

CHAPTER III

RESEARCH METHODOLOGY

The contents of this chapter serves to explain the methodological aspect of the research. It elaborates on the research design, data collection, data analysis, and data presentation.

3.1. Research Design

This research employs descriptive qualitative design. Qualitative research, according to Holliday in 2015, is an approach that aims to give a clearer understanding about social behavior and all its aspects. While quantitative research can arguably be the same, qualitative research has other characteristics that makes it different. The most noticeable is type of data involved. Quantitative research answers the research questions through numbered data, while qualitative research give answers through non-statistical data (Creswell, 2013). The data can be obtained from observing, describing, interpreting, and analyzing a social phenomenon in its natural setting (Riazi, 2016).

Descriptive qualitative is taken as an approach in this study due to how it relates to the aim of this research. This study aims to analyze and describe the use of multimodal semiotic resource in cigarette advertisement on billboards, thus the research questions that aims to be answered in this paper is open-ended in nature and answered through interpretations rather than numbered data. Furthermore, the raw data that are analyzed in this study are billboard advertisements that are found in its natural setting, without any manipulation or changes from the researcher's part.

3.2. Data Collection

The data of this research are Indonesian cigarette advertisements on billboards. For this research, only non-digital and stationary billboards were

collected, and therefore the advertisement itself was in the form of printed images and text. The data was collected by taking a photo of the billboard that advertised cigarette. The photograph were not manipulated nor photoshopped, unless it was necessary for clarity. The data were collected from July to October 2021 along the streets of Bandung City, and during that time 9 cigarette advertisements were collected, each belonging to different brands. The details of the advertisements can be seen on the following table:

Advertisement	Cigarette Brand	Found on
	A Mild	Pasteur Street
	Clas Mild Silver	Setiabudhi Street
	Djarum Super	Dipati Ukur Street

	<p>Dji Sam Soe Magnum Filter</p>	<p>Sumur Bandung Street</p>
	<p>Dji Sam Soe Super Premium</p>	<p>Siliwangi Street</p>
	<p>Gudang Garam International</p>	<p>Cihampelas Street</p>
	<p>Gudang Garam Merah</p>	<p>Raya Cipacing Street</p>

	Gudang Signature	Garam Ciumbuleuit Street
	LA Bold	Sumur Bandung Street

Table 3.1. List of cigarette advertisements analyzed in this study

Advertisements that were copies of the previous advertisement that had been collected (for example, the exact same *Djarum Super* advertisement found on different locations) were not counted. Advertisement belonging to the same brand is also not counted. Therefore, none of the advertisement analyzed in this paper were copies, and each brand is represented by one advertisement. Furthermore, this paper were not limited to one specific brand in order to give a broader view of how cigarette advertisements are structured in general.

3.3. Data Analysis

This study aims to uncover the meanings that are communicated by the verbal text and the visual image elements in cigarette advertisements, and how the two elements work together in delivering them. First, the elements in the advertisements is separated into two categories, namely linguistic element and visual image element, through Cheong's (2004) structure of printed advertisement. Once a clear distinction has been made, the next step is to apply Halliday's (2014) transitivity on analyzing the linguistic elements, and Kress and van Leeuwen's (2006) visual grammar to the visual image elements. Both SFL and visual grammar is used to

reveal the experiential/ideational meaning of each element in isolation. After the individual meanings have been found, the last step is to apply Cheong's (2004) framework of bi-directional transaction of meaning to reveal how the linguistic and visual image elements interact.



The data presented in this study is multimodal, namely in the form of visual images and verbal text. Thus, the research needs to use more than one tool of analysis, as the modes in a multimodal medium cannot be studied in isolation. The data are analyzed using Halliday's (2014) SFL, particularly the transitivity system for the verbal text. On analyzing the visual images, Kress and van Leeuwen's (2006) visual grammar are used. Cheong's (2004) structure of printed advertisement is also used to categorize the verbal text and visual image elements, as well as to study the intersemiosis between them.


3.4. Data Presentation

The following Table 3.2 contains a sample analysis to illustrate how the theories and frameworks in this study is applied. The advertisement taken as a sample is a *Clas Mild Silver* cigarette advertisement found on Setiabudhi Street, Bandung City, on August 2021. The analysis of other advertisements can be seen on the Appendices section.




