-Visit Information consists of contact information as to

where, when, how the product/service is available to the consumer (cited in O'Halloran, 2004:174).

Moreover, this analysis also uses Cheong's strategies in meaning-making process: Contextualization Propensity (CP), Interpretative Space (IS), and Semantic Effervescence (SE). When an advertisement has high CP, it will have narrow IS and small SE. On the contrary, if an advertisement has low CP, it will have wide IS and greater SE. These are used to know the interplay of visual and linguistic components in meaning-making in the printed advertisements. Accordingly, the use of these two theories is helpful in analyzing multimodal to reveal the interconnection of image and text in the advertisements.

Regarding the issue, there are three problems which are discussed in this research related to the selected printed advertisements. Those problems are as follows:

1. What are the visual elements used in the printed advertisements?
2. What are the linguistic elements used in the printed advertisements?
3. How do linguistic and visual elements represent the messages?

Considering the problems, this study is done to achieve the following goals:

1. To know the visual elements in the printed advertisements;
2. To know the linguistic elements used in the printed advertisements;
3. To reveal how linguistic and visual elements represent the messages.

## 2. Research Method

In this study, we applied qualitative research. Qualitative method is non-experiment method and the data do not relate to statistic, and this does an interpretative analysis (Mackey and Gass, 2005:2). The basis of this research is descriptive and interpretative. In descriptive method we just do not give the description but we need to elaborate (Gray, 2004:327). Meanwhile, interpretative method is where we give our meaning on the data collected and analyzed, and compare that meaning with others (Blaxter et. al., 2006:219). These methods of analysis are applied on qualitative data through documentary (bibliographical) technique as the method of

collecting data in this research. According to Blaxter et. al. (2006:208) "documentary analysis proceeds by abstracting from each document those elements which we consider to be important or relevant, and by grouping together these findings, or setting them alongside others which we believe to be related". In other words, documentary is a process to collect data, which are in the form of document, then classify them into the relevant data with the analysis.

The documents used as the data in this research are printed advertisements. They are called as qualitative data since the data are in the form of words and pictures Denscombe (2007:286). Firstly, we collected many kinds of advertisements from the *Jawa Pos* newspapers which were published in the period of March until May 2012. Then, we chose televisions advertisements as the objects of this analysis.

## 3. Results

The GSP of print advertisement is divided into two elements: visual and linguistic elements. Visual elements consist of Lead, Emblem, and Display. Meanwhile, linguistic elements are Emblem, Announcement, Enhancer, Tag, and Call-And-Visit Information. The results of this research are presented in the following table.

**Table 1** Visual and Linguistic Elements in the Advertisements

Advertisements	Visual Elements present	Linguistic Elements present	Elements absent
Samsung SmartTV	Lead, Emblem, Display	Announcemen, Emblem, Call-and-Visit Information	Enhancer, Tag
SHARP AQUOS Quatron	Lead, Emblem, Display	Announcemen, Emblem, Enhancer, Tag, Call-and-Visit Information	-

Table 1 above shows that all visual elements completely occur in the data. On the other hand, in linguistic elements there are two elements which are mostly absent: Enhancer and Tag. The percentage of absence both Enhancer and Tag is 50%. The absence of the elements indicates that the elements which rarely occur are

non-salient elements. Furthermore, in this analysis, we found that Display and Announcement always occur in the advertisements analyzed. In this case, the Display as part of visual elements and Announcement as part of linguistic elements can be said as the obligatory elements.

**4. Discussion**

There are two advertisements of electronic devices analyzed in this research. The analysis is classified into two aspects. The first one is the analysis of the Generic Structure Potential of print advertisements (GSP). The GSP is classified into two elements: visual and linguistic elements. The second is the analysis of transitivity in the linguistic elements, especially for Announcements and Enhancers. The following is the analysis and discussion of the data.

**1. Samsung Smart TV Advertisement**



**Figure 1** The GSP analysis of Samsung Smart TV advertisement (Source: Jawa Pos, , May 9, 2012)

**a. Visual Elements**

Lead is the most salient visual element in advertisement. According to Cheong (2004), the Lead consists of the Locus of Attention (LoA) and the Complements to the LoA (Comp. LoA). The LoA of Samsung Smart TV advertisement is is the product and it is also as the Display. This is positioned in the left side of the advertisement. The product is depicted having many features and they are connected to the internet. The Complement to the LoA is the picture of urban area that is under the LoA/Display. This means that people of today especially who live in urban area need television which provide people internet- based functions, meaning that it has

multitasking features. This is exactly what Samsung Smart TV offers. Meanwhile, this advertisement uses hue scale, that is blue. Hue is the scale from blue to red (Kress and van Leeuwen, 2006:235). The advertiser fully used blue which indicates calm. This may mean when the customers have the product, they will feel calm/relax watching television. Figure 2 is the Lead of Samsung Smart TV advertisement which consists of LoA and Display.



