# MULTICULTURALISM CONCEPT ON 2019'S SUPER BOWL COMMERCIALS: A MULTIMODALITY ANALYSIS

# **THESIS**



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#### **ABSTRACT**

Nadifah, I. (2019). *Multiculturalism Concept on 2019's Super Bowl Commercials:*A Multimodality Analysis. English Department, Faculty of Arts and Humanities. UIN Sunan Ampel Surabaya. Advisor: Prof. Dr. Hj. Zuliati Rohmah. M.Pd.

Keywords: multiculturalism, advertisement, multimodality, super bowl

This thesis aims at analyzing Super Bowl commercials, which show the multimodality analysis by Kress and Van Leeuwen (2006). It investigates the pattern of multimodality that reveals the linguistic strategies as well as its multiculturalism concept of 2019's Super Bowl commercials. There are two problems to be solved in this study, namely: (1) what elements of multimodality are seen in the 2019's Super Bowl commercials; (2) what is the representative of the multiculturalism concept in the 2019's Super Bowl commercials.

The writer mainly used multimodality, which consists of three elements of analysis consisting of ideational metafunction, interpersonal metafunction, and textual metafunction. Related to the functions, the writer also used the multiculturalism concept to correlate them. Under descriptive-qualitative methods, this research significantly gives understanding about how multimodality can be used to reveal the multiculturalism concept. Additionally, the researcher acted as the critical instrument-human instrument. In the data collection, the researcher watched the entire scripts and collected the data by transcribing video commercials in every form of the scene. Then, it was followed by identifying the elements of multimodality and multiculturalism types by applying suitable codes, classified the data based on each code, and interpreted the data by following the specific procedure of data analysis in each element of multimodality and multiculturalism types.

As a result, there are 968 scenes that shown multimodality elements. They are segregated into interpersonal metafunctions which appear 69%, ideational metafunctions, which appear 28%. Then, textual metafunctions appear at 3%. Furthermore, there are 64 scenes which contain multiculturalism concept. They are the cultural dimension of practice 16%, the cultural dimension of perspective 26%, the cultural dimension of product 25%, the cultural dimension of communities 33%, and the cultural dimension of the person. The multimodality elements reveal that Super Bowl commercials attempt to construct a multiculturalism concept. The use of a multiculturalism concept is considered as the persuasive strategy to convince the public so that Super Bowl applies the multiculturalism value in their area and gives the best impact to the viewer as a good model.

#### **ABSTRAK**

Nadifah, I. (2019). Konsep Multikulturalisme pada Iklan Super Bowl 2019: Analisis Multimodalitas. Departemen Bahasa Inggris, Fakultas Seni dan Humaniora. UIN Sunan Ampel Surabaya. Penasihat: Prof. Dr. Hj. Zuliati Rohmah. M.Pd.

Kata Kunci: multikulturalisme, iklan, multimodalitas, super bowl

Tesis ini bertujuan menganalisis iklan Super Bowl, yang menunjukkan analisis multimodality oleh Kress dan Van Leeuwen (2006). Ini menyelidiki pola multimodality yang mengungkapkan strategi linguistik serta konsep multikulturalisme dari iklan Super Bowl 2019. Ada dua masalah yang harus dipecahkan dalam penelitian ini, yaitu: (1) elemen multimodality apa yang terlihat dalam iklan Super Bowl 2019; (2) apa perwakilan dari konsep multikulturalisme dalam iklan Super Bowl 2019.

Penulis terutama menggunakan multimodality, yang terdiri dari tiga elemen analisis yang terdiri dari metafungsi ideasional, metafungsi interpersonal, dan metafungsi tekstual. Terkait dengan fungsinya, penulis juga menggunakan konsep multikulturalisme untuk menghubungkannya. Di bawah metode deskriptifkualitatif, penelitian ini secara signifikan memberikan pemahaman tentang bagaimana multimodalitas dapat digunakan untuk mengungkap konsep multikulturalisme. Selain itu, peneliti bertindak sebagai instrumen kritisinstrumen manusia. Dalam pengumpulan data, peneliti menonton seluruh skrip dan mengumpulkan data dengan menyalin iklan video dalam setiap bentuk dengan elemen-elemen Kemudian, diikuti mengidentifikasi multimodalitas dan multikulturalisme dengan menerapkan kode yang sesuai, mengklasifikasikan data berdasarkan masing-masing kode, dan menafsirkan data dengan mengikuti prosedur spesifik analisis data pada setiap elemen multimodalitas dan multikulturalisme.

Alhasil, ada 968 adegan yang menampilkan elemen multimodality. Mereka dipisahkan menjadi metafungsi interpersonal yang muncul 69%, metafungsi ideasional, yang muncul 28%. Kemudian, metafungsi teks muncul pada 3%. Selain itu, ada 64 adegan yang mengandung konsep multikulturalisme. Mereka adalah dimensi budaya dari praktik 16%, dimensi budaya perspektif 26%, dimensi budaya produk 25%, dimensi budaya masyarakat 33%, dan dimensi budaya orang tersebut. Elemen multimodality mengungkapkan bahwa iklan Super Bowl berupaya membangun konsep multikulturalisme. Penggunaan konsep multikulturalisme dianggap sebagai strategi persuasif untuk meyakinkan publik sehingga Super Bowl menerapkan nilai multikulturalisme di wilayah mereka dan memberikan dampak terbaik bagi pemirsa sebagai model yang baik.

