MULTIMODAL DISCOURSE ANALYSIS IN INDONESIAN MINISTRY OF TOURISM VIDEOS ADVERTISEMENT

THESIS

By:
Rifqi Nasirun Nafis
NIM 16320150

**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
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MULTIMODAL DISCOURSE ANALYSIS IN INDONESIAN MINISTRY OF TOURISM VIDEOS ADVERTISEMENT

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By:
Rifqi Nasirun Nafis
NIM 16320150

Advisor:
Dr. Agus Eko Cahyono, M.Pd
NIP 198208112011011008

**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
MALANG
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i

STATEMENT OF AUTHORSHIP

I state that the thesis entitled **"*Multimodal Discourse Analysis on Indonesian Ministry on Tourism Videos Advertisement*"** is my original work. I do not include any materials previously written or published by another person, except those ones that are cited as references and written in the bibliography. Hereby, if there is an objection or claim, I am the only person who is responsible for that.

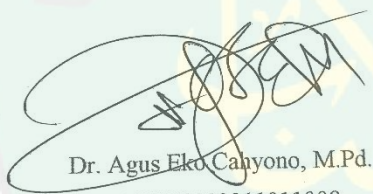Malang, 15 October 2020

The Researcher

Rifqi Nasirun Nafis

NIM. 16320150

APPROVAL SHEET

This to certify that Rifqi Nasirun Nafis thesis entitled **Multimodal Discourse Analysis on Indonesian Ministry of Tourism Videos Advertisement** has been approved for thesis examination at the Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of *Sarjana Sastra* (S.S.).

15 October 2020

Approved by
Advisor

Head of Department of English Literature

Dr. Agus Eko Cahyono, M.Pd.
NIP. 198208112011011008

Rina Sari, M.Pd.
NIP. 197506102006042002

Acknowledged by
Dean,

Dr. Syafiyah, M.A.
NIP. 196609101991032002

LEGITIMATION SHEET

This is to certify that Rifqi Nasirun Nafis thesis entitled **Multimodal Discourse Analysis** on Indonesian Ministry of Tourism Advertisement has been approved by the Board of Examiners as the requirement for the degree of *Sarjana Sastra* (S.S.) in English Letter Department.

Malang, 15 October 2020

The Board of Examiners   Signatures

1. Ribut Wahyudi, M. Ed., Ph.D.
   NIP 198112052011011007   (Main Examiner)   ....

2. Masrokhin, M.A.
   NIP 197804102016080110035   (Chair)   ....

3. Dr. Agus Eko Cahyono, M.Pd.
   NIP 198208112011011008   (Advisor)   ....

Approved by
Dean of the Faculty of Humanities

Hj. Syafiyah, M.A.
NIP 196609101991032002

iv

MOTTO

"*Hi orang-orang yang beriman, jadikanlah sabar dan shalat sebagai*

penolongmu, sesungguhnya Allah beserta orang-orang yang sabar"

~ Q.S. Al-Baqarah :153~

DEDICATION

This thesis is dedicated to my beloved parents, my best friend in "Fake Squad", and

my close friends, Fauzi Rahmanuddin and Hanif Nur Rozaq.

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Praise us for the presence of Allah SWT who has bestowed his mercy and guidance, so that I can complete this thesis entitled "**Multimodal Discourse Analysis on Indonesian Ministry of Tourism Videos Advertisement**". This thesis is a final project as one of the requirements to get a Bachelor of Literature at the English Literature Study Program, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

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vii

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Malang, 19 June 2020

Rifqi Nasirun Nafis

ABSTRACT

Nafis. Rifqi Nasirun 2020. *Multimodal Discourse Analysis on Indonesian Ministry of Tourism Videos Advertisement*. Thesis, English Language and Letter Department, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Advisor   : Dr. Agus Eko Cahyono, M.Pd.

Key words   : Multimodal Discourse Analysis, Ideational Meaning, Representational Meaning, Advertisement Video

The objective of this study aims to investigate the representation of Indonesia in terms of tourism destination in the application of Multimodal Discourse Analysis to the tourism advertisement videos. In this study, the focus is on the text and the visual data of advertisement which creates the representation of Indonesia in terms of Tourism through the video. The theory used is Multimodal Discourse Analysis proposed by Kress & Leeuwen (2006) and Systematic Functional Linguistics by Halliday (2004) which concentrates on the text and visual data. The discourses of three video advertisements that has been conducted from the same ministry of tourism Indonesia "Wonderful Indonesia" as official Branding. Furthermore, this study gives a rich descriptions and interpretations about the idea of Indonesia known in the video.

Methodologically, descriptive qualitative was used in this study as the research design because the purpose of this study was to provide a deep analysis of the data. All discourses on the three videos advertisements were chosen as the data, which were described in the linguistics unit to finally discuss the main topic of the study which was the representation concept of Indonesia based on visual data used. For the data collection, the data are collected from the video of YouTube. The findings revealed the participant is dominated by the phenomenon. It is marked by words such as wonders, senses, path, beauty, beautiful, culture, the path and more. Meanwhile, the process is dominated by the mental process in terms of behavioral. It deals with something that can be seen, feel and perceive such as draws, lies before etc. In the element of circumstances, the most dominant is the place circumstances. The speaker tries to show where we can find the beauty of Indonesia.

The representational meaning in the visual mode displayed both conceptual and narrative representation. The conceptual representation displayed in the video is categorized into the symbolic process. Those videos conceptually describe the symbolic icons of the tourism in Indonesia such as its magnificent natural scenery, culture, and its natural resources, for example, Batik, Rumah Adat, and Wayang displayed clearly as one of Indonesia's precious heritage, and so on. Meanwhile, the narrative representation mainly belongs to action processes and reactional processes. The action processes are represented by the tourist and local people that play as the actors, while their activities such as dancing, painting, singing, and surfing are represented their actions.

**مستخلص البحث **

نفيس، رفقي ناصر. (2020). تحليل متعدد الوسائط للخطابات حول إعلان فيديوهات وزارة السياحة الإندونيسية. البحث العلمي. قسم الأدب الإنجليزي ، كلية العلوم الإنسانية ، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج. المشرف: دكتور أغوس إيكو جاحيونو الماجستير.

الكلمات المفتاحية: تحليل الخطاب المتعدد الوسائط ، المعنى الفكري ، المعنى التمثيلي ، إعلان فيديو

تهدف هذه الدراسة إلى دراسة تمثيل إندونيسيا من حيث الوجهات السياحية في تطبيق تحليل الخطاب المتعدد الوسائط على مقاطع الفيديو الإعلانية السياحية. في هذه الدراسة ، يتم التركيز على النص والبيانات المرئية للإعلان الذي يخلق تمثيل إندونيسيا من حيث السياحة من خلال الفيديو. النظرية المستخدمة هي تحليل الخطاب المتعدد الوسائط الذي اقترحه كريس و لوين و اللغويات الوظيفية المنهجية بواسطة هالداي والتي تركز على النص والبيانات المرئية. خطابات ثلاثة إعلانات فيديو يتم تحليلها هي من نفس وزارة السياحة في إندونيسيا "إندونيسيا الرائعة" كعلامة تجارية رسمية. علاوة على ذلك ، تقدم هذه الدراسة أوصافًا وتفسيرات غنية عن فكرة إندونيسيا المعروفة في الفيديو.

من الناحية المنهجية ، تم استخدام النوعية الوصفية في هذه الدراسة كتصميم البحث لأن الغرض من هذه الدراسة هو توفير تحليل عميق للبيانات. تم اختيار جميع الخطابات على إعلانات مقاطع الفيديو الثلاثة على أنها البيانات ، التي تم وصفها في وحدة اللغويات لمناقشة الموضوع الرئيسي للدراسة الذي كان مفهوم التمثيل لإندونيسيا استنادًا إلى البيانات المرئية المستخدمة. لجمع البيانات ، يتم جمع البيانات من فيديو يوتيوب. النتائج التي

كشف عنها المشارك تهيمن عليها الظاهرة. وتتميز بكلمات مثل العجائب ، الحواس ، المسارات ، الجمال ، الجمال ، الثقافة ، المسار والمزيد. في هذه الأثناء ، تسيطر العملية العقلية على العملية العقلية من حيث السلوك. إنه يتعامل مع شيء يمكن رؤيته وشعوره وإدراكه مثل السحوبات والأكاذيب قبل ذلك. في عنصر الظروف ، فإن الغالبة هي ظروف المكان. يحاول المتحدث إظهار أين يمكن أن نجد جمال إندونيسيا.

عرض المعنى التمثيلي في الوضع البصري كلا من التمثيل المفاهيمي والسرد. يتم تصنيف التمثيل المفاهيمي المعروض في الفيديو في العملية الرمزية. يصف هذا الفيديو المفاهيمية الرموز الرمزية للسياحة في إندونيسيا مثل المناظر الطبيعية الرائعة ، والثقافة ، ومواردها الطبيعية ، على سبيل المثال ، باتيك ، وبيوت تقليدية ، و وايانغ معروضة بوضوح كواحد من التراث الثمين لإندونيسيا ، وهكذا. وفي الوقت نفسه ، ينتمي التمثيل السردي بشكل رئيسي إلى عمليات العمل والعمليات التفاعلية. يتم تمثيل عمليات العمل من قبل السياح والسكان المحليين الذين يلعبون كممثلين ، في حين تمثل أنشطتهم مثل الرقص والرسم والغناء وركوب الأمواج أعمالهم.

ABSTRAK

Nafis. Rifqi Nasirun 2020. *Multimodal Analisis Wacana dari Iklan Video Kementerian Pariwisata Indonesia*. Skripsi, Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Advisor   : Dr. Agus Eko Cahyono, M.Pd.

Kata Kunci   : Analisis Wacana Multimodal, Makna Ide, Makna Representasi, Video Iklan

Tujuan dari penelitian ini bertujuan untuk menyelidiki representasi Indonesia di dunia pariwisata dalam penerapan Analisis Wacana Multimodal ke video iklan pariwisata. Dalam studi ini, fokusnya adalah pada teks dan data visual dari iklan yang menciptakan representasi Indonesia dalam hal Pariwisata melalui video. Teori yang digunakan adalah Analisis Wacana Multimodal yang diperkenalkam oleh Kress & Leeuwen dan Linguistik Fungsional Sistematik oleh Halliday yang berkonsentrasi pada teks dan data visual. Wacana tiga iklan video yang dianalisis berasal dari kementerian pariwisata Indonesia "Wonderful Indonesia" sebagai branding resmi. Selanjutnya, penelitian ini memberikan deskripsi dan interpretasi yang kaya tentang representasi Indonesia yang dikenal dalam video.

Secara metodologi, deskriptif kualitatif digunakan dalam penelitian ini sebagai desain penelitian karena tujuan dari penelitian ini adalah untuk memberikan analisis data yang mendalam. Semua wacana pada tiga video iklan dipilih sebagai data, yang dijelaskan dalam unit linguistik untuk akhirnya membahas topik utama penelitian yang merupakan konsep representasi Indonesia berdasarkan data visual yang digunakan. Untuk pengumpulan data, data dikumpulkan dari video YouTube. Penelitian ini mengungkapkan peserta didominasi oleh fenomena. Itu ditandai dengan kata-kata seperti *wonder, sense, the path, beauty, beautiful, culture,* dan banyak lagi. Sementara itu, prosesnya didominasi oleh proses mental dalam hal perilaku. Ini berhubungan dengan sesuatu yang dapat dilihat, dirasakan, dan dirasakan seperti *draws, lies*, dll. Dalam elemen keadaan, yang paling dominan adalah keadaan tempat. Pembicara mencoba menunjukkan di mana kita dapat menemukan keindahan Indonesia yang dijelaskan dengan bahasa yang mudah dipahami.

Makna representasional dalam mode visual menampilkan representasi konseptual dan naratif. Representasi konseptual yang ditampilkan dalam video dikategorikan ke dalam proses simbolik. Video ini secara konseptual menggambarkan ikon simbolis pariwisata di Indonesia seperti pemandangan alamnya yang luar biasa, budaya, dan sumber daya alamnya, misalnya, Batik, Rumah Adat, dan Wayang ditampilkan dengan jelas sebagai salah satu warisan berharga Indonesia, dan sebagainya. Sementara itu, representasi naratif terutama milik proses tindakan dan proses reaksioner. Proses tindakan diwakili oleh turis dan masyarakat lokal yang bermain sebagai aktor, sedangkan kegiatan mereka seperti menari, melukis, bernyanyi, dan berselancar mewakili tindakan mereka.

TABLE OF CONTENTS

Page

CHAPTER I

INTRODUCTION

This chapter covers several points that are background of the study, research question, objectives of the study, significances of the study, scope and limitation, and key terms definition, as well as research method that includes research design, research instrument, data and data sources, data collection, and data analysis.

1.1 Background of the Study

The present study draws a multimodal discourse analysis (MDA) approach to the Indonesian Ministry of tourism advertisement video to investigate Indonesia's multimodality modes and representation in the official version of the promotional video "Wonderful Indonesia" of 2020. This study of the MDA approach on the Indonesian Ministry of tourism advertisement video is applicable not only to consider the Indonesian aspect contained in the video but also to conceptual meaning in linguistics modes and the representational purpose in visual ways constructed from the video. An international language may significantly impact the reader for a particular idea and a specific condition.

Multimodal is one branch of the study of Systemic Functional Linguistics (SFL) developed by Kress and Van Leeuwen in *Reading Images* (2006). This multimodal study applies all interactions, both verbal and visual interactions. In general, multimodal analysis can be defined as an analysis of communication tools

1

that combine visible text and spoken text. To describe the relationship of logical relationships in visual texts and verbal texts and vice versa, oral texts' logical relationships explain visual texts (Kress & Leeuwen, 2006).

Multimodal discourse analysis is a new, rapidly developing research field. It has been developed in the early 1990s. Moreover, it is widely applied in various studies from literature, art, classroom teaching, etc. The term multimodality views communication and representation as more than language. It places more attention on other communication modes, such as the visual mode of images, gesture, gaze, posture, color, typography, or composition (Kress & Leeuwen, 2006). Kress and Leeuwen certainly offer grammar, which is a structure for the study of visual modes. The three Meta-functions of visual grammar are called as symbolic, interactive, and compositional. The social semiotic approach to image analysis is based on Halliday's approach to language as a social semiotic. Language is not seen in this approach from the ideational meaning: the definition of the circumstance, operation, or state of affairs, but it is seen as one of the semiotic structures representing a culture. It is understood by reference to its role in social procedures and presented as a meaning-building tool, and structured in response to the three meta-functions it serves in society (Djonov & Zhao, 2014). These Meta-functions are the ideational, interpersonal, and textual function (Halliday & Matthiessen, 2004).

The rapid development of technology has changed the way information and communication spread. This phenomenon compelled the Ministry of Tourism of

Indonesia to maximize using video as an interactive tool to promote the tourism sector. The video is believed to be more attractive than conventional promotional tools such as pamphlets, posters, brochures, etc. Moreover, combining verbal elements, sounds, and images made it the most appealing device to present the content. For this case, that's why MDA is the best approach to use in this study because, in MDA, the deep understanding of the combination of verbal elements, sound, and image in the video will be analyzed and also supported by systemic functional linguistic in focusing linguistic aspect from the object.

It is common in modern society to find many kinds of unique advertisements in daily life in different conditions. This is shown by a collection of ads arranged into information that contains its meaning in a single discourse. This short-lived attractive, sentence, or picture that express and form a certain interpretation, understanding, or purpose used for promoting is called an advertisement (Cook, 2001). Advertisements can be discovered in various places that usually stay in, such as Television, the internet, magazine, and more. This is also easily obtained in several discourses such as business, products, and services for people in modernism. The function of the advertisement is "not as an artificial one." Still, it is an expression of linguistics field that is deliberately organized in agreement with the assessment and human civilization norms for informing, persuading, recalling, influencing, and possibly changing opinions, emotions, attitudes, and reaching a specific objective (Cook, 2001). On the other hand, the advertisement's function conveys a key

message that holds some benefit to the audience or the viewer and persuades with our products or services (Cook, 2001).

In recent years, Indonesia's tourism has experienced significant growth due to the growing number of international tourists coming to the region. Between 2010 to 2014, inbound tourists visiting Indonesia increased from just over 7 million to 9.4 million passengers, indicating approximately a rise of about 500,000 visitors per year (Indonesian Ministry of Tourism, 2015). This achievement has given the Indonesian government cause for optimism in setting and achieving an even higher aim in developing tourism sector capacity. At the 2015 ASEAN Summit, tourism minister Arief Yahya stated the Ministry's key objectives for the next four years (2015—2019). This aims to raise the Indonesian tourism sector's international position and increase foreign and local tourists (Sompotan, 2015). One of the most important approaches to achieving the goals is a successful tourism marketing done by the Indonesian government through Wonderful Indonesia (for international tourists) and Pesona Indonesia (for domestic tourists).