**Figure 2** Lead: LoA/Display (Source: Jawa Pos, May 9, 2012)

Next is Display. In the Display, the product is realized explicitly, thus viewers know how the product is. The last visual element in the advertisement is Emblem. Visually, it is to validate the authenticity of the product advertised. The Emblem of this advertisement is positioned in the top right corner of the advertisement. Figure 3 below is the Emblem (logo) of the advertisement.



**Figure 3** Emblem: Logo (Source: Jawa Pos, May 9, 2012)

**b. Linguistic Elements**

The linguistic elements of Samsung Smart TV advertisement consist of three elements. In the advertisement the Primary Announcement is “Experience the future, Now”. The Primary Announcement is the most prominent than the other texts as it is printed in big font. The use of the big font is to make readers firstly focus on the Primary Announcement as the main text. The transitivity analysis of the text is as follows.

Experience	the future	Now
<b>Process: Mental</b>	<b>Goal</b>	<b>Circumstance</b>

The analysis shows that the clause belongs to Mental Processes. It represents viewers as a Senser. The advertiser wants them to feel the future through the features of the product. Furthermore, the Secondary Announcement: *Come and experience the future now, where a TV can share beautiful memories, interact with humans and play with a child. Find out why the new Samsung Smart TV is beyond an ordinary TV*, details what is said in the Primary Announcement. It describes what people can do with the television. It also informs viewers about some special bonus when they buy the TV. Its purpose is to attract more customers to buy the product. The analysis of the Secondary Announcement is as follows.

Come
<b>Process: Material</b>

and experience	the future	now
<b>Process: Mental</b>	<b>Phenomenon</b>	<b>Circumstance</b>
where a TV	can share	beautiful memories
<b>Actor</b>	<b>Process: Material</b>	<b>Goal</b>
(a TV)	(can) interact	with humans
	<b>Process: Material</b>	<b>Circumstance</b>
and (a TV)	(can) play	with a child.
	<b>Process: Material</b>	<b>Circumstance</b>

Find out
<b>Process: Material</b>

why the new Samsung Smart TV	is	beyond an ordinary TV
<b>Identified</b>	<b>Pro: Relational (Identifying)</b>	<b>Identifier</b>

The analyzes above show that most of clauses in the Secondary Announcement belong to Material Processes. These indicate that the product can do something for people, like playing game with children or interacting with them. These also imply that the advertiser tries to persuade people to buy the product. The Relational process indicates that the product is more than just an ordinary TV.

The next linguistic element is Emblem. Linguistically, it is in the form of the brand name

of the product. The brand name of this advertisement is “*Samsung Smart TV*”. The position of the Emblem in this advertisement is in the in the top of the Primary Announcement. The Emblem functions as the identity of the product which makes it different from the other products. The last linguistic element is Call-and-Visit Information. In the advertisement, the Call-and-Visit Information is the information where the customers can get the product. Its position is under the Primary Announcement.

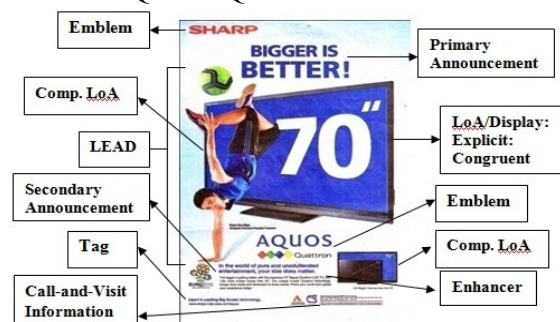
c. Ideational Meaning-making of Samsung Smart TV Advertisement

The ideational meaning of Samsung Smart TV advertisement is established from the interaction between the visual and linguistic components in the advertisement. These elements are interconnected in conveying the meaning. Thus the Contextualization Propensity (CP) of the advertisement is high, as the linguistic texts (the details as stated below) represent the meanings of the LoA and Comp. LoA.

- (a) *Experience the future, Now;*
- (b) *Come and experience the future now where a TV can share beautiful memories, interact with humans, and play with a child;*
- (c) *Find out why the new Samsung Smart TV is beyond an ordinary TV.*

Those texts (a)-(c) convey the meanings of the LoA and Comp. LoA that the advertiser wants the customers to come and buy the product then experience the future as this TV can connect with the internet, thus why it is not an ordinary TV. In this way, the Interpretative Space (IS) is narrow which means that the readers do not freely interpret the advertisement. Accordingly, Semantic Effervescence (SE) of Samsung Smart TV advertisement are small.