Elements found in the advertisement:

Elements	Description	Verbal Elements
Primary Announcement 	The primary announcement consists of a verbal text. The font is sans serif, written in all capitalized letters, colored white against a blue-ish background. The font being used is similar to Calibri, albeit narrower and more vertically stretched. While the font itself is not bolded, the size is big, as it is the linguistic element that took the most space in the advertisement.	BERANI COBA? The verbal text is written in Bahasa Indonesia, which roughly means “Dare to try?” in English. In terms of transitivity, it is a mental process with “ <i>BERANI</i> ” (dare) as the process and “ <i>COBA</i> ” (try) as the phenomenon.
Secondary Announcement 	The secondary announcement consists of a verbal text. It is written in similar font as the primary announcement, albeit bolded. It also colored similarly as well, yet the secondary announcement’s white font	ENTENG TAPI PATEN The verbal text is written in informal Bahasa Indonesia, which roughly means “Lightweight, but

	<p>is more contrasting against the blue background. There is an irregularity in the font size, as “<i>ENTENG</i>” and “<i>PATEN</i>” is written in the same size but “<i>TAPP</i>” is smaller than the other two words. In terms of overall size of the secondary element itself, it is printed in a much smaller size compared to the primary announcement, but still bigger than the verbal text in the warning message.</p>	<p>great/dense/packs a punch”. In terms of transitivity, the entirety of “<i>ENTENG TAPI PATEN</i>” clause is a trait, which heavily suggest to be something’s attributes. Yet the relational process and the carrier is not explicitly stated.</p>
<p>Emblem</p> 	<p>The emblem consists of two parts. The first is the logo of the brand, represented by a white rectangle line that borders the word “CLAS MILD”. The second is the sub-brand, which is represented by the verbal text “SILVER” outside of the white rectangle. Both the logo and the “SILVER” text is written in all capitalized letters, and colored white to contrast against the dark blue background. The “CLAS MILD” is printed with a slanted left-leaning angle, similar to a stamp. The word “CLAS” is bolded and bigger than “MILD”, and the “MILD” word itself is written vertically. The font being used by the “CLAS MILD” word is sans serif, similar to Calibri, albeit with other characteristics that makes it look more handwritten. The “SILVER” text, on the other hand, is written in a sans serif font that is more akin to Century</p>	

	Gothic, with wide space between the letters.	
<p>Lead</p> 	<p>The lead refer to the largest image in the advertisement. It encompasses almost the entire space of the advertisement, with the exception of the black warning label area.</p> <p>The image shows a man in blue jacket casually walking atop a white rope. Behind the man are high-rise buildings, suggesting that the man are walking on a rope on a high height. The image is also angled towards the sky, which also doubles as the image's back-ground. The background has light blue colors, with gradual changes to dark blue on the top left corner.</p>	-
<p>*Conscience Negotiation</p> 	<p>Conscience negotiation is a close-up image of an elderly man's throat, where a hole can be seen. The image is placed within the warning label area of the advertisement, on the left side of the warning message.</p>	-
<p>*Warning Message</p> 	<p>The warning message consists of verbal texts written capitalized letters. The font is sans serif and colored white against black background. The warning is separated into two sections based on the size of the fonts; the "PERINGATAN" part, and the "KARENA</p>	<p>PERINGATAN: KARENA MEROKOK, SAYA TERKENA KANKER TENGGOROKAN. LAYANAN BERHENTI MEROKOK (0800- 177-6565)</p> <p>The verbal text is written in formal</p>

	MEROKOK [...]” part onwards. The “PERINGATAN:” part is bigger and bolded, while the “KARENA MEROKOK [...]” part is printed under “PERINGATAN” and has significantly smaller font size compared to it.	Bahasa Indonesia. It roughly translates to “Warning: Because of smoking, I have suffered throat cancer. Smoking quitline (0800-177-6565)”
*Additional Warning 	Additional warning is part of the warning label which consists of an “18+” symbol, bordered by a white line that circles around it. The 18+ is also written in white, contrasting against the black background. It is placed on the upper-right corner of the warning label, and the overall size is smaller than the conscience negotiation.	18+ This 18+ signifies the minimal age of smoking. One is only allowed to smoke if aged 18 years old or more.

*The Warning, Conscience Negotiation, and Additional Warning are parts of the Warning Label element, which is a mandatory health warning that always accompany cigarette advertisements. The Warning Label is a part of government regulations and therefore an important part of cigarette advertisement. However, since the Warning Label are made by the government and not by the tobacco company nor their advertising agencies, its presence is noted, but not analyzed through SFL nor Visual Grammar due to having a different intent to the advertisement as a whole.

Linguistic component analysis

1. Primary Announcement

	Berani	coba?
Transitivity	Pr: Mental	Phenomenon

Ideationally, the primary announcement can be assumed to be a mental process. This is through the use of “*BERANI*” (dare), which indicates someone’s mental state. In this case, the word “*COBA*” (try) is a phenomenon instead of a material process, as the primary announcement is asking whether or not the person in question is daring enough to attempt something. In short, the primary announcement is a mental process rather than material since the mental state of

being daring is the one being questioned, and therefore more emphasized, rather than the act of trying itself.