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#### **CHAPTER 1**

#### INTRODUCTION

In this chapter, the researcher discusses some points. The points include the background of the study, research problems, the significance of the study, scope, and limitation, and definition of the key term to make understanding of this research.

# 1.1 Background of the Study

The term "multiculturalism" denotes a policy approach that relates to acknowledging and respecting the cultural diversity groups and adapting laws, rules, and regulations to minority individuals to doing their cultural practices that used to manage the cultural diversity societies (Barrett, 2013). Multiculturalism is a condition in which people have different cultures, habits, traditions, languages, and religions in the same places (Colombo, 2014). Every human being has different cultures in the same ways to coexist and tolerance diversity. More specifically, multiculturalism is a part of a human right that includes ethnic and racial diversity. Ethnic and racial diversity can develop the new model of multiculturalism because it can change the hierarchy relation in previous uncivil and democratic (Kymlicke, 2012).

The new model of multiculturalism can appear in the advertisement. There are different cultures and societies in every ad. Different cultures and communities are the primary keys to multiculturalism that show their actions, perception, argument, and thinking (Mishra and Kumar, 2014). In every advertisement, society is the main roleplay that appears in the ad. It makes to

increases the success of the company to persuade the audience to purchase their product through an advertisement on social media. The intention of commercial can make the reader develops the association of the reader thinking and persuade them to buy it. The association is a way where they can feel to recognize every culture of diversity. Advertisement connects to religion, popular culture, modern showmanship, and patriotic (Adam, Matu, and Oktch, 2014). So, it is essential to know and understand the concept of the advertisement that correlates to the social culture in the audience's responses to achieve a successful communication.

An advertisement needs strategies to attract the reader's intention. Thus, the advertisement presents not only an image and word but the message of the ad itself. Advertisement study has become common in recent years because an ad has many aspects of developing the message and giving impact to the audiences. There are many products traded in the world. The producers have to have the innovation to create the video's advertisement to promote in the customers used as marketing communication (Kotler and Keller, 2012). The form of marketing communication is the advertisement. Thus, advertisement producers need to use the language and visual image to understand the message of the discussion in the ad. The Super Bowl shows some of the popular products. The video's advertisement might be exciting and has become the best message in Super Bowl commercials.

The simple fact has limited multiculturalism advertising. For most national advertisers and some regional ones, there were comparatively few minority consumers to advertise to. Then, require of minority-focused media outlets with the necessary reach, and require minority marketing expertise in the advertising

community. People can see why many companies determined to punt the idea. These factors, while still present to some degree, have big been overcome. Most notably, there has been volatile population growth in the United States among the Hispanic, African American, and Asian communities as Super Bowl is a website. It produces in the USA; it shows that the contents of the advertisements itself represent some ethnics, which exist there. In the USA, the stream of immigrants in itself has become a prominent feature of its multiculturalism. The country bosoms newcomers from many different backgrounds. Over the last ten years, the proportion of white has fallen, while blacks, Asians, and Hispanics have increased, black by 21.5%, Hispanics by 57.9%, and Asians by 72%. Assumed behind taking a multicultural approach to advertising is that differences between ethnic groups in the U.S. Remain significant and that targeting minorities via advertising dedicated to them permit an advertiser to tap into cultural specific to a given group. Advertising that mirrors consumers and their cultural values construct a strong affinity between the brand and the target audience. Connecting with the consumers on their terms, often in their native tongue, increases the likelihood your interaction with them will be remarkable and compelling.

The longstanding debate within advertising circles over multiculturalism is the first tactical. From a creative viewpoint, some advertisers prefer one multicultural campaign for all consumers, while others prefer separate campaigns (and budgets) for minority markets and the general market. The previous group focuses on common denominators among all cultures and cites the impact of multiculturalism on American culture overall as support for its approach. The new focus on what makes each culture unique. It argues that ethnic origin is an

excellent determinant of a person's identity than age, education, and income. Still, others offer practical advice: minority-specific advertising makes sense only for advertisers who can afford two or more latitude campaigns.

Several researchers are interested in using studies on advertisement as the subject of the study. The first study is Ayodeji Olowu and Susan Olajoke Akinkurolere (2015) entitled "A Multimodal Discourse Analysis of Selected Advertisement of Malaria Drugs." Their research identified and analyzed the visual and linguistic components associated with the selected advertisement of malaria drugs. It describes the essential communication devices the advertisers of such medications have employed. Data for the study draw from both primary and secondary sources. The primary source for the study comprised four purposively selected posters, stickers, and drug literature ad on malaria. Analysis of the data followed the framework of Kress and Leeuwen's multimodal discourse analysis. The results showed that such visual resources as color, pictures, symbols, and icons, gaze, and posture enhance the semantic quality of the advertisement. On the whole, the study emphasizes the vitality of visual and linguistic elements as essential communication devices in advertising. However, little information on malaria drug multimodality is available.