Promotional videos were employed by the Ministry of Tourism of Indonesia several years ago. With the slogan "Wonderful Indonesia," these videos, since January 2011, have been an effective tool for the international marketing campaign to promote tourism. Indonesia's promotional videos have successfully attracted the public's attention by using the branding "Wonderful Indonesia." Besides, Indonesia won the best tourism category in the East Asia and Pacific region, and the People

Choice Award (https://travel.kompas.com December 2018). The beauty of nature, culture, and modernity of Indonesia are well- displayed through the combination of multimodality of the source in the video.

Thus, many researchers have explored of advertisement in various of context, such as within the Cosmetic Brands (e.g., Ananda-Wihadi-Suryana, 2016), the Smartphone Brands (e.g., Opavsky, 2016), the Newspaper (e.g., Iqbal-Danish-Tahir, 2014), the Bank Advertisement (e.g., Tahmasbi & Khalkajeh, 2013), the Television (e.g., Campisi, 2013), the Sport (e.g., Pelawi, 2018). Additionally, many scholars have been interested in researching multimodal analysis. Their research mainly focused on analyzing multimodality in the advertisement (Hu & Luo, 2016; Sari, 2017), the inter-personal meaning of TV advertisement (Li, 2016), the ideational meaning of spoken discourse (Anggraeni, 2017), ideational Inter-semiotic and logical relation in marketing text written (Alyousef, 2016), online promotional branding (Kristina, 2018), movie (Bo, 2018), and video (Yao & Zhuo, 2018).

In advertisement context, Hu & Luo (2016), for instance, explored language used in the advertisement by using Systemic Functional Linguistics to non-verbal modes is Visual Grammar initially proposed by Kress and van Leeuwen (2006), specifically studied visual advertising components created by Tmall for the Double Eleven Shopping Carnival, from the Visual Grammar perspective. Their data were gathered from an advertisement found on the internet. For analyzing the data, they used a descriptive method to explain the data and the Agih method (e.g.,

Sudaryanto:1993). The Agih method analyzes data with its determinant tool precisely part of the language itself by using four steps exercised by the author, who has determined the sources, collects, explores & presents the data. The analysis results showed how visual components work as an enormous appeal to the viewer, and by referring to the cultural and social environment, it effectively explains consumer behavior. This also sheds some light on raising customer awareness by showing how advertising creators perform psychological manipulation on the public.

Li (2016) investigated TV ads' interpersonal significance with a coca-cola jingle hilltop chosen as the case studied using multimodal theory and structural, functional linguistics. The study data were collected from the coca-cola selected television advertisement's hilltop as the matter looked, the video of which comes from Xuelin Publishing House's CD titled Classical TVC Advertisement Appreciation. The authors used more qualitative-oriented for analysis of the results. The findings of this research have shown that the interpersonal sense of the coca-cola jingle hilltop, depicted and conveyed through systematic choices from multiple modes such as image, kinetic action/movement, voice, music, and sound, could be more recognizable and dominant throughout the world through the advertisement of its global appeal for love, peace, and solidarity.

For the case, Anggraeni (2016) examined aspects of ideational meaning in the student self-introduction video in the Speaking 1 class. The author was saved to a qualitative-discourse analysis using transitivity analysis. The result showed that the

dominant aspects of participants, processes, and circumstances realized in the self-introduction video are senser (participant), relational (approach), and circumstances (occurrences) of position and cause. It can be concluded that the Speaking 1 class students are more dominant when they integrate themselves into English using a sensor, relational method, and position and cause circumstances.

Excepting that have been being researched above, in the MDA context Alyousef (2016), for instance, investigated and compared thematic progression patterns and composition of information value in five business marketing plan reports videos. The study used a qualitative research method with a descriptive approach since the research resulted in a descriptive summary. The methodology used in this study is underpinned by Halliday and Matthiessen (2004) systemic functional linguistics, Kress and van Leeuwen's (2006) composition of information value, and Martinec and Salway's (2005) system for multimodal discourse analysis of logical–semantic relation. The result showed that the extensive use of theme reiteration pattern, followed by linear thematic progression pattern. Although the multiple-Theme pattern was minimally employed, disciplinary-specific uses of this pattern in marketing discourse emerged.

Another related study was carried out by Bo (2018) that mainly focused on the multimodal discourse analysis of some shots in the movie Argo from the perspective of context of culture, the context of the situation, and the meaning of the image. This study used a film entitled "Argo" from the MDA perspective. The

analysis of the data is based on the Qualitative research method and Multimodal Discourse Analysis perspective. This movie constructs multimodal discourse through particular context, language, and image, and successfully publicizes western mainstream ideology.

Next, the study which was studied by Yao & Zhuo (2018). They focused on how different semiotic instruments, namely visual, audio and verbal, construe meanings, and how we work together to create synchronization in the video using MDA's principle. The data study is based on a multimodal discourse analysis perspective influenced by Systemic Functional Linguistics and drawing on Visual Grammar and inter-semiotic complementarity frameworks. Moreover, this study revealed that the deployment of different modes in this complex discourse helps create images of the city that are glorious in memory, special in nature, picturesque in landscapes, creative in spirit, vital in city life, and beautiful hearts people. The video also shows efficiency in engaging and aligning audiences, thus acting as a critical resource for marketing the region.

The present study draws a multimodal discourse analysis approach to the Indonesia Ministry of tourism advertisement video. This study aims to investigate the multimodality modes in the official version of the promotional video "Wonderful Indonesia" from 2018 to 2020. The footage becomes interesting because it successfully attracted the public's attention and promoted Indonesia's tourism. One of the promotional videos entitled "The Journey to a Wonderful World" has

successfully attracted the public's attention. The video won two awards in the United Nations World Tourism Organization (UNWTO) 2017. Indonesia also won the best tourism category in the East Asia and Pacific region, and the People Choice Award (https://travel.kompas.com December 2018). The beauty of nature, culture, and modernity of Indonesia are well-displayed through the combination of multimodality of the source in the video. Specifically, this study will explore the conceptual meaning in linguistics modes and the representational purpose in visual ways constructed from the video.

I become motivated to investigate this study because it is inevitably limited and different from the previous studies based on two reasons. First, the scope observed for nation branding representation in tourism ads is restricted to advertising using video chosen as the study corpus. Other advertisements published by the Ministry on both the website and other media are inseparable components that compile Indonesia's branding tourism country's representation. Therefore, while exploration has been widely employed in the multimodal discourse, exploring research in dynamic mode (video) is still in the early stage. Surely, in an active way, there is still a need to examine multimodality in detail.

1.2 Research Questions

Based on the background of the study, this present study is conducted for the following questions:

1. What are the ideational meaning as well as the visual meaning constructed from the video?

2. How does the visual of video advertisement construct representational meaning?

1.3 Objectives of the Study

Based on the research questions above, the research is provided with the purpose to discover the objectives as follows:

1. To find out the ideational meaning as well as the visual meaning constructed from the video.

2. To increase the representational meaning of visual resources in the video.

1.4 Significances of the Study

Based on the topic, this research is conducted with theoretical and practical contributions, especially to the interdisciplinary area of the tourism video advertisement. Theoretically, this study is supposed to increase knowledge in terms of dynamic discourse (video) as the context and finding of the development of linguistics, multimodal discourse analysis, and semiotic resources for S1 students. Therefore, this research is needed in the sense of multimodal discourse analysis as a methodological approach to this research. Furthermore, the outcome is intended to contribute to the lecturer's examination of multimodal discourse as part of the discourse study.

In practice, this study helps the readers enhance Indonesian tourism advertisements, particularly the students of the department of English letters and the advertisers. It will also help in practice to improve language awareness among the readers, particularly the students. This research increases the comprehension and knowledge of the MDA suggested by Kress & Van Leeuwen (2006) and Systemic Functional Linguistics Theory presented by Halliday & Matthiessen (2004), by providing a systematic overview that covers the image of Indonesia as the destination of tourism and the creation of natural beauty. Finally, this study can be a reference for the next studies and another academic researcher.

1.5 Scope and Limitation of the Study

In this study, I used Halliday's Systemic Functional Linguistics theory (2004) to investigate the ideational meaning and MDA model from Kress & Van Leeuwen (2001;2006) to analyze the representational meaning of Indonesia used in the video. In doing so, videos from the Indonesian Ministry of Tourism were taken as a study topic. It caused advertising to keep on the media (e.g., television, newspaper advertisement, posters).

Later, the study was limited to the videos based on the Indonesian Ministry of Tourism videos advertisement using images, text, and sound. The videos were taken from 2018-2020 published on YouTube by the Indonesian Ministry of Tourism official account. Meanwhile, this study focused on investigating the ideational

meaning, and representational meaning of Indonesia as the primary destination for tourism in selected advertising videos using Systemic Functional Linguistics Theory suggested by Halliday & Matthiessen (2004) and Kress & Van Leeuwen (2001;2006).

1.6 Definition of the Key Terms

The definition of an important term is given as follows:

1. Multimodal Discourse Analysis is the approach that different modes are combined together to construct meaning in a multimodal text of a combination of writing, speaking, visualization, sound, music, and many others for communication purposes.

2. Ideational meaning is meanings about phenomena about things (living and nonliving, abstract, and concrete).

3. Representational meaning is how semiotic systems represent the objects and relations between them outside the representational system or in the context of a culture.

4. Advertisement video is a marketing communication that uses an openly sponsored, non-sponsored, non-personal message to promote or sell product, service or idea by using audio visual media (video).

1.7 Research Method

This section describes the methods of analysis to be used in this analysis. It presents the study design, data and data source, research instrument, data collection, data analysis, and trustworthiness of the study.

1.7.1 Research Design

This study applied the descriptive qualitative descriptive method proposed by Creswell (2009). He had described qualitative research as a type of interpretive investigation in which the researchers interpret what they see, hear, and understand. The key instrument in this study was the multimodal discourse analysis researchers, who were considered by Kress & Van Leeuwen (2006) as a theoretical perspective on discourse communication, and also used Systemic Functional Linguistics Theory suggested by Halliday & Matthiessen (2004) to examine the ideational meaning of this theory. Using this kind of research design, I built a deep understanding and analysis of the issue in any information about the tourism advertisement discourse selected by conducting a comprehensive study object analysis. Besides, this research was also classified as descriptive, since this study explained the textual meaning of the advertisement videos.

Then, deep understanding could discover a certain interest of advertisement in the video sense that affects Indonesia's ideational and representational meaning as the subject of this study. Using the ideational meaning theory proposed by Halliday

& Matthiessen (2004) and representational meaning by Kress & Van Leeuwen (2006), I also tried to identify and explain the study of meaning that occurs in the selected video. The selected videos were based on the viewer's enthusiasm from the footage, time-released, and general content.

1.7.2 Data and Data Source

This study's data sources have been from videos connected to YouTube. Therefore, the data used in this analysis were the narration and the discourse of the video. The whole text or the discourses in the video were the primary data of the study. Furthermore, to support the preliminary data, the scene picture of every single video was selected. The scene pictures of the videos were taken for screenshots from the footage set concerning the issue. Thus, the primary and supporting data were analyzed in words, phrases, clauses, sentences, and discourse. That tourism involved intended that many travelers from abroad or local visited Indonesia in many places for the holiday. Moreover, this video had a different perspective, and the language used uniqueness in advertising the tour. I also assumed that the advertising revealed the aspect of interest due to the time the video was posted.

There were videos from the same institution as the data source in this study. The data were retrieved on the range of time around 2018-2020 in YouTube publishing using branding "Wonderful Indonesia." Furthermore, the branding of "Wonderful Indonesia" promoted Indonesia's tour in 2011 in official branding. Indonesian ministry of culture and tourism sector introduced the slogan in the

international forum of the ASEAN community on 17-18 January 2011 in Cambodia. They were officially changed from the original one "Ultimate in Diversity" into "Wonderful Indonesia."

1.7.3 Research Instrument

The first instrument used in this study was the researcher himself (Heigham & Croker, 2009). It was called so because I could not interview people directly involved in tourism advertising, such as advertisers, copywriters, even the model engaged in tourism advertising that was to be investigated. The secondary instrument was books, journals, and computer. Books and journals are used to collect information about relevant theories. Meanwhile, the computer is used to type the data, watch the video, and make a final research report.

In a qualitative study as the primary researcher, all the process was performed started from collecting and analyzing the data until concluding the investigation results. For this study, many instruments were not used as general studies such as observation, questioner, surveys, or others for completing the survey. It caused this study only focus on library studies in terms of the video advertisement.

1.7.4 Data Collection

Firstly, I focused on the stages of data accuracy gathering in gaining the maximum results of the study. For the source, YouTube becomes the data base of this study. In the process of data collection, I tried to find the video of the "Wonderful Indonesia" theme in some purposive terms such as time-released, general content,

public viewer enthusiasm, etc. Then, I selected the video from Indonesia, Travel Channel, in advertisement videos around 2018-2020 published. It presented three videos with different updates of publishing based on the purposive terms above. From general content, I selected three videos that have information about Indonesian tourism destination in general. Then, I preferred those three videos based on public viewer enthusiasm above ten thousand views for the last criteria. Specifically, for the first video, "Wonderful Indonesia: Journey for the wonderful world" has 311 thousand views (https://www.youtube.com/watch?v=XwsXCeuATy0), for the second video, namely "Wonderful Indonesia: Explore Further" has 44 thousand views (https://www.youtube.com/watch?v=6I0PwdkBCJE) and lastly "Wonderful Indonesia: 2020" has 265 thousand views on YouTube (https://www.youtube.com/watch?v=Zpo4CCYjDb4&t=190s).

For continuing to collect the data, the following steps are performed for getting the data needed. First, I downloaded and saved videos. After that, I transcribed the video's discourse narration and screenshotted every single video scene image by writing down the video advertising text. Lastly, the data were selected to be examined based on the theory used in the study. Finally, the data needed was chosen by me for further analysis.

1.7.5 Data Analysis

At the beginning of the data analysis, I did some steps to analyze the data. Firstly, I started to consider the commercials' discourse through narration. Then,

based on textual analysis, the verbal data was analyzed linguistically using Systemic Functional Linguistics theory proposed by Halliday & Matthiessen (2004) in terms of ideational meaning. For this issue, the analysis used the *Framework of Transitivity System* in terms of participants, processes, and circumstances. This was used to answer my first research question. The advantages of using this theory are for investigating the ideational meaning and the visual meaning constructed from the video and helping to answer the second research question by using the results how the process of visual analysis in representational purpose.

The visual data was then analyzed by employing Kress and Leeuwen's theory (2006) for answering my second research question. The analysis associated with the optical data context's discourse in representational meaning divided into two terms, conceptual and narrative representation in the video created. Fourthly, the theory and previous studies accompanied the discussions. Last, the study's conclusion was made that covered all the discussion.

1.7.6 Trustworthiness of the Study

Getting data in this study had several aspects that made this study reliable to conduct. For this study, I used the many steps of getting data to start from collecting data until filtering for getting the data needed were coherent and detailed, based on the previous study proposed by Yao (2018) that used the same way for collecting the data and same theory for analyzing the data. The study's design is by using a qualitative descriptive method that is also used in this study. For the first research

instrument, the researcher also used himself without including interviews, questioner, and others with books, journals, and computers as the secondary instrument. For collecting the data, he used some criteria why he selected the video, namely time-released, general content, and also public viewer enthusiasm, that has a similar way to determine the video as the data corpus for this study.

The data was taken from a promotional video of Hangzhou's Chinese city from Yao's study to make it credible. Besides that, my study also took different data from three videos as the data source. It was reasonable for this study by using the same way of collecting the data as the previous study. The process of analyzing the data and the theory were getting reliable to conduct this study. It is based on the previous research that used multimodal discourse analysis theory proposed by Kress and Leeuwen (2006) in representation phenomena in visual data in the video of representing issues. For my study, it was credible because I used the same theory as the previous study proposed before even more reasonable by using an additional approach used by Halliday & Matthiessen (2004) in Systemic Functional Linguistics. It made my study more credible in constructing the result of this study and more detailed to reveal the issue of representing and ideational meaning as social phenomena, especially in advertisement and promotion by using dynamic media (video).

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter is composed of theories concerning this study. It discusses the theories of Multimodal Discourse Analysis, Ideational Meaning, the Purpose of the Framework of Transitivity System and Representational Meaning, the Framework of Transitivity System, Representational Meaning and the Purpose of the Framework of Transitivity System and Representational Meaning

2.1 Multimodal Discourse Analysis

Multimodality refers to a combination of writing, speaking, visualization, sound, music, and many others for communication purposes (Ventola, 2004). Multimodal discourse approach views that different modes are combined together to construct meaning in a multimodal text. Using single theory to analyze multimodal discourse, of course, is inadequate. The combination of two or more theories is needed to reach a deeper understanding of meaning (Ventola, 2004).