2. Secondary Announcement

	Enteng	tapi paten
Transitivity	Attribute	Attribute

The secondary announcement only consist of two attributes; namely “*ENTENG*” (lightweight) and “*PATEN*” (great/amazing). “*TAPI PATEN*” (but great/amazing) implies that whatever object/subject the “*PATEN*” attribute belongs to is the same subject/object as the one referred by “*ENTENG*”. Therefore, it can be said that the secondary announcement is ideationally realizing a relational process, although the carrier/token of the attributes is not explicitly stated.

Visual Image Component Analysis

1. Lead



The Lead consists of Locus of Attention (LoA) and Complementary to Locus of Attention (Comp.LoA). For this advertisement, the LoA is the man standing atop the rope-like object, while the Comp.LoA is the background, the buildings, and the white rope itself.

Ideationally, the image is a narrative process. Specifically, it is an action process in which the man in the image (the LoA) is the actor and the rope (one of the Comp.LoAs) is the vector. As an action process, the image is representing an instance of doing-and-happening, similar to material process in transitivity. In this case, the image

is telling the audience about a man who is standing atop a white rope, presumably on a high height, in a relaxed manner.

2. Emblem



The emblem can be seen being separated into two parts. The “CLAS MILD” part that are bordered by a white line in the shape of a rectangle, and the “SILVER” part that are placed under “CLAS MILD”, outside of the border. Both parts are colored white, contrasting against the dark blue background.

The emblem consists of verbal text and a logo that are depicted through a letter, and therefore the visual grammar analysis is different from the lead. Analyzing the logo and slogan of the emblem would require frameworks and theories that are outside of the scope of this study. Therefore, for this analysis, the emblem is treated as “the stamp of authority” of the brand (Cheong, 2004, pp. 171). In other words, the emblem is simply representing the fact that this advertisement belongs to this particular brand.

Linguistic and Verbal Image Components Analysis

The process of which the elements of the advertisement interact are as follows:

Step 1

According to Cheong (2004), the first step in analyzing the meaning of a printed advertisement is started by the most salient element in the advertisement. For this advertisement, it belongs to the lead due to its size and placement at the center. As the most salient element, the lead is most likely to be the first part of the advertisement that the audience sees, which makes it the one that starts the first step. Therefore, the lead is the first element that is analyzed to determine its range of meanings.

The visual image analysis reveals the representational meaning of the lead. The lead represents a narrative process of a man walking on a rope. The shot of the sky and the appearance of skyscrapers as Comp.LoA indicates that the man is walking on a rope from a high height. The man’s posture and expression further shows that despite the implied height, the man is relaxed in his walk. The cool blue color also supports the idea of calm and weightlessness.

Step 2

The second step marks the start of how the visual image and linguistic elements contributes in communicating meaning. If the first step is started by the most salient visual image element in an advertisement, then the second step introduces the most salient linguistic element. In this advertisement, it belongs to the announcement. Since this advertisement consists of primary and secondary announcements, the overall meaning of both advertisements has to be analyzed first.

The transitivity analysis on the primary announcement has revealed its ideational meaning. The primary announcement is a mental process, where “*BERANI*” (dare) is the process and “*COBA*” (try) is the phenomenon. The senser is not explicitly stated, however.

The transitivity analysis on the secondary announcement is even more tricky than the primary announcement. This is because the secondary announcement only consists of attributes “*ENTENG*” (light/lightweight) “*TAPI PATEN*” (but great/amazing). There is an implied carrier here, where the secondary announcement is actually stating about an object that is lightweight but great/amazing at the same time. Ideationally, due to the use of attributes, it can be said that the secondary announcement is a relational process that does not have an explicit carrier.

Step 2a : Announcement → Lead

This is a substep where the announcement serves to contextualize the lead. This contextualization is part of an interaction between linguistic and visual image elements. In this step, the meaning of the lead is influenced by the announcement.

In this advertisement, the two announcements uses different transitivity process; the primary announcement is a mental process, while the secondary announcement can be assumed to be relational process. Despite this difference, it has been revealed that the two announcements deliver a message about daring the audience act, and even if this action might be considered easy or lightweight, it can still be amazing and worthy of praise.

In making both announcements contextualize the lead, there are some new meanings that emerge, particularly in the form of relational process. Specifically, the meanings that are created from this step are as follows:

The LoA (the man atop a rope)	is	someone who dares to try.
Carrier	Pr: Relational	Attribute

The LoA	is	someone who is <i>enteng</i> , but <i>paten</i> .
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Carrier	Pr: Relational	Attribute
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By interacting with the lead, the LoA becomes the explicit senser of the primary announcement's mental process, and the explicit carrier for the secondary announcement's relational process. The LoA is not just a man walking atop a rope; he is now given the traits of 'daring', 'lightweight' and 'amazing/jam-packed' because of new contexts from the announcements.