The second study is from Maryam Mahmood Hikmet Al-Attar (2017) entitled "A Multimodal Analysis of Print and Online Promotional Discourse in the U.K." This study concerned with investigating promotional discourse types in the U.K. from more than one medium to show and compare the characteristics (situational, generic, linguistic, and visual) of such discourse types, where such features also reflect the complexity of this discourse. For this purpose, a range of

analytical frameworks, two integrated, were used for studying five promotional discourse types, namely adverts, posts, comments, reviews, and interviewees' responses, where each model tackled an aspect of promotional discourse. Through this analysis, the different participants of this discourse specifically, and their different linguistic representations through adopting Van Leeuwen's (1996; 2008) representation framework. Examining these responses linguistically, first through applying Van Leeuwen's (1996; 2008) network, they found to complement the findings of the above linguistic analysis of products as the prominently represented data source. Secondly, it investigated the interpretations used by Martin and White (2005), the evaluative nature of the informants' responses. It through the attitudinal type of appreciation. The multi-analytical tools adopted succeeded in showing the diversity of the resources of promotional discourse.

The last study that has been done by Febe Batubara (2017) entitled "A Multimodal Analysis of Youth's Style Shift on Social Media Use Portrayal in Samsung J Pro T.V. Commercial." She analyzed the components of multimodality and relation youth's style shift; it covers in Samsung J Pro T.V. commercial. The result of the study is multimodality elements can quickly found. However, this research has focused mainly on multimodality. It reveals the relation youth's style shift has not seen in every aspect of multimodality.

All of the previous studies above correlate to this study; most of the relevant studies focus on multimodality elements. Because those researches have focused mainly on multimodality elements, they give a brief foundation towards the researcher focus. Despite the previous studies' emphasis on multimodality elements, none of those researches combine two discussions. They focus on

multimodality without connecting other extra reviews, such as the multiculturalism concept.

Moreover, those three kinds of research discussed many different data sources such as posters, stickers, advertisements, posts, comments, reviews, interviews, responses, and videos. It drives a gap between this research and three previous studies because two kinds of research used other media except for video advertisements. Even though the third previous studies used video advertisement, it shows one video on the portal (Samsung J Pro T.V.). It inevitably creates a different result because this research does not only use one portal of advertisement, whereas more videos on the portal.

Besides, this research is unique because there is no research related to other concepts in previous studies. The analysis regards the impact of the viewer. It to know how multimodality influences the multiculturalism concept. It mitigates viewer threat in the visual, and the verbal act is still quite limited to see the meaning of each commercial. Thus, because this study uses a different data source, issues, and aims, this research fulfills the need practically and theoretically gap for the previous studies.

This study uses a single data source, which is a Super Bowl commercial and does not compare with another ad. This study aims to analyze multimodal elements. It presents in the advertisement and represents the multiculturalism concept in this commercial. Thus, this study attempts how the modes represent in Super Bowl commercials and how many videos, which are included in the multiculturalism concept.

As for advertisement used in this study, the writer chooses Super Bowl's commercials because Super Bowl is a high sports competition every year to determine the winner of the National Football League (NFL). Super Bowl began on January 15, 1967. Based on Nielsen ratings, the viewer of the Super Bowl is an average of 111.3 million viewers in the United States. A lot of the commercials are a high budget. The ads offer their products to promote in the Super Bowl. It combines sports, music, and advertising. They show the top player in the world. Super Bowl commercial displays how the player does their action to get ready from welcome to the National Football League. The ad creates because they want to show the audience interested in the Super Bowl's commercial. After more than 50 years later, Super Bowl has become a legendary symbol of American culture. The video advertisement shows a mixture of modes. It signaling the concept of multiculturalism through the narration. It is relevant to the picture.

The videos advertisement of 2019's Super Bowl shows a multiculturalism image through its narrative and image. The image of the model has become the main effect on the meaning of the advertisement. There are modes related to verbal communication and representation in a Super Bowl advertisement. The combination of these modes gives information about the message of the ad to the audiences — culture and technology in the form of styles that can attract the reader to the product. Based on Bezemer, becoming a mode, there needs to share a cultural sense and how these can be organized the meaning of reality (Bezemer, 2012). So, the function of multimodality is to construct a new culture. One of the aspects that are shown in the Super Bowl advertisement is multiculturalism. Multiculturalism can be seen by modes that show in video advertisements.