This study is grounded by Systemic Functional Linguistics Theory from Halliday & Matthiessen (2004) that it is specifically focused on the ideational meaning. As stated by Kress and Leeuwen (2006), in using Halliday & Matthiessen terms, every social semiotic fulfills both an ideational function, a function of representing the world around and inside us and an interpersonal function, a function of enacting social interactions as social relations. Moreover, all message entities (texts) also attempt to

present a coherent 'world of the text' (Kress & Leeuwen, 2006 p. 176), what Halliday calls the as a textual function is a world in which all the elements of the text cohere internally, and which itself coheres with its relevant environment (Kress & Leeuwen, 2006).

Kress and Leeuwen (2006) propose a social semiotic method based on Halliday & Matthiessen (2004) theory for studying visual grammar. The three meta-functions adapted and renamed in the Kress and Leeuwen method as representational, interactive, and compositional. "The meta-functional experiential (representational) concerns the depiction of experiences and conceptual relationships between persons, locations, and objects represented in images" (Kress and Leeuwen, 2006 p. 114). While, in their approach the interpersonal meta-function deals with the social ties between the creator, the audience and the depicted object. Further, the compositional refers to how components are organized in an image or text to offer a sense of structural coherence (Royce, 1999).

2.2 Ideational Meaning

According to Eggins (2004), the ideational meaning is meanings about how we represent our experience. For Gerot and Wignell (1994), the ideational meaning is meanings about phenomena about things (living and nonliving, abstract, and concrete). Meanwhile, according to Halliday & Matthiessen (2004) consider that the ideational meaning is language as reflection, language provides a theory of human experience. It is the way the truth is represented for and the linguistics sources for understanding our

experience of the world around us, concerning what is happening, who is engaged in the goings-on, and when, where, and how the goings-on are going on.

The ideational meaning gives an understanding that to articulate experiential trends and conceptualize the circumstance, operation, or state of affairs. The transitivity mechanism understands the sequence of the ideational significances. As quoted in Eggins (2004) considers that the shaping elements of the transitivity system are the individual, mechanism and situation structure reflecting the real-life interactions of who is doing what, to whom, when, why and how.

2.3 The Framework of Transitivity System

Transitivity system is the overall grammatical resources for construing goings on (Halliday & Matthiessen, 2004). According to Halliday and Matthiessen (2004), in analyzing the transitivity system, it is concerned with describing three aspects of the clause:

A. Participants

Participants is realized in the nominal group of the clauses (Halliday & Matthiessen, 2004). In this theory, participant is the doer of the action. Participants can also be identified as the people, ideas, or things involved in the processes. In conditions the participants carry out the procedures. The nominal classes make the participants actual. According to Gerrot and Wignell (1994) there are twenty types of participants in understanding the ideational meanings; Actor, Intent, Initiator, Beneficiary, Range

(material process), Behaver, Range (behavioral process), Senser, Phenomenon, Inducer, Sayer, Verbiage, Aim, Token, Quality, Assigner, Carrier, Attribute, Attributor, and Existent. For my study, I limited the participants namely Phenomenon, Behaver, Senser, Carrier, Attribute, and Existent.

B. Process

Processes are oriented in the transitivity system (Halliday & Matthiessen, 2004). The Process is closely related to the verb. Traditionally, verbs have been defined as doing words and verbs can be interpreted as a word referring to an action. Process realized by verbal group in clauses and sentences. While the procedures are the responsibility of the participants and the circumstances. The procedure is carried out in the clause oral community. This requires physical activity, mental and verbal behavior, state of being and processes. The proceedings are carried out by the clause verbal community (Gerrot & Wignell, 1994). Halliday & Matthiessen (2004) has described six different types of processes. Process categories are structural, social work, emotional, relational, and existential. For analyzing this study, I used 4 categories of the process, those are mental process, mental behavior, attributive relational and existential.

C. Circumstances

Circumstantial meanings are expressed through adverbial groups or prepositional phrases. Circumstances are the situations under which proceedings take place. Circumstances also respond for example when, where, why, how, how many and

how. The prepositional phrases or adverbial classes represent circumstantial components. Time, place, manner, purpose, accompaniment, matter, and position are types of circumstances (Gerrot & Wignell, 1994). In this case of the study, I used 2 circumstances for my study namely circumstances of place and circumstances of manner.

Based on the explanation above, the researcher can conclude that ideational meaning in the video advertisement can be obtained through the transitivity system's framework. It would be easy to know the extent of meaning or the message in terms of the idea from the advertisers they want to inform. Besides, the description of the ideational meaning, which is also obtained from the transitivity system's framework, would give the viewer in every person who watches the video to minimize misunderstanding in catching the purpose and the message of the video. Thus, a framework of the transitivity system is needed by second language educators to determine a knowledge theory for the student in terms of the message found in the video advertisement. Based on the transitivity system aspect framework, the framework of the transitivity system analyzes Participants, Process, and Circumstances. In the analysis of the data, it was focused on the subject or the object used in a clause or sentence for participants. For this kind of aspect, mostly in a noun phrase. Then, it would be focused on the verb group used in a clause or sentence for the process aspect. Lastly, it was focused on adverbial or prepositional groups used in a clause or sentence in the video for circumstances.

2.4 Representational Meaning

According to Kress and Leeuwen (2006), representational meaning refers to how semiotic systems represent the objects and relations between them outside the representational system or in the context of a culture. In addition, they note that every semiotic mode must be able to reflect aspects of the world as human beings perceive it. In other words, in a world beyond the representational structure it must be able to represent objects and their relations. Representational meaning can be classified into two categories: conceptual representation and narrative representation.

A. Conceptual representation

Kress and Leeuwen (2006) stated in conceptual visuals that conceptual representation is a non-narrative process involving the representation of participants in terms of their more abstract and more or less secure and timeless nature, in terms of gender, or structure or significance. Conceptual representation has no vector relative to narrative representation, and often requires three structures. Classification, logical, and symbolic processes require conceptual processes.

1. Classificational process

The classificational processes relate participants to each other in term of a *"kind of" relation, a taxonomy: at least one set of participants will play the role of Subordinates with respect to at least one other participant, the Superordinate"* (Kress & Leeuwen, 2006: 79).

2. Analytical process

According to Yang et al. (2014), The analytical processes connect the participants from a part-wide structure perspective. Two participants in these processes are one Carrier (the entire) and any number of Possessive Attributes (the parts), respectively.

3. Symbolic process

The symbolic method is based on what the participant means or is. When two actors are involved in this system, the Carrier is important in this process or able to fulfill its identity while the Symbolic Attribute expresses the meaning or identity itself. This type of structure is called an attributive of symbols. If in this system there is only one participant, and it is the Carrier. The name of this type of method is Symbolic Suggestive (Yang et al., 2014).

B. Narrative representation

The narrative representation occurred when a vector links the participants, they described as doing something to or with each other. These kinds of vector patterns are based on explaining evolving actions and events, transition processes, transitory spatial arrangements. Vector, as the distinctive feature of narrative systems, is typically realized by elements appearing in pictures form *"an oblique line, often a quite strong, diagonal line"* (Kress & Leeuwen, 2006: 59).

Different kinds of narrative processes could be differentiated based on the types of vectors and the number and class of participants used in the visual images. Narrative

processes can be differentiated into intervention processes, reaction processes, speech and mental processes, vector-based transfer processes and participants involved; circumstances are classified into environment, means and accompaniment; conceptual processes include classification, logical and symbolic processes (Kress & Leeuwen, 2006).

1. Action process

In the narrative process, one participant from which vector departs is named "Actor". When there is only one person in the visual pictures, it is generally an Actor. The method is non-transactional and has no purpose in practice and *"is not 'done to' or 'aimed at' anyone or anything"* (Kress & Leeuwen, 2006: 63). The transactional structure, however, consists of both the Actor and Objective. The goal *is "the participant at whom or which the vector is directed" (*Kress & Leeuwen, 2006: 64).

2. Reactional processes

The process is reactional in which *"the vector is formed by an eye line, by the direction of the glance of one or more of the represented participants" (*Kress & Leeuwen, 2006: 67). It comprises two components: Phenomenon and Reactor. The Reactor is the one that conducts the actions that looks. It could be a person or an animal of a different kind. The Phenomenon *is "the participant at whom or which the reactor is looking*" (Kress & Leeuwen, 2006: 67).

3. Speech processes and mental processes

A special vector appears in comic strips, quotes in school textbooks, on the

screens of automatic bank tellers, etc. *"The oblique protrusions of the thought balloons and dialogue balloons that connect drawings of speakers or thinkers to their speech or thought"* (Kress & Leeuwen, 2006: 68).

Based on the explanation above, the researcher can determine that representational meaning in the video advertisement can be attained by using two kinds of representation namely conceptual representation and narrative representation theories from Kress and Leeuwen (2006). In terms of representation in my study, conceptual representation is needed to give description about non-narrative process involving the representation of participants in terms of their more abstract and more or less secure and timeless nature, in terms of gender, or structure or significance through analyze the frame or the screen part of the video based on three structures: classificational process, analytical process and symbolic process. In addition, narrative representation is also used to provide rich explanation in terms of representation occurred when a vector links the participants, they described as doing something to or with each other in the video advertisement through the frame or screen part from the video as the data. For this analysis, narrative representation used three types of process for helping describing the representation process namely action process, reactional process, and speech process. Thus, those two representational theories namely conceptual representation and narrative representation is needed to determine representational meaning construction that advertisers want to share with as reflection the answer of research problem number two.

2.5 The Purpose of the Framework of Transitivity System and Representational Meaning

Multimodality refers to a combination of writing, speaking, visualization, sound, music, and many others for communication purposes (Kristina, 2018). Multimodal discourse approach views that different modes are combined together to construct meaning in a multimodal text. Using single theory to analyze multimodal discourse, of course, is inadequate. The combination of two or more theories is needed to reach a deeper understanding of meaning.

This study is grounded by Halliday and Matthiessen (2004) of Systemic Functional Linguistics theory that is specifically focused on the ideational meaning. As Kress and Leeuwen (2006) stated, in using Halliday and Matthiessen's term, every social semiotic fulfills both an ideational function, a function of representing the world around and inside us, and an interpersonal function, a process of enacting social interactions as social relations. Moreover, all message entities (texts) also attempt to present a coherent 'world of the text,' what Halliday and Matthiessen (2004) call the as a textual function – a world in which all the elements of the text cohere internally, and which itself connects with its relevant environment.

Kress and Leewuen (2006) propose a social semiotic approach to analyzing visual grammar based on Halliday and Matthiessen's theory. In Kress and Leeuwen approach, three metafunctions were adapted and renamed as representational,

interactive, and compositional. *"The experiential (representational) metafunction concerns with the representation of interactions and conceptual relations between the people, places, and things depicted in images"* (Kress and Leeuwen, 2006, p.114). Meanwhile, the interpersonal metafunction in their approach deals with the social relations between the producer, the viewer, and the object represented. Also, the compositional refers to the way elements in a visual or text are arranged to give a sense of structural coherence (Royce, 1999).

CHAPTER III

FINDINGS AND DISCUSSION

This chapter is made up of findings and discussion. The first one is the display of information based on Multimodal Discourse Analysis in finding and analyzing the data. Second, the analytical results are explained in the discussion.

3.1 Findings

This study attempts to determine Indonesian Ministry of Tourism's utterances and discourse of advertising videos based on the Multimodal Discourse Analysis as the main theory used in this discussion. The interpretation of this study is based on the terminology in Chapter I of the research questions. The first research question is aimed at examining the ideational meaning found in the Indonesian Ministry of Tourism video advertisement based on Systemic Functional Linguistics theory proposed by Halliday & Matthiessen (1994). Then the second research question needs to discuss the representational meaning based on Kress and Leeuwen's theory (2006) for answering my second research question. The analysis associated with the discourse of the visual data context in representational meaning that divided into two terms, conceptual and narrative representation that the video created. The fragments analyzed are words and phrases and discourse in the form of videos or screenshots from the video under the marvelous brands of Indonesia (released in the year 2018-2020).

1. Datum 1

Wonderful Indonesia- Journey to a Wonder World (released on 2018)

A.   Ideational Meaning

The script of the video in Appendix 1 is trying to show the beauty of Indonesia by using the word "wonder". Indonesia is a wonderful country with its natural beauty, its cultural richness, and the hospitality of its people. The speaker is trying to convince people to come and visit Indonesia to explore the wonders of Indonesia. The findings of this study are highlighted as follows:

Frame 1

1.   Participants
The realization of the participant in the script of video wonderful Indonesia: "journey to a wonderful world" was six out of twenty participants as shown in Table. They covered Phenomenon, Behaver, Carrier, Senser, Attributive, and Existent.

Table 1. The Realization of Participant

No	Participants	Total number
1	Phenomenon	10
2	Behaver	4
3	Carrier	2
4	Senser	2

5	Attribute	2
6	Existent	1

Regarding the table displayed, it showed that the Phenomenon is the most dominant participant in the verbal mode of the video. The phenomenon appeared 10 times followed by another participant; Behaver, Carrier, Senser, Attributive, and Existent. Phenomenon here is that which is sensed that can be thought, felt, seen or perceived by conscious senser. The advertisers used phenomenon as the dominant process is for making it clear what the advertisers want to describe about Indonesian tourism. Then, Behaver is the second selection with four times exist in the advertisement. Behaver is conscious being of doing of the participants. The advertisers used behaver is for showing the people behavior as the subject in behavioral process as if the information of Indonesian tourism that have been given to the viewer which is correct as a complex information between material process and mental process in one term.

For the next section, carrier, senser and attribute are the third section with the same two times exist in the advertisement. For carrier and attribute, they have similar functions to support the information as the participants that assign in quality in attributive process into being in the advertisement. Then, senser here is conscious for being who feels, thinks, see or perceives as drawing participants which is aimed to the viewers to get involved and get carried away in the depiction of feelings in the advertisement. In the last section, existent is the fourth section that being participants in existential process in the advertisement.

Datum 1. *Do you believe in wonders?*

Do	You	Believe	In wonders?
Pro-	**Senser**	**-Mental**	**Phenomenon**

In defining the participant, it is important to consider the process that occurs in this clause. Datum 1, for example, encoded the word "believe" was the mental process "you" the was senser participant and 'wonders' was a Phenomenon which is something that can be felt, can be seen, or perceived by the senser.

2. *Processes*

Two out of six processes and two combinations of processes appeared in the script of video wonderful Indonesia: "journey to a wonderful world" namely: Mental, Mental behavior, Attributive relational, and Existential. See Table 2 for the detail description.

Table 2. The Realization of Processes

No	Processes	Total number
1	Mental	6
2	Mental behavior	5
3	Attributive relational	2
4	Existential	1

Datum 5: *Awaken all of your senses.*

Awaken	all of your senses
Proc: Mental Behavioral	**Phenomenon**

Table 2 showed that the realization of the process appeared as four of six processes. The mental process appeared as six times followed by mental behavior, attributive relational, and existential process. Since the most dominant process type that

occurs in the advertisement is mental process. It seems that the advertisers are trying to persuade the viewer by mostly including the verb of sensing (eg. Feel, sense, believe, etc). Then, the second dominant process is mental behavior with five times exist in the advertisement. For this process, this is very common in videos advertisement. Mental behavior process is used to describe process of physiological and psychological behavior (eg. Leaps, draws, looking, etc) and support the mental process to build information in the topic being informed.

The third is attributive relational process with two times exist in the advertisement. In this process, it involves attribution such as giving the additional information related to the advertisement. The last is existential process with only one time exists in the advertisement. It is used to only represent that something exists or happen in the video advertisement without any specific subject to give a representational that those are in general meaning of the information given. Datum 5 is one of the examples of Process appeared in the script of the video, the word "*awaken*" showed the mental behavioral process.

3. *Circumstances*

Two out of the seven circumstances appeared in the script. The circumstances found were the circumstance of place and manner.

Table 3. The Realization of Circumstances

No	Circumstances	Total number
1	Place	5
2	Manner	1

Datum 7. *Your heart leaps to a land that takes you into its heritage, in the richness of its culture, to the lifelines of its people.*

Your heart	Leaps	to a land that takes you into its heritage, in the richness of its culture, to the lifelines of its people
Behaver	**MBP**	**Cir: Loc. Place**

Datum 9. *Over there, the path lies before you.*

Over there,	the path	lies before	You
Cir: Loc. Place	**Phenomenon**	**MBP**	**Behaver**

Datum 10. *The beauty draws you to the color in life to imagination.*

The beauty	Draws	You	to the colour in life to imagination
Phenomenon	**MBP**	**Behaver**	**Cir: Loc. Place**

Datum: 17a. *It's like finding yourself and see what is line within.*

It	's	Like	finding yourself
Carrier	**ARP**	**Cir: Man. Quality**	**Attribute**

Table 3 indicated that the Circumstance of Place appeared dominantly followed by the Circumstance of Manner. Datum7, 9, and 10 showed the examples of Circumstance of Places found in the script. Meanwhile, datum 17a is the only Circumstance of Manner appeared in the script.

Based on the transitivity analysis above, it can be concluded that the dominant *participant* is the Phenomenon with ten Phenomenon found in the analysis. The phenomenon is something which is sensed that can be thought, felt, seen, or perceived by the conscious senser. The phenomenon is marked by the following words: *wonders, senses, path, the beauty, and the simple sound*. Since the video is a promotional video

about Indonesia, the choice of this words in the script are trying to persuade the audience and bring up the curiosity about the natural beauty of Indonesia.