2. SHARP AQUOS Quatron Advertisement



**Figure 4** The GSP analysis of AQUOS Quatron advertisement (Source: Jawa Pos, March 8, 2012)

#### a. Visual Elements

According to Cheong (2004), visual elements that are included in the Lead are the Locus of Attention and Complements to the LoA. The Lead as central idea of the advertisement is the most salient element. In SHARP AQUOS Quatron advertisement, the LoA is positioned in the centre of the advertisement. The LoA conveys the central idea that the size of the product is almost as big as the figure shown. It is explained by the existence of the figure that is doing handstand in front of the product. It is as the first Complement to the LoA of the advertisement. Another Comp. LoA is the two televisions positioned in the bottom right corner of the advertisement. Those televisions are different in their sizes. It shows that SHARP AQUOS Quatron is bigger than another one. Those Complements to the LoA corroborate the Primary Announcement. The colours scale used in the advertisement are value and hue scale. The background is coloured light (white), whereas the LoA is coloured blue. It may relate to the brand name, AQUOS, which refers to water and it also means cold. Figure 5 below is the Lead of AQUOS Quatron advertisement which consists of LoA and Display.



**Figure 5** Lead: LoA/Display (Source: Jawa Pos, March 8, 2012)

The next visual element in this advertisement is Display. The Display is the picture of the product itself. The product is pictured explicitly, thus it is called as Congruent Display. Furthermore, the product is depicted in big size fully the whole of the advertisement. This is as the functional realization of Primary Announcement. The last

visual element is Emblem, the advertiser puts the Emblem in the bottom left corner of the advertisement. It is to validate the authenticity of the product advertised. Figure 6 below is the Emblem (logo) of the advertisement.



**Figure 6** Emblem: Logo (Source: Jawa Pos, March 8, 2012)

In SHARP AQUOS Quatron advertisement, there is an additional Emblem, the Emblem of EURO 2012, the European football match. It might be the product, SHARP AQUOS Quatron, as the official partner of the event. So that is why the figure of the advertisement is a football athlete (European Champion Freestyle Footballer).

#### b. Linguistic Elements

The most salient linguistic element in SHARP AQUOS Quatron advertisement is Primary Announcement. In the advertisement the Primary Announcement, "*BIGGER IS BETTER*", is printed in the biggest font than other texts and in capital letters. This statement is prominent as its position is in the top center of the advertisement. It indicates that the advertiser tries to catch readers' attention after they focus on the LoA. Moreover, the Primary Announcement is to support the Display. The following is transitivity analysis of the announcement.

Bigger	is	better
<b>Carrier</b>	<b>Pro:Relational (Attributive)</b>	<b>Attribute</b>

The analysis above represents that the product is the Carrier. The product which has big size is meant to be better product than others. Furthermore, the Secondary Announcement of the advertisement is "*In the world of pure and unadulterated entertainment, your size does matter*". The existence of Secondary Announcement is to detail what is said in the Primary Announcement. Its transitivity analysis is as follows.

In the world of pure and unadulterated entertainment,	your size	does matter
<b>Carrier</b>	<b>Attribute</b>	<b>Pro:Relational (Attributive)</b>

In order to emphasize the meaning of Primary Announcement, the advertiser encloses Secondary Announcement. The analysis shows that the size of the product is the Carrier. The advertiser shows that it is really important to consider the size of television for today in order to get real entertainment and pure picture. The second linguistic element is Enhancer. According to Cheong (2004), the Enhancer modifies the meaning which is from the interaction between the Lead and Announcement. It details the advertiser’s reason why the product is worth to customers’ attention and money. This is the Enhancer of SHARP AQUOS Quatron advertisement “*The bigger is getting better with the supersize 70” Aquos Quatron LCD TV, with 1,6x more screen estate than 55”. Our unique 4-color Quatron technology brings more clarity and dimension to every scene. Prove your worth and upsize your experience today!*”. It explains the interaction between the Lead and Announcement of the advertisement in detail. The following is analysis of the Enhancer.