Based on Kress (2010), a mode is semiotic resources that make the meaning of the culturally shaped and socially given. Some styles convey information. An image can share the information to the reader about how the model can interest the reader's interpretations of the one image (Kress, 2010). Kress and van Leeuwen (2010) develop the theory about multimodality for visual analysis. The elements of multimodality are ideational metafunctions, interpersonal metafunction, and textual metafunction. In a visual examination, Kress and Leeuwen (2006) use three metafunctions; they are, ideational metafunction, interpersonal metafunction, and textual meaning. Accordingly, this study uses multimodality. It analyzes multimode in the ad to understand the meaning of video advertisement and all modes used.

The purpose of this research is to examine how Super Bowl commercial. It shows the multiculturalism concept by using multimodality analysis. This research will focus on the investigation of the use of multimodality. They are elements of multimodality. It presents in the Super Bowl advertisement and represents the issue in these advertisements. Moreover, this study analyzes the modes of Super Bowl's ad to reveal the multiculturalism concept.

#### 1.2 Research Problems

- 1. What elements of multimodality are seen in the 2019's Super Bowl commercials?
- 2. What is the representation of multiculturalism concept in the 2019's Super Bowl commercials?

# 1.3 Significance of the Study

This study gives contribution theoretically and practically in and understanding of multimodality elements. Theoretically, this study provides an understanding of the theory that represents a multiculturalism concept of multimodal features used in the 2019's Super Bowl Commercial as the extension by Krees and Van Lauween (2006). For practically, this study is shown to be the benefit of multiculturalism, like showing the action and help the producer to give a better message to their audience. This study is expected to the audience gets customers to spend the product.

# 1.4 Scope and Limitation

The title of this study is 2019's Super Bowl commercial. This study investigates the pattern of the element of multimodality that reveals the multiculturalism concept in 2019's Super Bowl commercials, and they are, Google, Doritos, Simplisafe, Coca-Cola, and Cashew. For multimodal approach by Kress and Van Leeuwen (2006), which provides three elements, they are ideational metafunction, interpersonal metafunction, and textual metafunction. This multimodality approach is a tool for examining the linguistic feature of video commercials.

# 1.5 Definition of Key Terms

Multiculturalism: is a policy approach that related to acknowledging and respecting the cultural diversity groups and adapting laws, rules, and regulations to minority individuals to doing their cultural practices that used to manage the cultural diversity societies (Barrett, 2013).

Advertisement: is a form of promotion of the idea, goods, or services by an identified sponsor. (Kotler and Keller, 2007)

Multimodality: is an approach of communication and social semiotic through the communication form that people using such as gesture, image, motion, gaze, and so on, and relation with them. (Kress, 2010)

Super Bowl: is a famous sports competition every year to determine the winner of the National Football League (NFL) in the United States.

#### **CHAPTER II**

#### REVIEW OF RELATED LITERATURE

In this chapter, the research explains the approach of the study; it contains some required theories related to the topic of this research that is the multiculturalism concept and multimodality elements of Super Bowl commercials.

#### 2.1 Multiculturalism

The term "multiculturalism" denotes a policy approach that related to acknowledging and respecting the cultural diversity groups and adapting laws, rules, and regulations to minority individuals to doing their cultural practices that used to manage the cultural diversity societies (Barrett, 2013). Based on the Barret (2013), there is a specific form of multiculturalism across countries, including differences in the cultures, in the immigration history, in the indigenous national minority group and in how minority groups living in different countries. These factors can know how multiculturalism implemented from one country to another. For example, the Netherlands has developed multicultural in their country. In 1980, the minority group was given resources to establish their school, news media, association, etc. But this country still recognized to their minority group to know and understand citizenship, value, economic, social participation, and education that occurs in that country (Print and Saharso, 2010).

Multiculturalism is the situation that people can interact with different traditions, habits, language, religion, customs in the same social space (Colombo, 2014). Thus, multiculturalism is the study of individuals, groups, and culture. Multiculturalism keeps the different cultural, ethnic, or religious groups, and the

practices because they have value in an individual's life to increase human existence. The advertisement has been criticized for presenting the multiculturalism concept, such as cultural studies, society, gender, age, and ethnic minorities. In the media, especially video advertisement, there are many influences of the tradition have been potentially strong to the social context. In the ad, it offers the public to know about the reality of life, and through the image, it teaches the ethic and value of the culture. To understand the concept of multicultural in the Super Bowl, it is imperative to know the sense of the meaning of culture and significance. Based on Moran's (2001), culture consists of five dimensions: product, practices, perspective, persons, and communities. Thus, this study conceptualization multicultural values as values that appreciate, respect, and tolerate the culture of people from a different ethnic, political, religious, economic, social, and cultural background in the various geographical area.

The present study analyzed video commercials that contain explicit and implicit messages about multicultural values, the namely cultural dimension of practice, the cultural dimension of perspective, the cultural dimension of the product, the cultural dimension of communities, and the cultural dimension of the person.

#### 2.1.1 Cultural Dimension of Practice

Cultural practice is shown when the most obvious to use language in culture. Artistic practice always requires communication; the word of participation of the action is in the same place. The act of the participant can be depicted as the practice in culture (Moran, 2001). For example, listening to someone when they are talking, speaking with other people, reading, and writing. The language can be

simply based on the place and the topic. It can be shown from the nature of the language that they use it.