Meanwhile, the dominant processes of the ideational meanings in the script of promotional video are *mental process.* Based on the analysis, mental process is found six times in the video rather than another process that found in the video. The key term of mental process is sensing, it means that mental process deals with feeling, thinking, and perceiving. In the script, the words like *sense, feel, and believe* are used to show the mental processes. The use of mental process in this advertisement is necessary since the advertisement provide persuasive information in relation to a successful individual's sensing process related to mental concept of the Indonesian tourism place by advertisers. In the element of circumstances, the most dominant is *the place circumstances*. It is found five times in the advertisement. From the circumstances, the advertisers try to show where we can find the beauty of Indonesia. The circumstances are the condition in which the processes are occurring.

B. Representational Meaning

1. *Conceptual Representation*
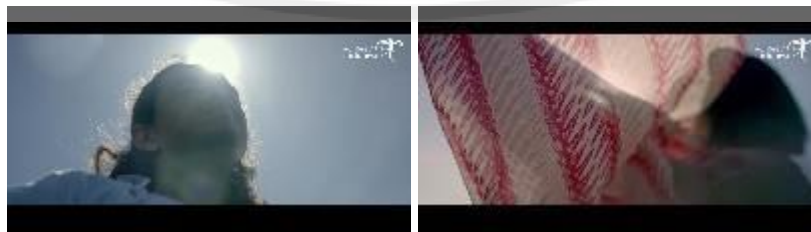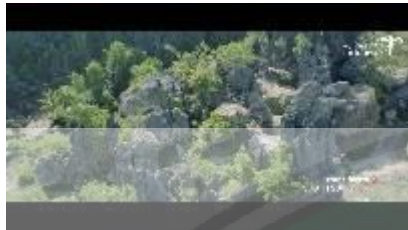
Frame 1
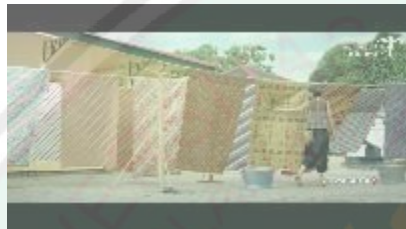
Frame 2
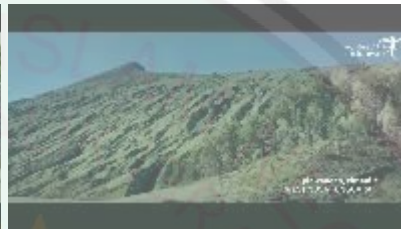
Frame 3

Frame 4

Frame 5

Frame 6
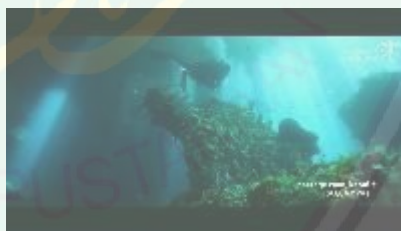
Frame 7

Frame 8

Frame 9

Frame 10
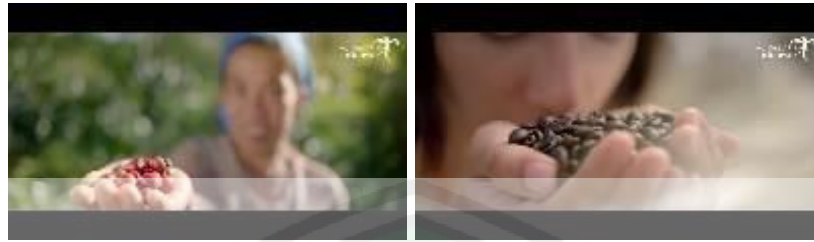
Frame 11

Frame 12

Frame 13   Frame 14
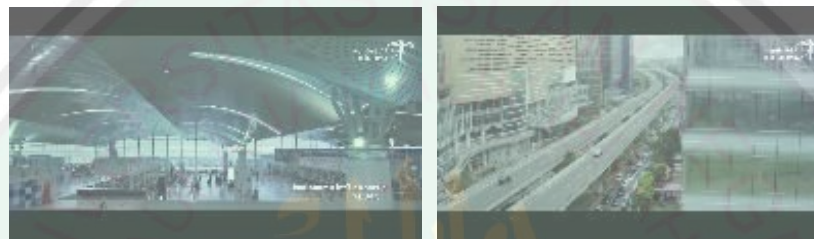
Frame 15   Frame 16

Frame 17

In visual grammar, Kress and Leeuwen (2006) divided the representational meaning into two aspects: conceptual and narrative representations. Then, the conceptual representation is classified into the classificational, analytical, and symbolic process. The symbolic process is mostly used in such promotional video. In this promotional video, it conceptually describes the symbolic icons of the tourism in Indonesia such as its magnificent natural scenery, culture, and its natural resources. Frame 1 at the beginning of the video, clearly shows about the man stands under the

sun. Implicitly, this describes that Indonesia as a tropical country has good weather so it is worth to be visited. Frame 2 and 3 represent Indonesia's original cultural heritage namely Batik. Since Batik is one of Indonesia's precious heritage, so it is shown to the world at the beginning of the video. Frame 4, 5, and 6 conceptually told that Indonesia has both active and passive mountains. These, of course, become a huge potential attraction for tourist to visit Indonesia. Besides, as an archipelago, Indonesia has many potentials of marine tourism. These are shown in frame 7, 8, and 9. These are also implicitly showing that there is still many "hidden" marine tourism that could be explored by the tourists.

Another symbolic process occurred in this video is shown in Frame 10 and 11, two heritages of Rumah Adat are displayed that implicitly to show the richness of traditional houses Indonesia. In Frame 12, Wayang as the original Heritage showed as the symbolic process. While, in Frame 13 and 14, this video tries to display the symbolic process of Indonesia as one of the biggest countries which produce the best coffee in the world. Frame 15 and 16 displays the highways and skyscrapers as the representative of modernity. The last Frame 17 shows the concept of Halal food. This is a representative of international promotion of The Ministry of Trade of the Republic of Indonesia for promoting Halal product.

2. *Narrative Representation*

Frame 1
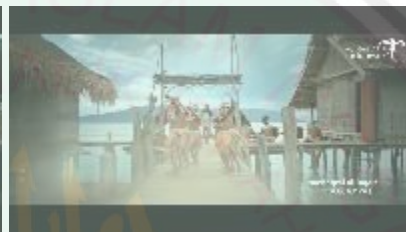
Frame 2

Frame 3

Frame 4
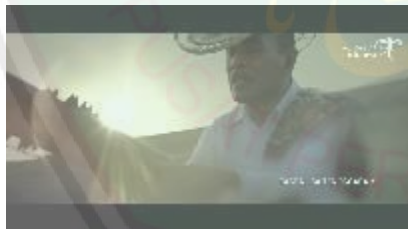
Frame 5
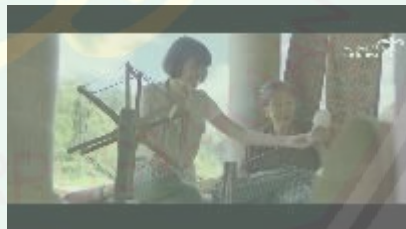
Frame 6

Frame 7

Frame 8

Frame 9   Frame 10
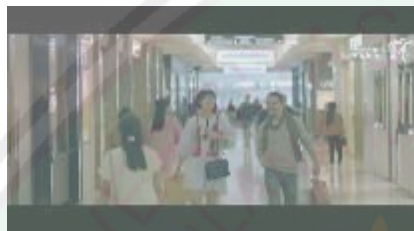
Frame 11   Frame 12
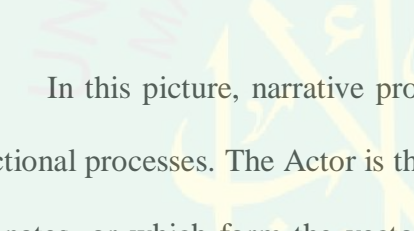
Frame 13   Frame 14
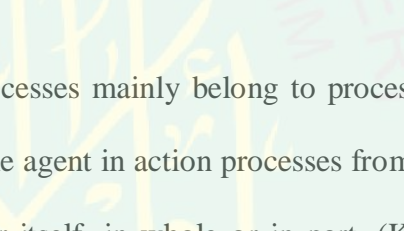
In this picture, narrative processes mainly belong to processes of action and reactional processes. The Actor is the agent in action processes from which the vector emanates, or which form the vector itself, in whole or in part, (Kress & Leeuwen, 2006). Action processes could be transactional processes and non- transactional processes. Transactional processes have both goal and actor, while non- transactional processes have no goal. Frames 3, 4, 5, 6, 7, 9, 10, and 11 show some action processes both transactional and non-transactional processes. The tourist and the local people play as the Actors, while their activities such as dancing, painting, singing, and surfing represent their actions. This video reveals not only local people's hospitality but also the richness of their society, the beauty of nature and Indonesia's modernity. Frames 1, 2, 8, 12, 13, and 14 are reactional processes. These could be seen through their smiles and eye line of the people as the reactional process that sincerely comes from their

heart. Kress and Leeuwen (2006) stated that the mechanism is reactive in which the vector is generated by an eye line, by the viewing orientation of one or more of the participants identified.

2. Datum 2

Wonderful Indonesia- Explore Further (released on 2019)

A.   Ideational Meaning
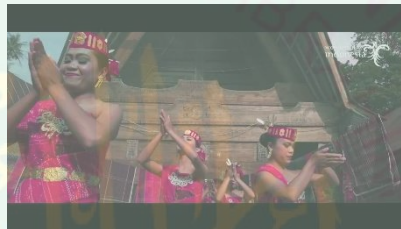
Frame 1

The findings of this data are highlighted as follows:

1. Participants

The realization of the participant in the script of video wonderful Indonesia: "Explore Further" was six out of twenty participants as shown in Table.

They covered Phenomenon, Behaver, Carrier, Senser, Attributive, and Existent.

Table 1. The Realization of Participant

No	Participants	Total number
1	Phenomenon	7
2	Behaver	6
3	Carrier	2
4	Senser	2
5	Attribute	3

6	Existent	4

Regarding the table displayed, it showed that the Phenomenon is the most dominant participant in the verbal mode of the video. The phenomenon appeared seven times followed by another participants; Behaver, Existent, Attribute, Carrier, and Senser. Phenomenon here is that which is sensed that can be thought, felt, seen or perceived by conscious senser. The advertisers used phenomenon as the dominant process is for making it clear what the advertisers want to describe about Indonesian tourism. Then, Behaver is the second selection with six times exist in the advertisement. Behaver is conscious being of doing of the participants. The advertisers used behaver is for showing the people behavior as the subject in behavioral process as if the information of Indonesian tourism that have been given to the viewer which is correct as a complex information between material process and mental process in one term.

For the next section, existent is the third section with four times exist in the advertisement. For existent, it is used to give a subject or participant in existential processes which only represent that something exists or happen in the video advertisement. Then, attribute is the four section with three times exist in the advertisement. This kind of participant give a direction in attributive relational process that where the subject to be part of. Next, carrier and senser are the last section with the same two times exist in the advertisement. For carrier, it has a function to support the information as the participants that assign in quality in attributive process into being in the advertisement. Then, senser here is conscious for being who feels, thinks, see or

perceives as drawing participants which is aimed to the viewers to get involved and get carried away in the depiction of feelings in the advertisement.

Datum 1. *The first always seeing their culture*

The First	Always seeing	Their Culture
Behaver	**MBP**	**Phenomenon**

In defining the participant, it is important to consider the process that occurs in this clause. Datum 1, for example, encoded the word "always seeing" was the mental behavior process, "the first" was *senser participant* and 'culture' was a *Phenomenon* which is something that can be felt, can be seen, or perceived by the senser.

2. *Processes*

Two out of six processes and two combinations of processes appeared in the script of video wonderful Indonesia: "Explore Further" namely: Mental, Mental behavior, Attributive relational, and Existential. See Table 2 for the detail description.

Table 2. The Realization of Processes

No	Processes	Total number
1	Mental	2
2	Mental behavior	7
3	Attributive relational	3
4	Existential	4

Datum 2: *we call it the endless journey.*

We	Call	it the endless journey
Behaver	**Mental Behavioral**	**Cir:Place**

Table 2 showed that the realization of the process appeared as four of six

processes. The mental behavior appeared as seven times followed by existential process, attributive relational, and mental process. Since the most dominant process type that occurs in the advertisement is mental behavior. It seems that the advertisers are trying to persuade the viewer by mostly including the verb of behavior process (eg. see, fill, make etc). In the using of this process, the advertisers want to catch the viewer by using the interesting information beside of physiological and psychological behavior that people can directly perceive. For this process, it is hybrid process because this is the combination of material and mental process that have complex meaning to the viewer in one term.

Then, the second dominant process is existential process with four times exist in the advertisement. For this process, it is used to only represent that something exists or happen in the video advertisement without any specific subject to give a representational that those are in general meaning of the information given and support mental behavior process into general meaning also. The third is attributive relational process with three times exist in the advertisement. In this process, it involves attribution such as giving the additional information related to the advertisement. The last is mental process with two times exists in the advertisement. It is used to support the mental behavior to build information on topic being informed by using verb of sensing (feel, think, perceive, etc) that people can relate in terms of behavior and mental process in the same time. Datum 5 is one of the examples of Process appeared in the script of the video, the word "*Call*" showed the mental behavioral process.

3. *Circumstances*

Two out of the seven circumstances appeared in the script. The circumstances found were the circumstance of place and manner.

Table 3. The Realization of Circumstances

No	Circumstances	Total number
1	Place	0
2	Manner	1

Datum 10: *fairly general running until the dish*

Fairly	General running	Until the dish
Cir:Manner	**MBP**	**Phenomenon**

Table 3 indicated that the Circumstance of Place did not appeared in the script. Datum 10 showed the examples of Circumstance of manner found in the script and the only Circumstance of Manner appeared in the script.

Based on the transitivity analysis above, it can be concluded that the dominant participant is the Phenomenon with seven times appeared in the video. The phenomenon is something which is sensed that can be thought, felt, seen, or perceived by the conscious *senser*. The phenomenon is marked by the following words: *the ocean, the endless journey, path, the ambience people, a nice, their culture, the sea mother's natural beauty, and the dish*. Since the video is a promotional video about Indonesia, the choice of words in the script are trying to persuade the audience and bring up the curiosity about the natural beauty of Indonesia and the culture also.

Meanwhile, the dominant processes of the ideational meanings in the script of

promotional video is *mental behavior* with seven times rather than another process appeared in the video. The key term of mental behavior is *behaver*. It means that mental behavior process deals with processes of physiological and psychological behavior. In the script, the words like *merging, fill, and seeing* are used to show the mental behavior processes. The use of mental behavior process in this advertisement is necessary since the advertisement provide persuasive information in relation to a successful individual's process of typically human physiological and psychological behavior related to mental concept of the Indonesian tourism place by advertisers. In the element of circumstances, the most dominant is the *manner of circumstances* with only one circumstance found in the video. The advertiser tries to show the quality that we can find from the beauty of Indonesia. The circumstances are the condition in which the processes are occurring. For this advertisement, the advertiser mostly focuses on the description and the message that advertiser wants to give. For the place, the advertiser gives the description in the scene of the video that easy the viewer to catch it.