Step 2b : Announcement ← Lead

In this step, the lead becomes the one that contextualize the announcement. In this step, the lead, or specifically the LoA, functions as an illustration of what the announcements are trying to convey. This results in several processes that builds upon the relational process that has been established in Step 2a:

The LoA	represents	someone daring to try something dangerous.
Token	Pr: Relational	Value

The LoA	represents	someone who is <i>enteng</i> but <i>paten</i> .
Token	Pr: Relational	Value

The LoA	can do	a daring action (like walking on a rope)	because he is <i>enteng</i> but <i>paten</i> .
Actor	Pr: Material	Goal	Circumstance

The LoA	dares	to try something daring/dangerous	which makes him <i>enteng</i> but <i>paten</i> .
Senser	Pr: Mental	Phenomenon	

Someone	is	<i>enteng</i> but <i>paten</i>	if they dare to try something daring/dangerous like the LoA.
Carrier	Pr: Relational	Attribute	Circumstance

In short, the LoA is enriching the message contained within the announcements. The LoA also builds upon the initial relational process in Step 2a, and further modifies the meanings of the advertisement. Initially, the action being referred in the primary announcement could be anything, but thanks to the involvement of the lead, the action being referred to is rope-walking. Furthermore, the rope-walking is considered to be something 'light' or easy to do, as evidenced by the LoA's relaxed manner and primary announcement's thin font. Conversely, this act of rope-walking is also something great, as stated by the secondary announcement.

Step 3

The function of the third step is to further straightjacket the meaning that results from the interaction between the announcements and the lead. In Step 3, the enhancer element is supposed to contribute in influencing meanings, such as emphasizing a select meaning from the established range of meanings elaborated in Step 2. Since the advertisement does not contain an enhancer, it can be argued that the emblem takes over this function. Despite that, however, the emblem is an element that needs socio-cultural context in order to be interpreted, which is something that is involved in step 4 (Cheong, 2004). Therefore, it can be said that due to the lack of enhancer, step 3 is skipped over, and a more in-depth analysis on the role of emblem will be explained in the next step.

Step 4

In this step, the meaning of the advertisement is further contextualized again by relating the meanings in the previous steps to the socio-cultural context outside of the advertisement itself. As stated in section 4.3, the emblem element is involved in this step as it is an element that is closely related to socio-cultural context. The reason why socio-cultural context is important for emblem is because emblem represents a brand. Unlike the lead and the announcement, this representation is only known if the audience had a knowledge outside of the advertisement itself, which is the socio-cultural context. For example, in this advertisement, if the audience is someone outside of Indonesia and lacks knowledge regarding the country's society and culture, there is a high probability that they will not realize what the emblem stands for, unless the brand is something universally known worldwide. Conversely, an audience who know the socio-cultural context of Indonesia will immediately realize what company the emblem represents, and therefore influences their interpretation on what the advertisement is about.

The emblem represents the cigarette brand *Clas Mild Silver*, and its involvement means that the previous ranges of meanings from Step 1 through Step 3 is related to the company or the product they are trying to sell. Due to the brand's nature and the existence of warning label, it can be assumed that the product being sold is cigarettes. The product itself is not explicitly shown, and therefore this makes the lead has an additional function; which is becoming the advertisement's Display:Implicit.

As a Display:Implicit, this means that the lead, or specifically the LoA, is symbolizing something related to the product. This create a new layer of meaning,

particularly in adding a new trait to the LoA through relational process. Initially, throughout Step 1 to Step 3, the LoA is simply a man walking on a rope, but now due to being a Display:Implicit, it may also be the personification of the cigarette itself, representing traits that the cigarette have. According to the analysis conducted on the visual and verbal elements, it can be said that the cigarette is depicted as having a 'light' taste (represented by the cool blue color, the font of the primary announcement, and the narrative process of the lead), but still having a great taste (as stated by the secondary announcement). It can also imply that the act of smoking is easy even if it might be risky (just like how easy it is for the LoA to walk atop a rope, despite being a high-risk action).

In short, the involvement of socio-cultural context creates a new layer of meaning, especially in interpreting elements that heavily relies on socio-cultural context. The emblem, which is one of such element, gives a new perspective in interpretation since it represents a cigarette brand, and implies that there are meanings in the advertisement that are related to the brand or cigarettes in some way. The warning label is also an element that relies on socio-cultural context that cements this idea, since that kind of warning label only exist on cigarette advertisements in Indonesia. Both the emblem and the warning label functions to straightjacket the previously-established range of meanings in the previous steps.

Table 3.2. Sample analysis