# 2.1.2 Cultural Dimension of Perspective

Language can be reflected in the culture. The style is used to know the perceptions, values, attitudes, and beliefs that govern our way of life (Moran, 2001). Through the language, someone can read about them and listen to the perspective of their cultures. From communication, attitude, and expressions, people can know about their cultures. It depends on the perception that expresses a different culture.

#### 2.1.3 Cultural Dimension of Product

The product can be identified in the culture (Moran, 2001). Every culture has a product that is known that they have unique products, like arts, literature, architecture, and music. The product usually can express the culture that has a history of the product. History depicts every culture to know how culture influences their actions to create the product.

#### 1.1.4 Cultural Dimension of Communities

Based on Moran (2001), every specific community, there is a language that has variation, like form, meaning, types, and use according to social settings and circumstances. Communities develop a distinct style to describe and bring a particular culture to know every community. For example, the culture can influence their race like Hispanic, Caucasians, African, and Asian Americans. When every ethnic combine with other ethnic, communities also define the norm for language use. Within roles, relationships, another social factor can define

multiculturalism as the concept. Thus, the language forms used in one set of social circumstances with different communities.

#### 1.1.5 Cultural Dimension of Person

The language individuals use to express a human's unique identity within the culture (Moran, 2001). Every human has a different unique personality. It is indicated that the character of humans can influence the human itself. Someone usually uses their identity when they meet newcomers. It is showed by the style of their appearance on their mother tongue. Each human being has a unique manner of self-expression in the language-a tone of voice, a way of pronouncing, a communicative style, a particular pitch, a writing voice, expressions, and idioms (Moran, 2001). Thus, every human can show their style to speak their language. It is used to describe something, understand, and respond to new experiences and themselves.

#### 1.2 Advertisement

An advertisement is a form of the promotion of the idea, goods, or services by an identified sponsor (Kotler and Keller, 2007). According to Goddard (1998:10), advertisement is not only promoting a product but deliver the idea of an intention to the text. Language in an advertisement can give the mode of communication with image and style (Cook, 2001). In verbal communication, there is some aspect of developing the ad, such as body position, gesture, clothing, touch, eye, contact, and physical proximity. It also deals with verbal text. Some images have a different location in the book. Thus, spoken language can influence the sense of the advertisement (Goddard, 2001).

The sense of advertisement has the ability to influence the importance that individuals attracted to various attributes of the product. The ad can be resulted in processing the idea, and when it is creating a product, it can make an advertisement to sell a product. The ad is showing a change in traditional media to include social media in order to reach the audience more effectively (Bakhtiar, 2017). Social media is helping people to create news, make a connection, and make followers in marketing include businesses, organizations, and brands (Siddiui and Singh, 2016). YouTube social media is the famous media to promote the brands of products. Some brands can be most famous when the brands increase their ideas in developing the product. Agile development is using social media by mobile phones, and it can make exceptional influencing. It is using social media in the advertisement as paid-for mass-media communications rather than all promotional activities. The main goal is marketing the customer, and controlling the product becomes better (Brierly, 2005).

# 1.3 Multimodality

Multimodality is an approach to use communication and social semiotic through gesture, image, motion, writing, layout, music, speech, color. Kress mentioned modes are analyzed by using multimodality (Kress, 2010). Multimodality focuses on the relationship with types of communication modes, whether they are visual and verbal works (Kress, 2010). In the advertisement, there are several modes that are used in a video advertisement where styles have meaning and social relationships. Language and visual modes are structured by one culture (Kress and Leeuwen, 2006).

Kress and Leeuwen (2006) analyze the relation between verbal text and visual image. There are three metafunctions: the ideational metafunction, interpersonal metafunction, and the textual metafunction. Kress and Leeuwen (2006) analyze the relation between verbal text and visual image. There are three metafunctions: the ideational metafunction, interpersonal metafunction, and the textual metafunction.

#### 2.3.1 The Ideational Metafunction

Kress and Leeuwen (2006) focus on ideational metafunction because they want to concern about the representational meaning of the object and another object. There is a relation between the object with the other purposes, and there is a process itself represented in ideational metafunction (Kress and Leeuwen, 2006). The objective is indicated by the mode. For example, places, things, or people. Based on the representational meaning, there are two categories to analyze the video advertisement, they are a narrative process, and conceptual process.

#### 2.3.1.1 Narrative Process

The narrative process focuses on the unfolding actions and events, the process of changes, and transitory spatial arrangements (Kress and Leeuwen, 2006). In the narrative process, they divide three types of participants as follows: action process, reactional process, and circumstance.

#### 2.3.1.1.1 Action Process

Action Process is there are actors and goals as the participant of the auction process. An actor is doing something while the goal is the participant is doing action by the actor (Kress and Leeuwen, 2006).