B. Representational Meaning
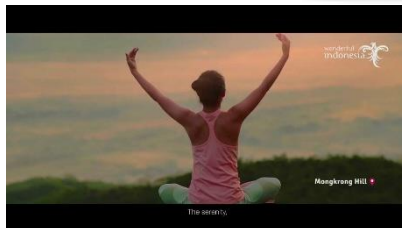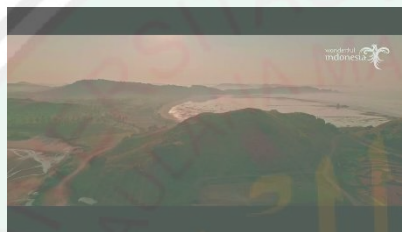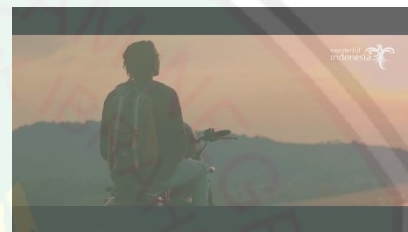
    1. Conceptual Representation

Frame 1

Frame 2

Frame 3
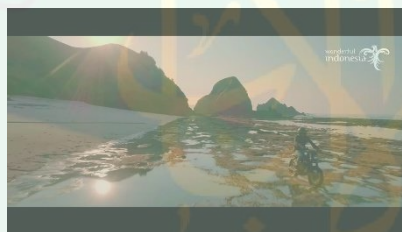
Frame 4
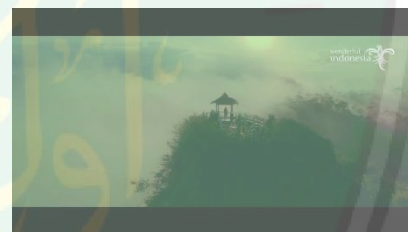
Frame 5
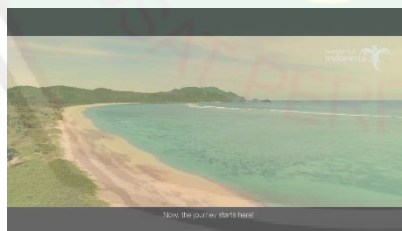
Frame 6
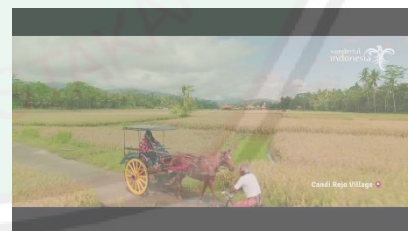
Frame 7

Frame 8
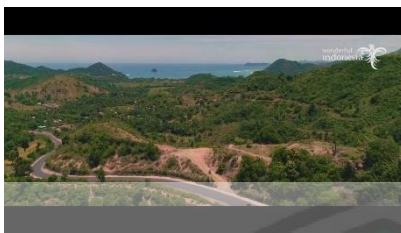
Frame 9

Frame 10
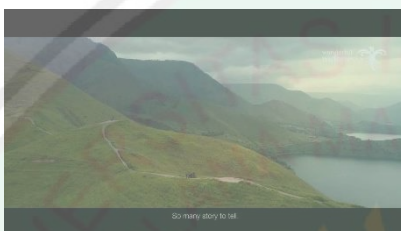
Frame 11
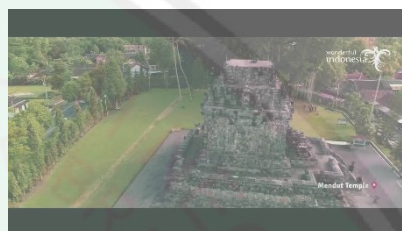
Frame 12
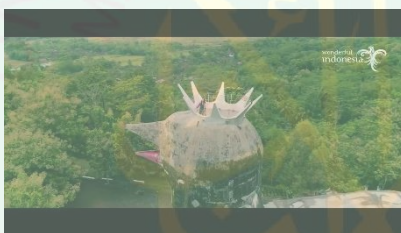
Frame 13

Frame 14
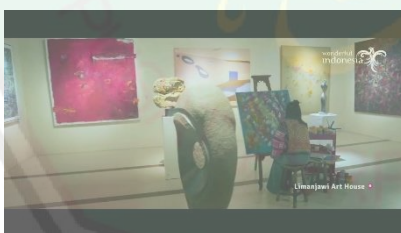
Frame 15
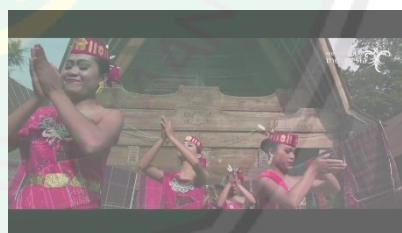
Frame 16

Frame 17

Frame 18

Frame 19   Frame 20

In visual grammar, Kress and Leeuwen (2006) divided the representational meaning into two aspects: conceptual and narrative representations. Then, the conceptual representation is classified into the classificational, analytical, and symbolic process. The symbolic process is mostly used in such promotional video. In this promotional video, it conceptually describes the symbolic icons of the tourism in Indonesia such as its magnificent natural scenery, culture, and its natural resources. Frame 1 at the beginning of the video, clearly shows the woman who was exercising in a mountainous area in the morning. Implicitly, this describes that Indonesia as a tropical country has good and refreshing air quality so it is worth to be visited. Frames 2, 3, 4, and 5 represent Indonesia's original magnificent natural scenery. Since the natural scenery of Indonesia has become the main advantage and attraction for foreign tourists, especially for tourists who love natural beauty, so it is shown to the world at the beginning of the video. Frame 6 and 7 conceptually told that Indonesia has good weather depicted by a man riding a motorbike to visit the place in the hot sun. It also implicitly presented that access that can be used to visit various tourist attractions in Indonesia was very easy with various vehicle facilities provided to give the impression of comfort for tourists. Besides, as access, Indonesia has many potentials from various

beauty possessed such as the beauty of the mountains, the exoticness of the clean coastal area, as well as the beauty of the sloping area, the beauty of the hills that are still very well preserved and the beauty of the countryside and its local residents with their livestock which adds to the traditional impression. These are shown in frames 8, 9,10,11,12, and 13. These are also implicitly showing that there are still many places for tourism that could be explored more by the tourists.

Another symbolic process occurred in this video is shown in Frame 14, one of the very iconic and so well-known buildings, the temple is displayed that implicitly shows the richness of historic buildings in Indonesia. In Frame 15, Rhema hill as the original building Heritage showed as the symbolic process. This is shown with the intention of giving implicit affirmations and messages relating to the previous frame to the audience that Indonesia has a variety of unique buildings that have history and are a tourist attraction, especially for lovers of ancient buildings. While, in Frame 16, this video tries to display the symbolic process of Indonesia as one of the biggest countries which have a wealth of various traditional buildings from various regions which in this frame displayed 3 Toraja tribal houses as tourist attractions. Frame 17 displays an art room that shows a variety of paintings on display as well as facilities for tourists to experience traditional painting. Then, frame 18 displays traditional dance as a symbol of Indonesia as one of the rich countries to have many traditional heritages, such as dancing. While Frame 19 and 20 shows the concept of traditional food and traditional coffee as the iconic symbol from Indonesia. This is a representative of the international promotion of the Ministry of Trade of the Republic of Indonesia for promoting

traditional food products.

2. *Narrative Representation*
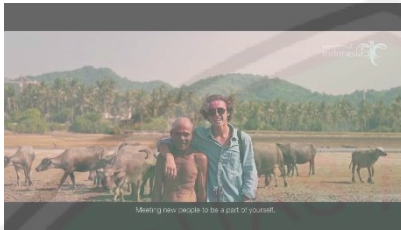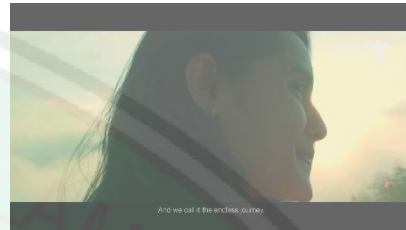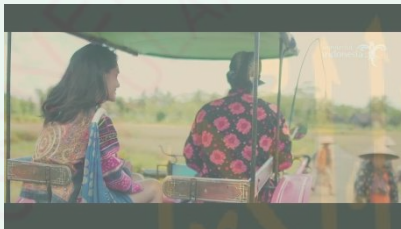
Frame 1
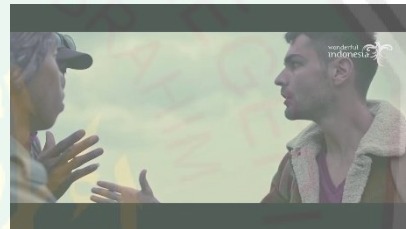
Frame 2
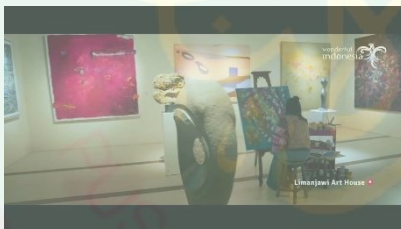
Frame 3

Frame 4
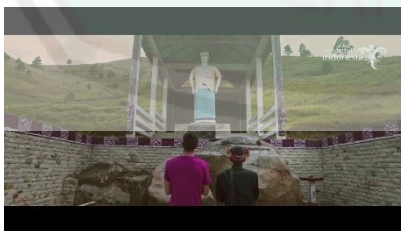
Frame 5
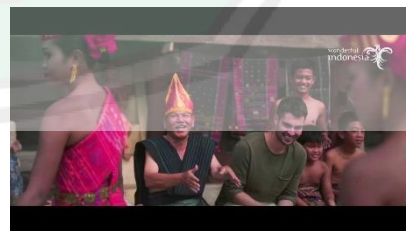
Frame 6

Frame 7

Frame 8
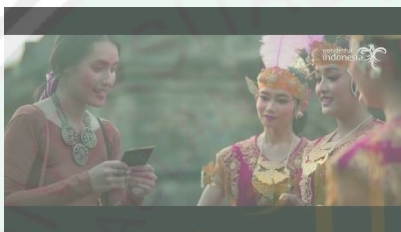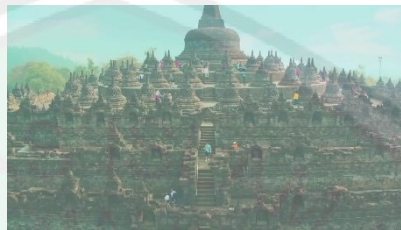
Frame 9
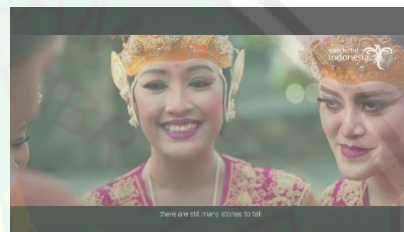
Frame 10

Frame 11

Frame 12

In this picture, narrative processes primarily belong to processes of action and reactional processes. The Actor is the agent in action processes from which the vector emanates, or which form the vector itself, in whole or in part, (Kress & Leeuwen, 2006). Processes with action could be transactional processes and non-transactional processes. Transactional processes have both goal and actor, while non- transactional processes have no goal. Frames 3, 4, 5, 6, 7, 8, 10 and 11 show some action processes both transactional and non-transactional processes. The tourist and the local people play as the Actors, while their activities such as dancing, painting, and singing represent their actions. This video not only shows the hospitality of local people, but also the diversity of its culture, the beauty of nature, and the modernity of Indonesia. Frames 1, 2, 9 and 12 are reactional processes. These could be seen through their smiles and eye line of the people as the reactional process that sincerely comes from their heart.

3. Datum 3

Wonderful Indonesia 2020 (released 2020)

A. Ideational Meaning

Frame 1

The findings of this data are highlighted as follows:

1. Participants

The realization of the participant in the script of video wonderful Indonesia

2020 was six out of twenty participants as shown in Table.

They covered Phenomenon, Behaver, Carrier, Senser, Attributive, and Existent.

Table 1. The Realization of Participant

No	Participants	Total number
1	Phenomenon	7
2	Behaver	3
3	Carrier	12
4	Senser	2
5	Attribute	12
6	Existent	0

Regarding the table displayed, it showed that the Carrier and Attribute are the

most dominant participant in the verbal mode of the video. The carrier and attribute

appeared 12 times followed by another participant; Phenomenon, Behaver, Senser, and

zero for Existent. Carrier and attribute participants here have similar functions to support the information as the participants that assign in quality in attributive process. For this participants, carrier and attribute are the participants of attributive relational process. This kind of participant is to give attribute to a thing in subject and object aspect of a clause or sentence that advertiser want to tell to the viewer. The same number exist of those participants in the advertisement give an intended message that clause or sentence with carrier and attributive participants just only have one meaning to catch by the viewer because carrier and attribute in attributive relational process do not change in grammatical function. So, the advertisers try to avoid misunderstanding to the viewer in catching the meaning or message in the video.

Then, the second selection of the participants is phenomenon with seven times exits in the video. Phenomenon is that which is sensed that can be thought, felt, seen or perceived by conscious senser. The advertisers used phenomenon is for making clear what the advertisers want to describe about Indonesian tourism. Then, Behaver is the third selection with three times exist in the advertisement. Behaver is conscious being of doing of the participants. The advertisers used behaver is for showing the people behavior as the subject in behavioral process as if the information of Indonesian tourism that have been given to the viewer which is correct as a complex information between material process and mental process in one term. For the next section, sense become the last section of the participants. Senser is conscious for being who feels, thinks, see or perceives as drawing participants which is aimed to the viewers to get involved and get carried away in the depiction of feelings in the advertisement.

Datum 12. *It's Wayang Kulit UNESCO World Heritage*

It	's	*Wayang Kulit UNESCO World Heritage*
Carrier	**ARP**	**Attribute**

In defining the participant, it is important to consider the process that occurs in this clause. Datum 12, for example, encoded the verb be "'s" was the attributive relational process, "it" the was carrier participant and '*Wayang Kulit UNESCO World Heritage"* was an attribute which is something assigned to a carrier.

2. *Processes*

Two out of six processes and two combinations of processes appeared in the script of video wonderful Indonesia: "Explore Further" namely: Mental, Mental behavior, Attributive relational, and Existential. See Table 2 for the detail description.

Table 2. The Realization of Processes

No	Processes	Total number
1	Mental	2
2	Mental behavior	5
3	Attributive relational	12
4	Existential	0

Datum 11: *I'm trying to do but here guys*

I	'm	trying to do but here guys
Carrier	**ARP**	**Attribute**

Table 2 showed that the realization of the process appeared as four of six processes. The attributive relational appeared as twelve times followed by mental behavior, mental, and zero for existential. Since the most dominant process type that occurs in the advertisement is attributive relational process. It seems that the advertisers are focusing on showing and describing to the viewer in specific material that exist and occur in the video. In the using of this process, the advertisers want to catch the viewer attention by using the specific and clear information in mostly use like news report in informal situation with the result that people can get a message from the advertisers easily. Then, the second dominant process is mental behavior process with five times exist in the video. For this process, this is very common in videos advertisement. Mental behavior process is used to describe process of physiological and psychological behavior (eg. believe, find, etc) and support the attributive relational process to build information in the topic being informed. The third is mental process with two times exists in the advertisement. It is used to also support the attributive relational process to make interesting description and information in the topic being informed by using verb of sensing (feel, think, perceive, etc). Datum 11 is one of the examples of Process appeared in the script of the video, the verb be 'm' showed the attributive relational process.

3. *Circumstances*

Two out of the seven circumstances appeared in the script. The circumstances found were the circumstance of place and manner.

Table 3. The Realization of Circumstances

No	Circumstances	Total number
1	Place	7
2	Manner	0

Datum 10: *I've been in Malioboro Wall Street*

I	've been	*in Malioboro Wall Street*
Behaver	**MBP**	**Cir:Place**

Datum 18. Who doesn't want to roll around in this pink cotton candy?

Who	Does'nt want to	Roll around	In this pink cotton candy
Behaver	**MBP**	**Phenomenon**	**Cir: Place**

Table 3 indicated that the Circumstance of Place appeared in the script as seven times rather than Circumstances of Manner is no one. Datum 10 and 18 showed the examples of Circumstance of place found in the script and the only Circumstance of Place appeared in the script.

Based on the transitivity analysis above, it can be concluded that the dominant *participant* is the Carrier and Attribute with both twelve times appeared in the video. The Carrier is something labeled in relational process in the type of attributive process which assigns quality and attribute is assigned to a carrier. The carrier is marked by the noun or subject exist before ARP and attribute come after it. Since the video is a promotional video about Indonesia, the choice of words and the process of sentence in the script are trying to persuade and give the explanation in more detail about what

actually Indonesia's tourism destination has to show for the audience. Therefore, Indonesian Ministry of Tourism attempt to bring up the curiosity about the natural beauty of Indonesia and the culture also.

Meanwhile, the dominant process of the ideational meanings in the script of promotional video is *Attributive Relational Process* with twelve times found in the video. The key term of attributive relational is carrier and attribute. It means that attributive relational process deals with processes which assign quality. In the script, the words like verb be, attributive word are used to show the attributive relational processes. By using this process, the advertisers attempt to provide clear description and explanation based on the real situation in the video with result that people can perceive as credible and understandable information from the video. In the element of circumstances, the most dominant is *the place circumstances* with seven times appeared in the video. The speaker mostly attempts to show where we can find the tourism destination and various choices of places that can be visited from the beauty of Indonesia. The circumstances are the condition in which the processes are occurring.