The bigger	is getting	better with the supersize 70” Aquos Quatron LCD TV, with 1,6x more screen estate than 55”
<b>Identified</b>	<b>Pro:Relational (Identifying)</b>	<b>Identifier</b>

Our unique 4-color Quatron technology	brings	more clarity and dimension to every scene.
<b>Actor</b>	<b>Pro: Material</b>	<b>Goal</b>

Prove	your worth
<b>Pro: Material</b>	<b>Goal</b>

and upsize	your experience today!
<b>Pro: Material</b>	<b>Goal</b>

The analyzes above show that first clause belongs to Relational Processes. It identifies what the advertiser said in the Primary Announcement, that *BIGGER IS BETTER*. It is to emphasize what is the in the Lead (LoA), that is the existence of 70" (seventy inches) and also the model. Then, the second clause is Material Processes. The word ‘brings’ here shows that the product can carry on or give clear picture and good dimension to customers when they are watching television. Next, the last clauses also belong to Material Processes. These clauses detail that the advertiser wants people to prove themselves what has the advertiser said about the product and get valuable experience in entertainment through the product.

The next linguistic element is Emblem. Linguistically, it is in the form of the brand name of the product. The brand name of this advertisement is “*AQUOS Quatron*”, and its positioned is under the Display. The Emblem functions as the identity of the product as the difference between the other products. The last non salient linguistic elements are Tag and Call-and-Visit Information. Both of them are usually in small print. The Tag of the advertisement is “*Japan’s Leading Big Screen Technology*”. Its position is in the bottom left corner of the advertisement. Then, the Call-and-Visit Information is positioned in the bottom right of the advertisement. It functions as name and location enabling the customers to find more information about the product in details.

c. Ideational Meaning-making of SHARP AQUOS Quatron Advertisement

The interaction between the visual and linguistic components in SHARP AQUOS Quatron advertisement establishes an ideational meaning of the advertisement. High Contextualization Propensity (CP) in the advertisement is built from the interconnectedness of these elements. The linguistic texts are (a) *Bigger is better!*; and (b) *In the world of pure and unadulterated entertainment, your size does matter. The bigger is getting better with the supersize 70” Aquos Quatron LCD TV, with 1,6x*

*more screen estate than 55". Our unique 4-color Quatron technology, brings more clarity and dimension to every scene. Prove your worth and upsize your experience today!*

The linguistic texts (a)-(b) constrain the meanings of the LoA and Comp. LoA, that the advertiser emphasizes that today the big television is better than small one. Having the product, the customers will get pure and real entertainment. Thus, the readers' space is limited to create their own interpretation about the advertisement. Therefore, the advertisement has narrow Interpretative Space (IS) and also small Semantic Effervescence (SE).

### 5. Conclusions and Suggestions

The first problem of this research is answered by the finding of the analysis of visual elements. The visual elements used in the printed advertisements are Lead, Emblem, and Display. There are no visual elements which are absent in the advertisements analyzed. This means that Lead, Emblem, and Display are obligatory elements. In addition, the Displays of advertisements are congruent Display as the products are pictured explicitly. This finding is revealed through the analysis of Generic Structure Potential of printed advertisement.

Next, the aim of this study is to reveal what the linguistic elements are used in the printed advertisements. This is answered by the finding of linguistic elements occur in the advertisements analyzed. The linguistic elements which always occur in the data are Announcement and Emblem (Brand name). Meanwhile, linguistic elements mostly absent are Enhancer and Tag. The percentage of absence both Enhancer and Tag is 50%. This means that those elements are less important than others. Accordingly, Announcement can be said as the obligatory element. Furthermore, through the analysis of texts in the linguistic elements, we found some processes used. They are Material, Mental and Relational Processes. The Processes mostly used are Material Processes, 57.14%. They indicate the product in the advertisements can do or give something real for customers. Next, Relational Processes are 28.57%. They represent that how the characteristics of the product are. Lastly, Mental Processes are 14.29%. They indicate that the

advertiser wants readers to feel themselves how worth the product is.

Lastly, the third goal of this research is to know how linguistic and visual elements represent the messages. This relates to the ideational meaning-making processes of the advertisements. This problem is answered by interpreting the interconnectedness of visual and linguistic elements in conveying the messages. The ideational meanings of the advertisements are established through Contextualization Propensity (CP), Interpretative Space (IS), and Semantic Effervescence (SE). Furthermore, the all advertisements analyzed have high Contextualization Propensity, narrow Interpretative Space, and small Semantic Effervescence. The high CP happens when between linguistic and visual elements have the interconnectedness. Accordingly, the high Contextualization Propensity causes narrow Interpretative Space of the advertisement as the readers' do not have more space to interpret the advertisement. Therefore, this also makes small Semantic Effervescence of the advertisement.

Finally, this research is expected to have good contribution in understanding the problem of multimodality. Hopefully, it can be useful as the reference for further research in the similar study.

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