#### 2.3.1.1.2 Reactional Process

The reactional Process is the process of the participant to formed eyeliner by the direction of the glance of presented participants. There are two participants; the reactor conducts the eyeliner to the phenomena while the phenomena are being looked at by the reactor (Kress and Leeuwen, 2006).

#### **2.3.1.1.3** Circumstance

The circumstance is an aspect of explaining a participant who is correlated with the main participant but not by a vector. There are three kinds of participants: the circumstance of setting (concern with detail of background and contrast of foreground), the circumstance of the mean (concern a tool that used in action process) and circumstance of accompaniment (the participant that has no relation with other participant) (Kress and Leeuwen, 2006).

# 2.3.1.2 Conceptual Process

The conceptual Process is representing participants in terms of a generalized and more or less stable and timeless essence, in terms of class, or structure, or meaning (Kress and Leeuwen, 2006). There are three categories of the conceptual process. They are classificational processes, analytical processes, and symbolic processes.

#### 2.3.1.2.1 Classificational Process

Classificational Process is the relation of participant and others in terms of a kind of regard, a taxonomy, and a set of the participant of subordinate and superordinate (Kress and Leeuwen, 2006).

#### 2.3.1.2.2 Analytical Process

Analytical Process is the relation of participants in the whole of the structure. There are two participants in the analytical process (Kress and Leeuwen, 2006). Frist is carrier (the whole), and the second is possessive attributes (the part).

#### 2.3.1.2.3 Symbolic Process

Symbolic Process concerns on what a participant means or identifies. There are two participants: carrier (develops the meaning or fulfills the identity in the process) and symbolic attribute (represent the meaning or identity itself) (Kress and Leeuwen, 2006).

# 2.3.2 The Interpersonal Metafunction

Interpersonal metafunction means the interaction of the procedure to the audience through images (Kress and Leeuwen, 2006). Interpersonal meaning is called non-verbal communication. There are two kinds of participants of interpersonal meaning. They have represented participants and interactive participants. The example of designated participants in the people, the places, and things in the image. While the case of interactive participants is the producer and the audience of images (Kress and Leeuwen, 2006). There are four ways to realized interpersonal meaning: contacts, social distance, attitude, and color.

#### 2.3.2.1 Contact

In making the relationship between representational meaning and viewers. Contact is divided into two. They are demand and offer (Kress and Leeuwen, 2006). Demand is a situation when the participant looks at the viewers directly. Meanwhile, the offer is a situation when the participants do not look at the

viewers directly, according to Kress and Leeuwen. The contact related to the speech act.

Speech act in contact, based on Kress and Leuween (2006); speech role is called a speech act. It can connect the meanings of demands and offers in the linguistics system of a person (Kress and Leeuwen, 2006). The speech act is divided into four aspects. They are offer information, offer goods-services, demand information, and demand goods-services (Kress and Leeuwen, 2006). Speech act needs a mood because the mood is the grammaticalization of the semantic system of speech function (Halliday and Matthiesen, 2004). The first aspect is the offer information. It is a form of a statement. The statement is used to get the information that can be contradicted the acknowledge (Halliday and Matthiesen, 2004). The next is to offer goods-services. It is used to get acceptance from the viewer, although the offer may be rejected (Kress and Leeuwen, 2006). The third is the demand information. It is used to get an answer from the listeners despite the listeners who may disclaim the question (Kress and Leeuwen, 2006). The last is demand goods-services. It is used the listeners do the command, although the listener may refuse to do the command (Kress and Leeuwen, 2006). The aspects of speech act can realize the existence of mood.

Gaze in contact, it is a relation with speech act. There are two types of gaze: they are demand gaze and offer gaze. The demand gaze is used to command the viewers to purchase the product directly by the actor. Offer gaze is used to address the viewers to purchase the product indirectly by the image itself (Kress and Leeuwen, 2006).

#### 2.3.2.2 Social Distance

It is called the size of the frame because there is a distance between the camera and the actor (Kress and Leeuwen, 2006). There are six kinds of distances. The first is very close-up that shows ahead. The second is the close shot that shows the head until the shoulder of the subject. The distance of the participants and the viewer is an intimate shot. The third is a medium close shot that shows ahead to the waist. A medium-long shot shows the full figure of the frame. Next, a long shot shows the full image of the subject, and there is a relation between the viewers and the participants. The last is a very long shot that shows anything wider (Kress and Leeuwen, 2006).

#### **2.3.2.3** Attitude

In attitude, there are two kinds of attitudes; they are horizontal and vertical angles (Kress and Leeuwen, 2006). Horizontal angle is the relation between the involvement and the withdrawal of the image producers and the viewers (Kress and Leeuwen, 2006). There are two kinds of horizontal angles (Kress and Leeuwen, 2006). The first is the oblique angle. It shows withdrawal that the viewer only sees the image but is not involved in it. The second is the frontal angle; it is shown from the involvement that the viewers involve the image and become part of them. The vertical angle is related to power. There are three levels of vertical angle (Kress and Leeuwen, 2006). The first is eye level, and it is showed when the viewer and the subject are equal, and there is a signal of both sides. The second is a high angle, and it is showed when the participant is looked small because the camera looks down on the subject. The last is a low angle, and

it is showed by the position below the eye line. There is strength between the subject and the viewers (Kress and Leeuwen, 2006).