B. Representational Meaning

1. *Conceptual Representation*

Frame 1   Frame 2
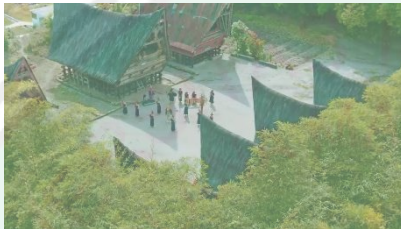
Frame 3

Frame 4

Frame 5

Frame 6
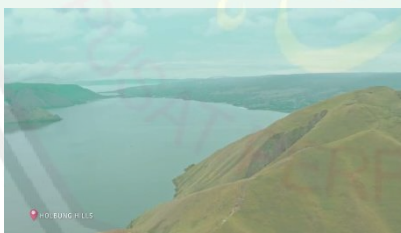
Frame 7

Frame 8

Frame 9

Frame 10

Frame 11
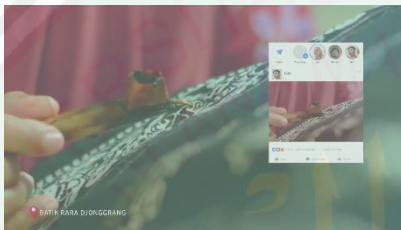
Frame 12
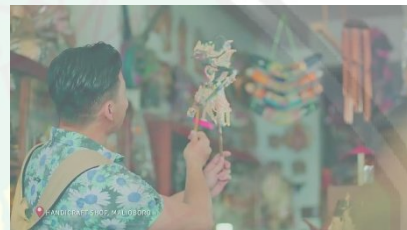
Frame 13

Frame 14

Frame 15

Frame 16
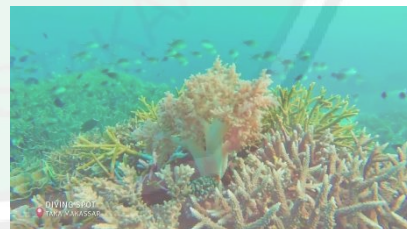
Frame 17
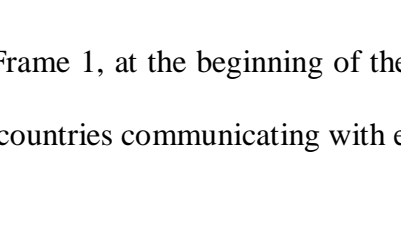
Frame 18

Frame 19

Frame 20

Frame 1, at the beginning of the video, clearly shows about four people from various countries communicating with each other to make plans to visit Indonesia and

meet in one place. Implicitly, this describes that Indonesia is a country that is widely known by tourists from various countries as a tourist destination, so this will make Indonesia no longer need to hesitate to be visited as a tourist destination. Frame 2, 3, 4 and 5 represent Indonesia as a country that has extraordinary cultural wealth, this is illustrated by traditional houses, people are weaving traditional fabrics and also traditional dance which is one of the important icons in the world of Indonesian tourism, so it is shown to the world at the beginning of the video. Frame 6 and 7 conceptually told that Indonesia has also artificial natural attractions and unique Indonesian food flavors with a modern concept. Then, in frames 8, 9, and 10 the natural beauty is shown to be very pampering as a strong reason why Indonesia is the main destination in tourism activities. In this video, the concept of modernization in various facilities and the development of tourism access is shown in frames 11, 12, and 13. These are also implicitly showing that Indonesia is a country that has followed the development of modern times in development and technology so as to provide comfort in facilities that needed by tourists during a visit to Indonesia.

Another symbolic process that occurred in this video is shown in Frame 14, the picture shows the atmosphere of a bright and beautiful evening. This gives an indirect representation to Indonesia that Indonesia has good and good weather, so it is worth visiting. In Frame 15, 16, and 17 show various Indonesian cultural heritage which has been recognized by UNESCO as a world cultural heritage, namely Wayang Kulit, Batik, and Borobudur Temple. This is shown with the intent as an attraction for tourists all over the world because the cultural heritage is only in Indonesia While, in Frame

18, this video tries to display the symbolic process of Indonesia as one of the biggest countries that have a wealth of various types of food with a dream typical Indonesian flavors that are often found when visiting Indonesia which in the video displayed Jogja's special food namely Angkringan. Frame 19 displays a Komodo in Komodo island that is visited by tourists. The existence of endangered species that only exist on the Komodo island and the only one in the world and is located in Indonesia has become the advantage of Indonesian tourism as an attraction from other countries. Lastly, Frame 20 shows the beauty of Indonesian marine which is still very awake, thus providing a special attraction for tourists who love underwater tourism. This is not separated from Indonesia which is famous as an archipelago surrounded by many oceans so it is not surprising that Indonesia has a lot of interesting underwater wealth to be explored for tourists all over the world.

2. *Narrative Representation*
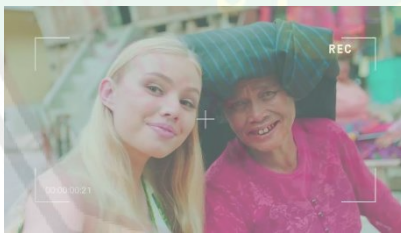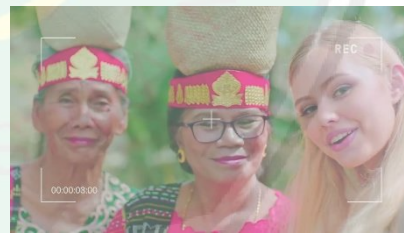
| Frame 1 | Frame 2 |

Frame 3   Frame 4

Frame 5   Frame 6

Frame 7   Frame 8
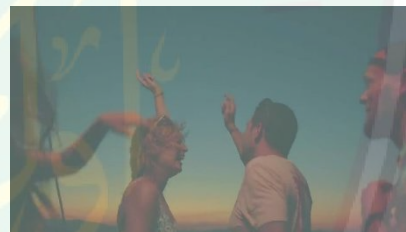
Frame 9   Frame 10
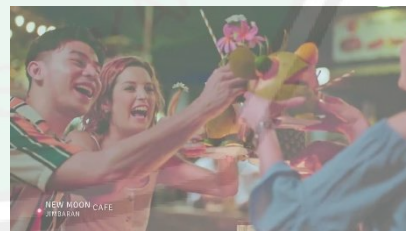
Narrative processes, in this video, mainly belong to action processes and reactional processes. In action processes, the Actor is the participant from which the vector emanates, or which itself, in whole or in part, forms the vector (Kress & Leeuwen, 2006). Action processes could be transactional processes and non-

transactional processes. Transactional processes have both goal and actor, while non-transactional processes have no goal. Frames 3, 4, 5, 7, 8, 9, 10 and 11 show some action processes both transactional and non-transactional processes. The tourist and the local people play as the Actors, while their activities such as dancing, painting, and singing represent their actions. This video not only shows the hospitality of local people, but also the diversity of its culture, the beauty of nature, and the modernity of Indonesia. Frames 1, 2, 6 and 12 are reactional processes. These could be seen through their smiles and eye line of the people as the reactional process that sincerely comes from their heart.

3.2   Discussion

The purpose of this subchapter is to provide clarification on research questions after the data have been analyzed. There are two research questions that must be discussed in this discussion. First, it relates to the ideational meaning in a promotional video about tourism sites released in 2018-2020 on the YouTube channel "Wonderful Indonesia" as official branding. Second, it discusses representational meaning in the video from "Wonderful Indonesia" as official branding that divided into 2 terms, conceptual meaning and narrative meaning. The discussion is organized based on Systemic Functional Linguistics theory proposed by Halliday (1994) in terms of ideational meaning. For this issue, the analysis used the *Framework of Transitivity System* in terms of participants, process and circumstances. This was used to answer

my first research question. Then, the visual data was analyzed by employing Kress and Leeuwen's theory (2006) for answering my second research question. The analysis associated with the discourse of the visual data context in representational meaning.

For the data analysis, the dominant data used in this study is the video script for each video that had been transcribed before and the visual data in terms of frame or picture that contain in the video. It caused the relating theory used in this study using the text and visual data as the main discussion while the all data in this study is supporting each other to make a conclusion. For the first research question, it is used data text for answered ideational meaning by using Systemic Functional Linguistics theory proposed by Halliday (1994) and the second research question used the visual data from the frame or picture contained from the video for answering representational meaning divided into two terms: conceptual and narrative meaning based on Kress and Leeuwen's theory (2006).

From data 1, the analysis revealed that based on the transitivity analysis above, it can be concluded that the dominant *participant* is the Phenomenon. The phenomenon is something which is sensed that can be thought, felt, seen, or perceived by the conscious senser. The phenomenon is marked by the following words: *wonders, senses, path, the beauty, and the simple sound*. Since the video is a promotional video about Indonesia, the choice of words in the script are trying to persuade the audience and bring up the curiosity about the natural beauty of Indonesia.

For discussing about representational meaning from the video, in visual

grammar, Kress and Leeuwen (2006) divided the representational meaning into two aspects: conceptual and narrative representations. Then, the conceptual representation is classified into the classificational, analytical, and symbolic process. The symbolic process is mostly used in such promotional video. In this promotional video, it conceptually describes the symbolic icons of the tourism in Indonesia such as its magnificent natural scenery, culture, and its natural resources. At the beginning of the video, clearly shows about the man stands under the sun. Implicitly, this describes that Indonesia as a tropical country has good weather so it is worth to be visited. Then, the next scene represents Indonesia's original cultural heritage namely Batik. Since Batik is one of Indonesia's precious heritage, so it is shown to the world at the beginning of the video. The video also revealed the fact that Indonesia has both active and passive mountains. Besides, as an analysis above, the video also attempts to convince the viewer that Indonesia has many potentials of marine tourism. From this scene, these are also implicitly showing that there is still many "hidden" marine tourism that could be explored by the tourists.

Next, another symbolic process happened in this video is shown with two heritages of Rumah Adat are displayed in one of the scenes in the video that implicitly to give the idea that the richness of traditional houses Indonesia. This video also draws Wayang in epic scene as the original Heritage showed as the symbolic process. While, this video also attempts to offer the symbolic process of Indonesia as one of the biggest countries which produce the best coffee in the world by showing many kinds of coffee. Then, the next scene displays the highways and skyscrapers as the representative of

modernity from Indonesia. The last scene shows the Halal food concept. This is a representative of international promotion of The Ministry of Trade of the Republic of Indonesia for promoting Halal product.

Next, within this picture, narrative processes belong primarily to intervention processes and reactional processes. The Actor is the agent in action processes from which the vector emanates, or which form the vector itself, in whole or in part, (Kress & Leeuwen, 2006). Processes of operation could be transactional processes and processes which are not transactional. Transactional processes have both goal and actor, while non- transactional processes have no goal. For this video, the analysis revealed that it shows some action processes both transactional and non-transactional processes. This video not only shows the hospitality of local people, but also the diversity of its culture, the beauty of nature, and the modernity of Indonesia. The video also has reactional processes. These could be seen through the smiles and eye line context of the people from the video as the reactional process.

From data 2, based on the transitivity system analysis, it can be concluded that the dominant *participant* is also the Phenomenon. The phenomenon is something which is sensed that can be thought, felt, seen, or perceived by the conscious senser. The phenomenon is marked by the following words: *the ocean, the endless journey, path, the ambience people, a nice, their culture, the sea mother's natural beauty, and the dish*. Since the video is a promotional video about Indonesia, the choice of words in the script are trying to persuade the audience and bring up the curiosity about the natural beauty of Indonesia and the culture also.

Meanwhile, the dominant processes of the ideational meanings in the script of promotional video is *mental behavior.* The key term of mental behavior is *behaver*. It means that mental behavior process deals with processes of physiological and psychological behavior. In the script, the words like *merging, fill, and seeing* are used to show the mental behavior processes. In the element of circumstances, the most dominant is *the manner circumstances*. The speaker tries to show the quality that we can find from the beauty of Indonesia. The circumstances are the condition in which the processes are occurring.

For discussing representational meaning from the video, in visual grammar for this promotional video, it conceptually describes the symbolic icons of the tourism in Indonesia such as its magnificent natural scenery, culture, and its natural resources. Firstly, at the beginning of the video, clearly shows the woman who was exercising in a mountainous area in the morning. Implicitly, this describes that Indonesia as a tropical country has good and refreshing air quality so it is worth to be visited. The next scene represents Indonesia's original magnificent natural scenery. Since the natural scenery of Indonesia has become the main advantage and attraction for foreign tourists, especially for tourists who love natural beauty, so it is shown to the world at the beginning of the video. Next, this video also conceptually told that Indonesia has good weather depicted by a man riding a motorbike to visit the place in the hot sun. It also implicitly presented that access that can be used to visit various tourist attractions in Indonesia was very easy with various vehicle facilities provided to give the impression of comfort for tourists. Besides, as access, Indonesia has many potentials from various

beauty possessed such as the beauty of the mountains, the exoticness of the clean coastal area, as well as the beauty of the sloping area, the beauty of the hills that are still very well preserved and the beauty of the countryside and its local residents with their livestock which adds to the traditional impression. After that, this video also provides an idea implicitly that there are still many places for tourism that could be explored more by the tourists.

Another symbolic process occurred in this video is giving a concept about one of the very iconic and so well-known buildings, the temple is displayed that implicitly shows the richness of historic buildings in Indonesia. after that, Rhema hill as the original building Heritage showed as the symbolic process. This is shown with the intention of giving implicit affirmations and messages relating to the previous frame to the audience that Indonesia has a variety of unique buildings that have history and are a tourist attraction, especially for lovers of ancient buildings. Then, this video also attempts to display the symbolic process of Indonesia as one of the biggest countries which have a wealth of various traditional buildings from various regions which in this video displayed 3 Toraja tribal houses as tourist attractions. Next, one of the scenes in the video displays an art room that shows a variety of paintings on display as well as facilities for tourists to experience traditional painting. Continually from the previous sentence, it also displays traditional dance as a symbol of Indonesia as one of the rich countries to have many traditional heritages, such as dancing. The last scene of the video shows the concept of traditional food and traditional coffee. This is a representative of the international promotion of the Ministry of Trade of the Republic

of Indonesia for promoting traditional food products.

Next, Narrative processes, in this video, mainly belong to action processes and reactional processes. Action processes could be transactional processes and non-transactional processes. Transactional processes have both goal and actor, while non-transactional processes have no goal. From this video, it shows some action processes both transactional and non-transactional processes. The tourist and the local people play as the actors for their actions. This video not only shows the hospitality of local people, but also the diversity of its culture, the beauty of nature, and the modernity of Indonesia. This video also has reactional processes. These could be seen through their smiles and eye line of the people as the reactional process.

For data 3, based on Based on the transitivity analysis above, it can be concluded that the dominant *participant* is the Carrier and Attribute. The Carrier is something labeled in relational process in the type of attributive process which assigns quality and attribute is assigned to a carrier. The carrier is marked by the noun or subject exist before ARP and attribute come after it. Since the video is a promotional video about Indonesia, the choice of words and the process of sentence in the script are trying to persuade and give the explanation in more detail about what actually Indonesia's tourism destination has to show for the audience. Therefore, Indonesian Ministry of Tourism attempt to bring up the curiosity about the natural beauty of Indonesia and the culture also.

Meanwhile, the dominant processes of the ideational meanings in the script of promotional video is *Attributive Relational Process.* The key term of attributive

relational is carrier and attribute. It means that attributive relational process deals with processes which assign quality. In the script, the words like verb be, attributive word are used to show the attributive relational processes. In the element of circumstances, the most dominant is *the place circumstances*. The speaker mostly attempts to show where we can find the tourism destination and various choices of places that can be visited from the beauty of Indonesia. The circumstances are the condition in which the processes are occurring.

For discussing representational meaning from the video, at the beginning of the video, clearly shows about four people from various countries communicating with each other to make plans to visit Indonesia and meet in one place. Implicitly, this describes that Indonesia is a country that is widely known by tourists from various countries as a tourist destination, so this will make Indonesia no longer need to hesitate to be visited as a tourist destination. The next scene of the video represents Indonesia as a country that has extraordinary cultural wealth, this is illustrated by traditional houses, people who weaving traditional fabrics and also traditional dance which is one of the important icons in the world of Indonesian tourism, so it is shown to the world at the beginning of the video. Then, from this video conceptually told that Indonesia has also artificial natural attractions and unique Indonesian food flavors with a modern concept. After that, the natural beauty is shown to be a strong reason why Indonesia is the main destination in tourism activities. In this video, the concept of modernization in various facilities and the development of tourism access also described from it. These are also implicitly showing that Indonesia as a country which is followed the

development of modern times in development and technology, so as to provide comfort in facilities that needed by tourists during a visit to Indonesia.

Another symbolic process that occurred in this video is the picture shows the atmosphere of a bright and beautiful evening. This gives an indirect representation to Indonesia that Indonesia has good weather, so it is worth visiting. Then, the video shows various Indonesian cultural heritage which has been recognized by UNESCO as a world cultural heritage, namely Wayang Kulit, Batik, and Borobudur Temple. This is shown with the intent as an attraction for tourists all over the world because the cultural heritage is only in Indonesia While, this video also attempts to display the symbolic process of Indonesia as one of the biggest countries that have a wealth of various types of food with a dream typical Indonesian flavors that are often found when visiting Indonesia which in the video displayed Jogja's special food namely Angkringan. Next, the video displays a Komodo in Komodo Island that is visited by tourists. The existence of endangered species that only exist on the Komodo island and the only one in the world and is located in Indonesia has become the advantage of Indonesian tourism as an attraction from other countries. Lastly, the video shows the beauty of Indonesian marine which is still very awake, thus providing a special attraction for tourists who love underwater tourism. This is not separated from Indonesia which is famous as an archipelago surrounded by many oceans so it is not surprising that Indonesia has a lot of interesting underwater wealth to be explored for tourists all over the world.