#### 2.3.2.4 Color

It is used to denote a place, person, and things (Kress and Leeuwen, 2006). The color can perform the color act, so the color act is used to do something that represents the color itself. Moreover, the color can increase the reader to understand the meaning of the place, person, and things. The color consists of color saturation, which means a scale runs from the color saturation to the absence of color, color differentiation, which expresses a scale runs from highly diversified range to the monochrome, color modulation, which means the color that from fully modulated color to unmodulated color. Contextualization, which means the color from the absence of background to the detailed background. Decentralization, which means a scale runs from the high abstraction too low abstraction.

#### 2.3.3 The Textual Metafunction

The textual metafunction or compositional meaning is related to the representational meaning and interactional meaning. There are three systems, which are information value, salience, and framing.

#### 2.3.3.1 Information Value

Information value is the element's placement of visual modes and verbal modes (Kress and Leeuwen, 2006). It consists of horizontal (given and new), vertical (ideal and real), center (important), and margin (less important). *Given* is positioned on the left, and the viewer has to know about the information. *New* is positioned on the right and contains the key point of the message, which has some

important to notice to the viewer. *The ideal* is positioned on the top. It indicates that there is promise visualization, while *Real* is positioned at the bottom. It is indicated as factual. The center is positioned in the middle as the main of the issue. Lastly, the margin is positioned around of center as additional information.

#### 2.3.3.2 Silence

Silence is an important element from another element that can attract an audience's attention (Kress and Leeuwen, 2006). It based on the color, sharped of background, contrast, cultural factor (a human figure or potent cultural symbol), and perspective (foreground object is more silent than background object).

# **2.3.3.3 Framing**

Framing is the connection and disconnection of the elements in an image (Kress and Leeuwen, 2006). The stronger the framing can influence the connections or the disconnection in every part of the frame. The absence of framing emphasizes the identity of the group, while the presence of framing is indicated by the differentiation and individuality of the group.

#### **CHAPTER III**

#### RESEARCH METHODS

This chapter explains the methods used to analyze the data. In this research, the researcher used a qualitative method. It is classified into several items, and those are research design, data collection includes research data, data source, instrument, data collection techniques, and data analysis.

# 3.1 Research Design

Multimodal discourse analysis was fundamentally concerned with the theory and analysis of semiotic resources and semantic elaboration, which occur as semiotic choices concerted in multicultural phenomena. The "semiotics" relations developing from the interaction of semiotic choices, known as "intersemiosis," is a central area of multimodal research (Jewitt, 2009). Multimodal discourse analysis is also focused on the design, production, and distribution of multimodal resources in social settings (Leeuwen in Oyama, 2015).

Due to this study aimed to explain the multimodality element is apparent in Super Bowl's commercial, the researcher added a descriptive qualitative method. According to Djajasudarma (2009, p.9), the descriptive research method is a method that aims to furnish a systematic description of the data, properties, and relationships of phenomena to be studied. Qualitative research is a research procedure that underlines the quality of research that refers to theories and concepts. The qualitative descriptive method was used because the data of this study were in the form of words and not numbers. The purpose of using qualitative descriptive methods in this research was to obtain a picture or description of the elements of rhetoric in terms of the rationality of advertising

language, advertising moral ethics, and the use of diction in commercial advertisements. This research was expected to provide an objective picture of the elements of rhetoric, namely the rationality of advertising language, the moral ethics of advertising, and the use of diction in commercial advertisements on the Super Bowl website. The descriptive qualitative method in the present research was applied using multimodality because the research analyzes, classifies, interprets the data in words clearly.

### 3.2 Data Collection

#### 3.2.1 Research Data

Domingo (2011) stated that multimodal analysis is designed to understand the meaning of the image behind the digital video as embedded in the design and circulation process such as images, gestures, language (spoken and written), sound, and color. Researchers in this area seek to 'identify the influence of mode on meaning within a given context, focusing on co-occurrence interaction between multiple semiotic systems' (Baldry and Thibault, 2006). Therefore, the data of this study were images, gestures, language (spoken and written), sound, and color in Super Bowl commercials that present multiculturalism in each advertisement.