Next, narrative processes, in this video, mainly belong to action processes and

reactional processes. Action processes could be transactional processes and non-transactional processes. Transactional processes have both goal and actor, while non-transactional processes have no goal. From this video, it shows some action processes both transactional and non-transactional processes. The tourist and the local people play as the actors for their actions. This video not only shows the hospitality of local people, but also the diversity of its culture, the beauty of nature, and the modernity of Indonesia. This video also has reactional processes. These could be seen through their smiles and eye line from the people in the video.

In a previous study offered by Hu & Luo (2016), they gave the point of the language used in the advertisement by using systemic functional linguistics to non-verbal modes is visual grammar initially proposed by Kress and van Leeuwen (2006), specifically explored visible advertising components created by Tmall for the Double Eleven Shopping Carnival, from the Visual Grammar perspective. Additionally, the study found that visual elements function as an immense lure for the audience and effectively explain consumption activity by appealing to the cultural and social environment. This also sheds some light on raising customer consciousness by demonstrating how advertisement creators perform psychological manipulation on the audiences. Besides that, my study addresses a point that the previous study has less information about the psychological and physiological influence. My study found one argument that video advertisements manipulate consumers from a psychological aspect to raise customer consciousness and the physiological part. The physiological here means material used in describing something based on a real situation by using example

illustration or interesting picture in terms of society's behavior to attract consumers or audiences. The physiological aspect in the advertisement becomes a manifestation and complementary unit of the psychological factor, which is only described in concept ideas in mind without being manifested in something that can be seen. Thus, the delivery of information and message in the psychological aspect can be received completely and accurately in the mental behavior process that occurs in the advertisement.

The second previous study showed by Li (2016) investigated the interpersonal significance of TV ads with a Coca-Cola jingle hilltop chosen as the case studied using multimodal theory as structural, functional linguistics. The data were collected from the selected Coca-Cola television advertisement's hilltop as the matter looked, the video of which comes from Xuelin Publishing House's CD titled Classical TVC Advertisement Appreciation. Furthermore, this study found that the interpersonal sense of the Coca-Cola jingle hilltop, depicted and conveyed through systematic choices from multiple modes such as image, kinetic action/movement, voice, music, and sound, could be more recognizable and dominant throughout the world through the advertisement of its global appeal for love, peace, and solidarity. Conversely, my study gives more attention that Li studies didn't explain more detail about the advertisement's word choice. As long as we know that language is a basic term of communication to convey a message for another person, either verbal or non-verbal, it is no exception for advertising purposes. In my study, making an advertisement, advertisers want to give an intended or direct message through an interesting sentence or word they choose in

terms of different processes in conveying the message such as mental process, mental behavior, etc. Therefore, word choice in language communication is the most important point in the advertisement aspect because language is a basic communication that we always use for communicating with people, and other factors outside the language (image, sound, song, etc.) are supporting for transferring the message easier and memorable to the audiences.

After that, the third previous study offered by Anggraeni (2016). She gave more attention on aspects of ideational meaning contained in the student self-introduction video in the Speaking 1 class. In perspective used in this study, she was saved to a qualitative-multimodal discourse analysis using transitivity analysis. Likewise, the author found that the dominant aspects of participants, processes and circumstances realized in the self-introduction video are senser (participant), relational (process), and circumstances of position and cause. By this case, my study has different result for every single video that have been analyzed. For the first datum (2018), the dominant aspects of participants, processes and circumstances realized in the data video are phenomenon (participant), mental (process), and circumstances of place. Then, for the second (2019), the dominant aspects realized in the data video are phenomenon (participant), behavior (process), and circumstances of manner. Next, for the last datum (2020), the dominant aspects realized in the data video are carrier and attribute (participant), attributive (process), and circumstances of place. In relational term from the previous study above, my study provides more affirmation and explanation regarding the dominant process of ideational meaning from the video that every single

video has their own dominant process integration with the material contains itself which depends on the needs and goals of the video maker.

Afterward, the following previous study proposed by Alyousef (2016). In this study, he focused on investigating and comparing thematic progression patterns and composition of information value in five business marketing plan advertisement videos. The methodology used in this study is underpinned by Halliday and Matthiessen (2004) systemic functional linguistics and Kress and van Leeuwen's (2006). From this study, he revealed that the extensive use of theme reiteration pattern, followed by linear thematic progression pattern. However, there is a different thing that found in this study. My study uncovered that the extensive use of linear thematic progression pattern is dominant and only one pattern emerged in the advertisement. It showed by the advertiser giving one big theme at the start of the video, then it is explained and Illustrated through the combination of sentence and image which linear pattern. Because of that, in the previous study above didn't address explicitly in term of the possibility of using a single thematic pattern in an advertisement.

Thereafter, another related study was carried out by Bo (2018), he mainly focused on the multimodal discourse analysis of some shots in the movie "Argo" from the perspective of context of culture, context of situation and meaning of image. From this study, he found that this movie effectively constructs multimodal discourse through particular context, language and image, and successfully publicizes western mainstream ideology. Additionally, this kind of previous study didn't address about language used in the data, what kind of word choice and the process of supporting the

context based on the MDA theory is still less information about it. Because of that, my study gives more explanation about the process of getting meaning of context in many aspects, not only from the image, but also the language and linguistic form from the video. Language become the important point to represent the meaning based on context so that cannot remove in MDA analysis context.

Lastly, the previous study proposed by Yao & Zhuo (2018) focused on how different semiotic instruments, namely visual, audio and verbal, construe meanings and how we work together to create synchronization in the video using the principle of MDA. The data study is based on a multimodal discourse analysis perspective influenced by Systemic Functional Linguistics and drawing on Visual Grammar and inter-semiotic complementarity frameworks the same as this study used to. Moreover, the study revealed that the deployment of different modes in this complex discourse helps create images of the city that are glorious in memory, special in nature, picturesque in landscapes, creative in spirit, vital in city life, and beautiful hearts of people. The video also shows efficiency in engaging and aligning audiences, thus acting as a critical resource for marketing the region. However, my study addresses the point that the previous study didn't preach about the idea. My study revealed that video advertisements give truth or conceptual idea that advertisers want to create to the audiences. The hegemony of the information based on the videos is considered the fact that everyone can not argue about it. Therefore, the video advertisement is persuading and informing the audiences and giving hegemony in conceptual ideas to everyone who watched the video.

Finally, every study carried out must have weakness in it. Likewise, in this research, it has weakness in analyzing texts that do not cover the entire contents of the text and examine further about the meaning contained in each text in terms of other and the fully aspect in Systematic Functional Linguistics proposed by Halliday and Matthiessen (2004) etc. For further research, it is expected to be able to examine further in the context of the text in a variety of other aspect that has been mentioned in depth as a research gap, so that the knowledge to be gained will be more extensive and developing and useful for life.

CHAPTER IV

CONCLUSION AND SUGGESTION

This chapter provides conclusions and recommendations about the theoretical results. It concludes the findings discussed in the previous chapter and provides the readers with suggestions.

4.1 Conclusion

By drawing on Halliday and Matthiessen Systemic Functional Linguistics theory and Kress and Leeuwen' Visual Grammar theory to examine the ideational and representational meaning, it can be concluded that the video represented three elements of ideational meaning which are the participant, process, and circumstance. The participant is dominated by the phenomenon. It is marked by words such as *wonders, senses, path, beauty, beautiful, culture, the path and more*. Meanwhile, the process is dominated by the mental process in terms of behavioral. It deals with something that can be seen, feel and perceive such as *draws, lies before* etc. In the element of circumstances, the most dominant is the place circumstances. The speaker tries to show where we can find the beauty of Indonesia. The circumstances are the condition in which the processes are occurring.

The representational meaning in the visual mode displayed both conceptual and narrative representation. The conceptual representation displayed in the video is categorized into the symbolic process. This video conceptually describes the symbolic

icons of the tourism in Indonesia such as its magnificent natural scenery, culture, and its natural resources, for example, Batik, Rumah Adat, and Wayang displayed clearly as one of Indonesia's precious heritage, and so on. Meanwhile, the narrative representation mainly belongs to action processes and reactional processes. The action processes are represented by the tourist and local people that play as the actors, while their activities such as dancing, painting, singing, and surfing are represented their actions. This video not only shows the hospitality of local people, but also the diversity of its culture, the beauty of nature, and the modernity of Indonesia. Besides, the smile of the local people that sincerely come from their heart displayed as the reactional process.

This study also gives more information than the previous study didn't address for completing the study in the same theory used for this study. Firstly, Hu & Luo (2016) didn't mention the psychological aspect of supporting the psychological element for manipulating the viewer for advertisement. My study revealed that video advertisements influence the consumer from a psychological part to raise customer consciousness and physiological aspects. Li (2016) mentioned that the representational meaning conveyed through only systematic choices from multiple modes such as image, kinetic action/movement, voice, music, and sound. However, my study gives more explanation to complete the description, which is about word choice of language that becomes a basic term in the advertisement. Next, Anggraeni (2016) supports this study that every single video has a different result in participant, process, and circumstances depend on the goal, the message, and the advertisers' technique in

showing the advertisement. Then, Alyousef (2016) didn't explain in detail about the possibility of using a single thematic pattern in an ad. From this, my study clarifies any available thematic design in an advertisement that can be used to explain the previous review above. After that, Bo (2018) has a similarity in finding the study from Li above. He didn't address the advertisement's language as one of many aspects of conveying a message in advertising. My study emphasizes that language is a fundamental part of an advertisement aspect because language is basic communication in life. Lastly, Yao & Zhuo (2018) have missing information about the idea in the advertisement. My study highlights that the video advertisement is not only persuading and informing the audiences but also giving hegemony in conceptual idea to everyone who watched the video.

4.2 Suggestion

Multimodal Discourse Analysis, as explained in the discussion, is interesting to discuss as it gives the reader who indented a deep understanding for implementing multimodal discourse analysis in the study of advertising language, political speech and any other. The next researchers in investigating the same field of multimodal discourse analysis are suggested to fill the gap, to use the data taken from other media types like television advertisements. Therefore, in their future analysis, they can conduct a new analysis in multimodal discourse analysis that is relevant on this

research especially in terms of text and visual data by using other branch of linguistics field such as semantic, pragmatic, syntax and more that haven't covered in this study.

For readers, learning the tourism advertisement discourse is recommended, because the findings show that some tourism advertising discourse promises the concept of nation branding in various way. It is surely recommended to viewers choose a tourist destination not only by reflecting on the advertisement's language and video footage but also by considering whether the destination fits the expectations of the people. People should understand that the language used during promotional videos is designed to provoke the audience and to conceptualize the reader's mind about Indonesia 's beautiful nation.

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CURRICULLUM VITAE

Rifqi Nasirun Nafis was born in Jakarta on July 21, 1998. He graduated from MAN 1 Malang in 2016. During her study at the Senior High School, he actively participated in PK as the member. He also joined volleyball and got several achievements in this sport. He started his higher education in 2016 at the English Letters Department of UIN Maulana Malik Ibrahim Malang and finished in 2020. During his study at the University, he joined Himpunan Mahasiswa Jurusan (HMJ) and did several activities and events. In her semester break, he worked as admin virtual.

APPENDIX

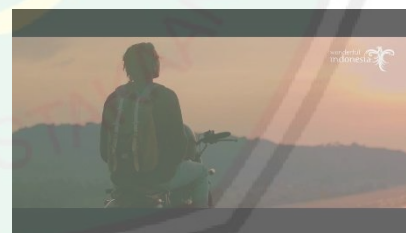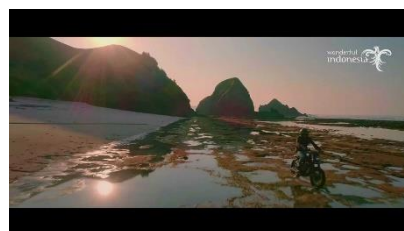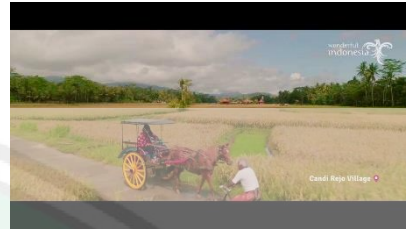**Data 1 Wonderful Indonesia- the Journey to a Wonderful World (Conceptual)**
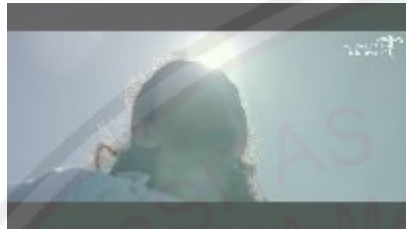
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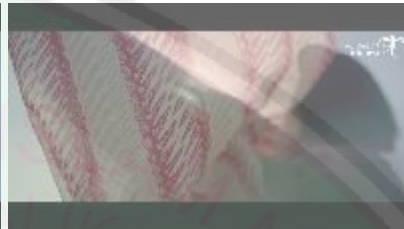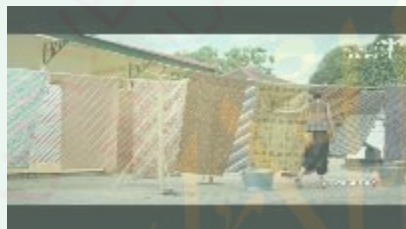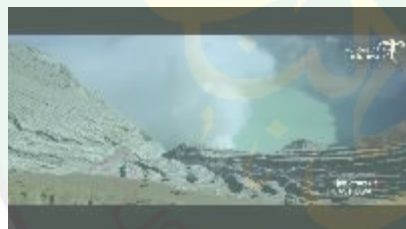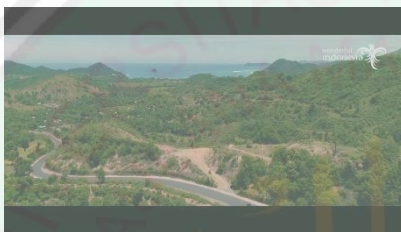
Frame 2

Frame 3

Frame 4

Frame 5
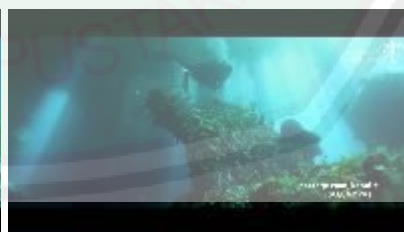
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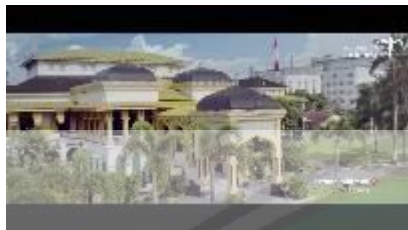
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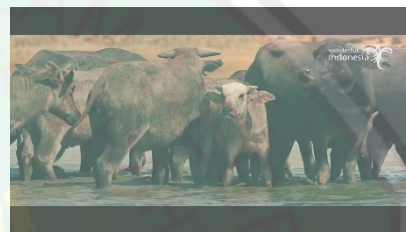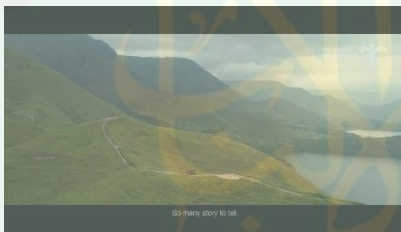Frame 9   Frame 10
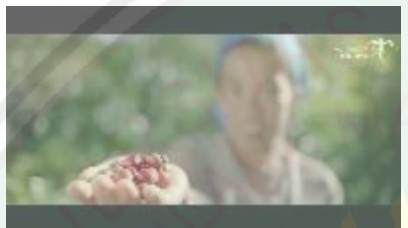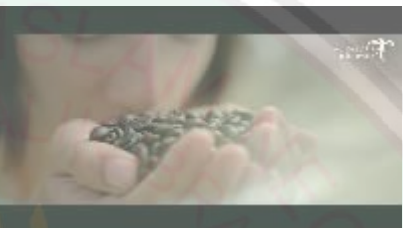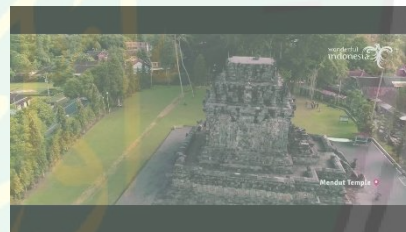
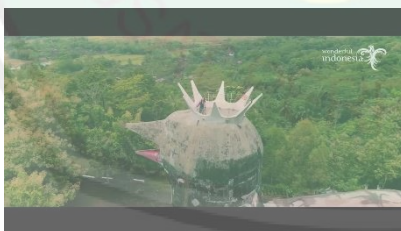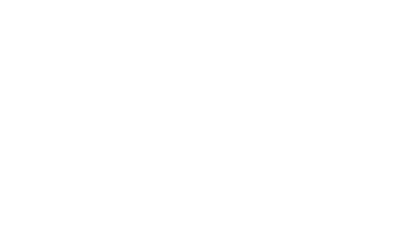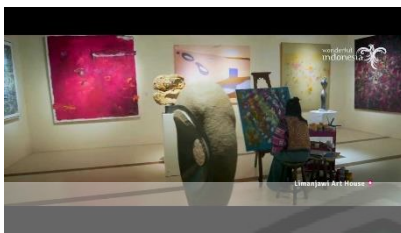Frame 11   Frame 12
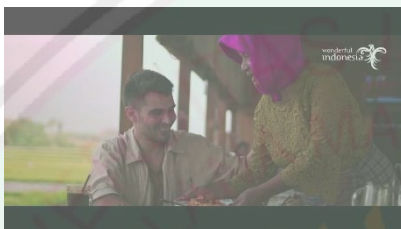
Frame 13   Frame 14
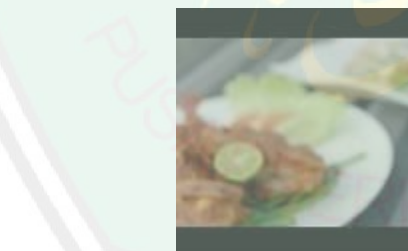
Frame 15   Frame 16
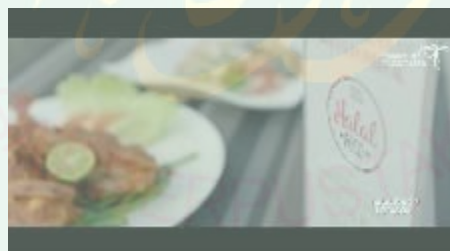
Frame 17

(Narrative)

Frame 1
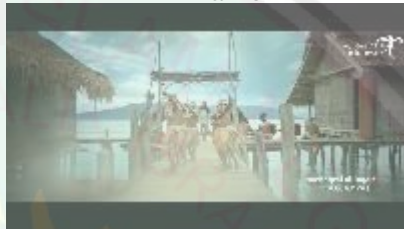
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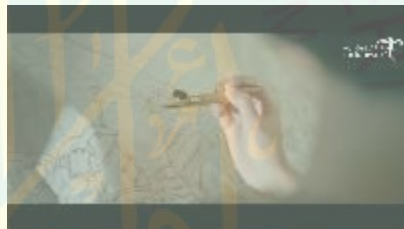
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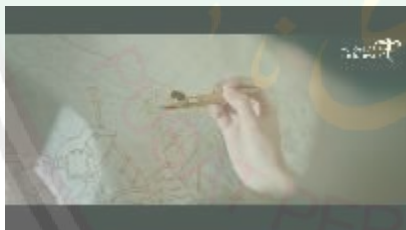
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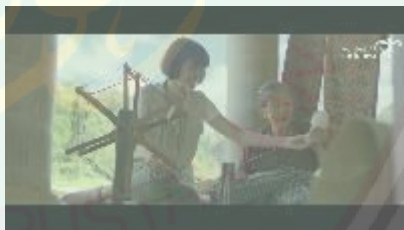
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Frame 7

Frame 8

Frame 9

Frame 10

Frame 11   Frame 12
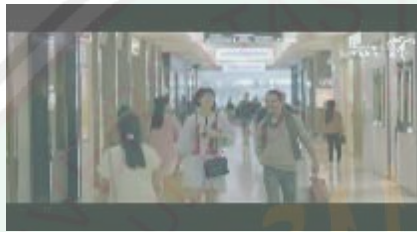
Frame 13   Frame 14

Transcribe and Analysis

Datum 1

Do	you	believe	in wonders?
Pro	senser	Mental	Phenomenon

Datum 2

In the warm	that touch	your heart
Phenomenon	MBP	Behaver

Datum 3

In the wind that brings joy to your soul

Datum 4

It	's	the calling with the start the journey
Carrier	ARP	Attribute

Datum 5

Awaken   all of your senses

MBP   Phenomenon

Datum 6

Their smile, laughter, embracing and welcoming

Datum 7

Your heart   leaps   to a land that takes you into its heritage, in the richness of its culture

Behaver   MBP   Cir:Place

                                              to the lifelines of its people

Datum 8

Excitement wings   that never-ending challenges   in your deep heart

Phenomenon   MBP   Cir:Place

Datum 9

Over there,   the path   lies before   you.

Cir:Place   Phenomenon   MBP   Behaver

Datum 10

The beauty   draws   you   to the color in life to imagination.

Phenomenon MBP   Behaver   Cir:Place

Datum 11

From the tallest big, to the deepest touch

Datum 12

In this land   every step leads to a different discovering

Cir:Place

Datum 13

And a simple sound mainly to an expected counter

Datum 14

Togetherness, one of favorite aroma

Datum 15

Adventure,	heard by certain		to be known
	Existent		Existential Process

Datum 16

The disappearing one to the more you see

Datum 17

It	's	like	finding yourself	and see what is line within
Carrier	ARP	Cir:Manner	Attribute	

Datum 18

Passion,	essences,	the wonder
Mental	Mental	Phenomenon

Datum 19

It's time to continue the story

Datum 20

I	believe	no wonders for waiting to be expected
Senser	Mental	Phenomenon

Datum 21

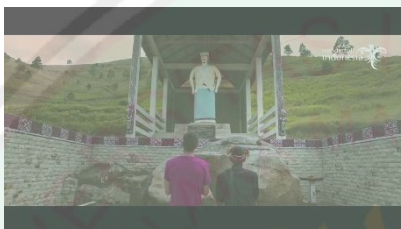| And the elaborating journey essences	seems	to wonder
Phenomenon	Mental	Phenomenon

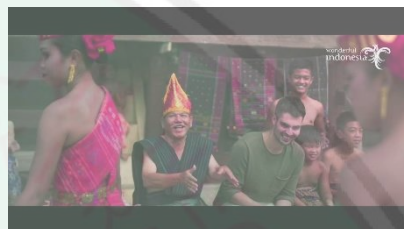**Data 2 Wonderful Indonesia-Explore Further (Conceptual)**
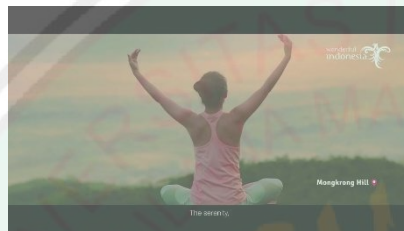
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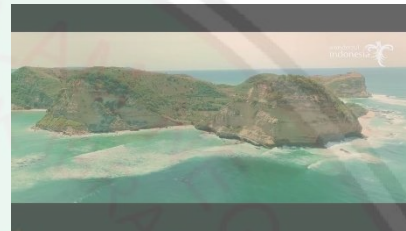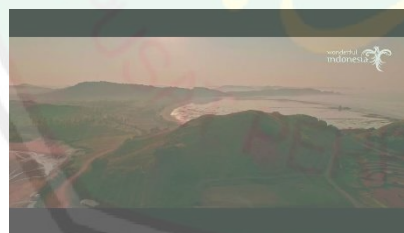
Frame 2

Frame 3

Frame 4

Frame 5

Frame 6

Frame 7

Frame 8

Frame 9

Frame 10

Frame 11

Frame 12

Frame 13

Frame 14

Frame 15

Frame 16

Frame 17
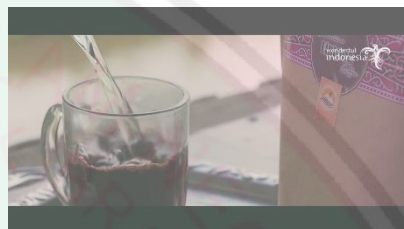
Frame 18

Frame 19

Frame 20

Narrative Representation
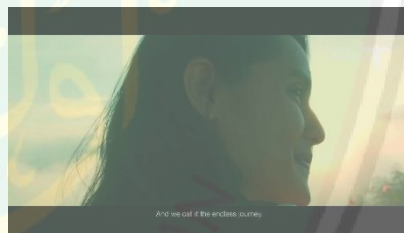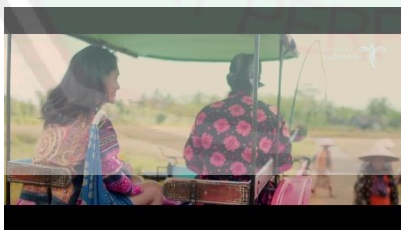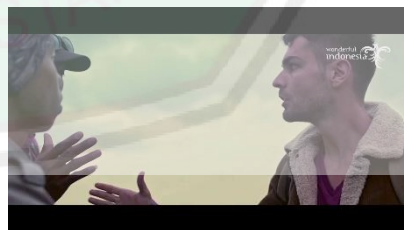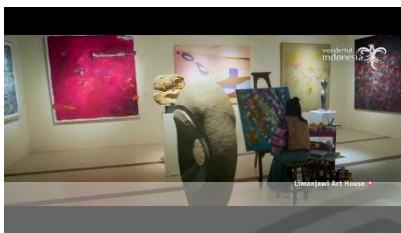
Frame 1

Frame 2

Frame 3
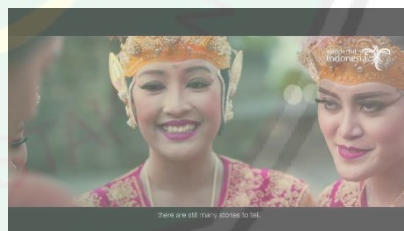

Frame 4

Frame 5

Frame 6
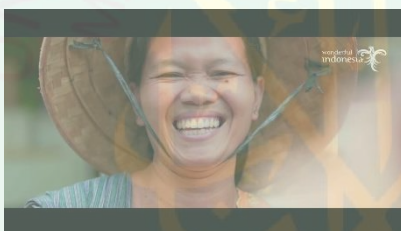
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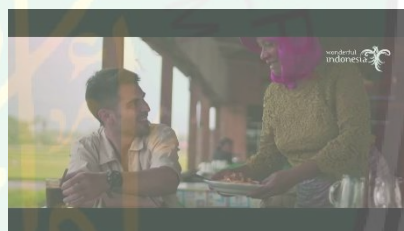
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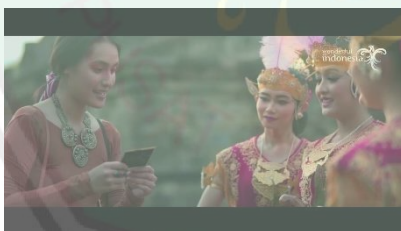
Frame 9

Frame 10

Frame 11

Frame 12

Transcribe and Analysis

Datum 1

the serenity	merging with the ocean	venturing	something new
Behaver	MBP	Phenomenon Mental	Senser

Datum 2

we	call	it the endless journey
Behaver	MBP	Phenomenon

Datum 3

we	fill	the ambience people	to be	a part of yourself
Behaver	MBP	Phenomenon	Attributive	Attribute

Datum 4

these things	to make	you own	a nice
Phenomenon	MBP	Behaver	Phenomenon

Datum 5

the first	always seeing	their culture
Behaver	MBP	Phenomenon

Datum 6

there's	always something	`need to be discovered their smile
Existential P	Existent (Carrier)	Attributive	Attribute

Datum 7

there are	no reading and we can continue to learn
Existential P	Existent

Datum 8

the sea mother's nature's beauty
Phenomenon

Datum 9

you	never cease	to amaze	me
Behaver	MBP	Mental	Senser

Datum 10

fairly	general running until	the dish
Cir:Manner	MBP	Phenomenon

Datum 11

the journey	's	not over yet
Carrier	Attributive	Attribute

Datum 12

there are	so many stories
Existential Process	Existent

Datum 13

There is	stuff exploring
Existential Process	Existent

Data 3 Wonderful Indonesia 2020 (Conceptual)
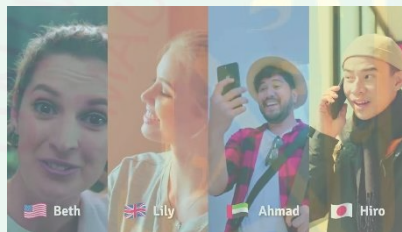
Frame 1
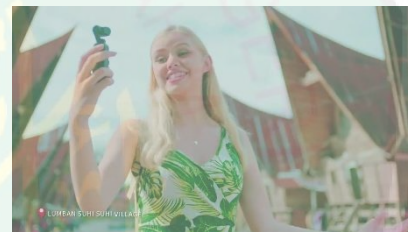
Frame 2

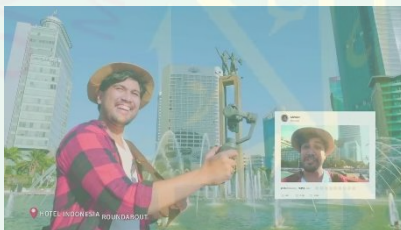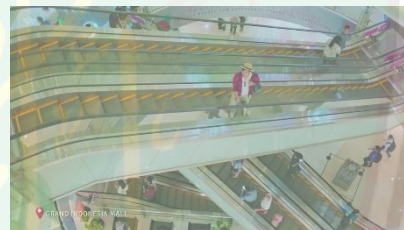Frame 3

Frame 4

Frame 5

Frame 6

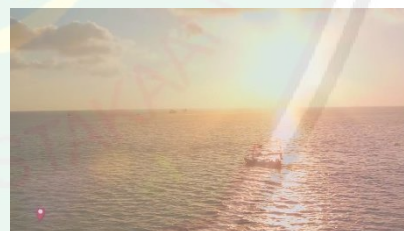Frame 7

Frame 8

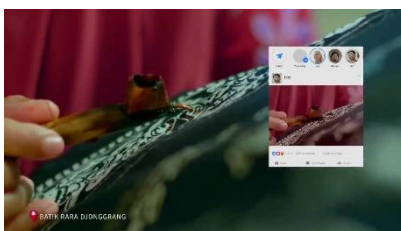
Frame 9

Frame 10

Frame 11

Frame 12
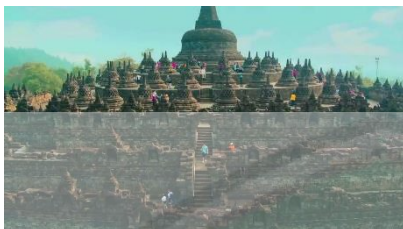

Frame 13

Frame 14

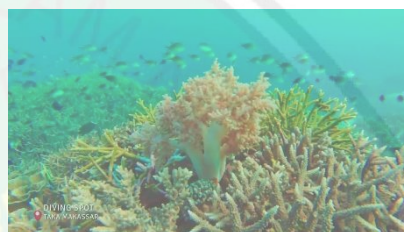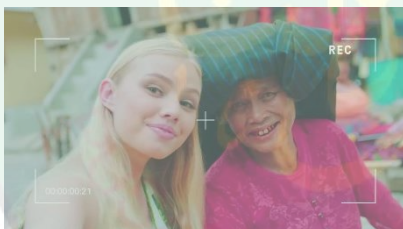Frame 15

Frame 16

Frame 17

Frame 18

Frame 19

Frame 20

Narrative

Frame 1

Frame 2

Frame 3

Frame 4

Frame 5

Frame 6
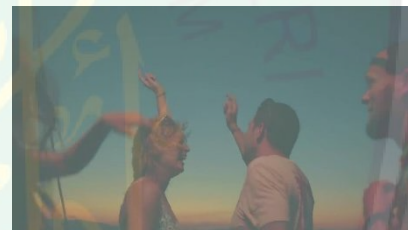

Frame 7

Frame 8

Frame 9

Frame 10

Frame 11

Frame 12

Transcribe and Analysis

<u>Datum 1</u>

I	'm	on my way	it takes months to make all those
Carrier	ARP	Cir:Place	Attribute

Datum 2

this	is	the famous	torture' dance
Carrier	ARP	Phenomenon	Attribute

Datum 3

look	at this stunning home
MBP	Phenomenon

Datum 4

the fact	is	done autobus work today	to travel here
Carrier	ARP	Attribute	Cir:Place

Datum 5

You	have to	prove it	and see for yourself'
Carrier	ARP	Attribute	

Datum 6

you	know guys
Senser	Mental

Datum 7

Jakarta	has	47 museums that you can visit now
Carrier	ARP	Attribute

Datum 8

I	'm going	to meet my friend	in this match

Carrier	ARP	Attribute	Cir:Place

Datum 9

they	believe	can fight them from bad things paradise	
Senser	Mental	Phenomenon	

Datum 10

I	've been	in Malioboro Wall Street
Behaver	MBP	Cir:place

Datum 11

I	'm	trying to do but here guys
Carrier	ARP	Attribute

Datum 12

It	's	Wayang Kulit UNESCO World Heritage
Carrier	ARP	Attribute

Datum 13

this	is	you
Carrier	ARP	Attribute

Datum 14

I	'm	so beautiful
Carrier	ARP	Attribute (Phenomenon)

Datum 15

the Komodo	is	the last real dragon	on earth
Carrier	ARP	Attribute	Cir:Place

Datum 16

Enjoying   this beautiful morning

MBP   Phenomenon

Datum 17

let's we   find   our world-class underwater paradise eternal

Behaver   MBP   Phenomenon

Datum 18

who   doesn't want to roll around   in this pink cotton candy?

Behaver   MBP   Phenomenon   Cir:Place

Datum 19

it   's   the cleanest village   in the world stopping time

Carrier   ARP   Attribute   Cir:place