# 3.2.2 Data Source

The data of this research were taken video's commercial from the NFL official account website in Super Bowl commercials that are published in 2019. There are five videos that were analyzed. The content of the video product advertisement. The videos that were transcribed from the NFL official account website are:

Table 3. 1 Table Data Source

No	Names of Advertisement	Duration
1	Google: 'One Hundred Billions Words'	1 Minutes
2	Doritos: "Chance the Rapper and the Backstreet Boys"	1,10 Minutes
3	Simplisafe: 'Fear Is Everywhere'	1 Minutes
4	Audi Shows Off The E-Tron GT In 'Cashew'	1,13 Minutes
5	A Coke is a Coke by Coca Cola	1 Minutes

#### 3.2.3 Instrument

In general, instruments were tools that were selected and used by researchers in their activities to collect data to be systematic and easy. The instrument in this study was the researcher. That was, researchers become the main data collection tools because they were able to adjust to the realities in the field. In qualitative research, researchers as instruments must also be validated to find out how far qualitative researchers conduct research. This was stated by (Sugiyono, 2014) that the validation of researchers as an instrument includes understanding qualitative methods, mastering the field of study, and the readiness of researchers to enter the object of research. As the addition, Flashdisk and laptop were also used as a tool to do documentation of data obtained in Super Bowl's advertisement.

# 3.2.4 Data Collection Techniques

The data were collected by downloading a video's advertisement on the NFL official account website (https://www.NFL.com). There were several steps in collecting data. The first, open the web browser (Figure 3.1). Second, type the official website of the NFL in the search box (Figure 3.2). Third, choose the "Commercials" option on the web page. The media provide several video advertisements for the Super Bowl (Figure 3.4). Fourth, the researcher selected

one video advertisement to be analyzed (Figure 3.4). Then, the video started to play. After selecting the video, then the researcher goes to the official account of YouTube and type the title of the video of Super Bowl commercials that have been selected (Figure 3.6). Sixth, download the video by copying the link and paste the link to the Safe from the official account (Figure 3.8). Then, the transcription of the video was taken while watching the video to getting verbal and non-verbal mode in multimodality analysis.

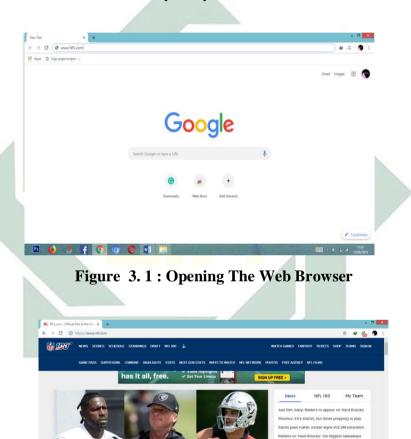


Figure 3.2: The Official Website of The NFL



Figure 3.3: Super Bowl Parts

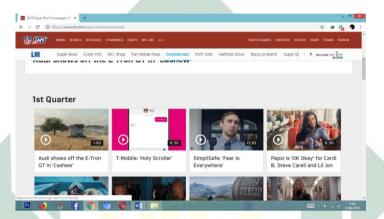


Figure 3. 4: Commercials in Super Bowl



Figure 3.5: Example of Commercials

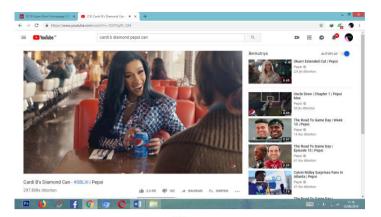


Figure 3.6: Opening in YouTube

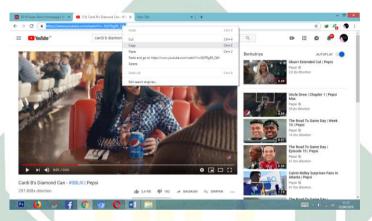


Figure 3.7: Copying the Link of Video

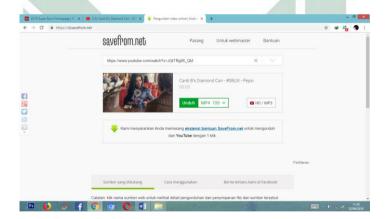


Figure 3.8: Downloading Video

# 3.2.5 Data Analysis

### 3.2.5.1 Identifying

After the data have been collected, the researcher identified the data and made a transcription of the data. In identifying the data, The video commercial had been divided into several parts. They are a scene, shot, (Camicottoli and Fortanetz Gomez, 2015), time, landscape, gestures, written language, spoken language, sound, and color (Domingo, 2011). After that, the researcher analyzed the data based on the scene. Each scene had a different setting, participants, and meaning.

**Table 3. 2 Table Data Transcript** 

Video/	Shot	Time	Landscape	Gesture	Spoken	Written	Sound	Color
Scene					Langua	languan		
					nge	ge		
1/3		00:05	At home	They play	Are	4	Soft music	Blue and
		-		the music	translat		from piano	black
		00:07			ed			
					everyda			
					у			
1 / 24		00:42	On the roof	The white	1	-	Soft music	Blue and
		-	top	man take			from piano	brown
	De Appendix	00:43		a photo				
				with the				
				local	12			
				people				

After transcribing the data, the writer is given a code for analyzing the semiotic mode approach about multimodality elements based on Kress and Leuween (2006) to make the data easier to analyze. The coding of data can be seen below:

- a. Ideational Metafunction
- 1. Narrative Process
  - Action Process = AP
  - Reactional Process = RP

- Circumstance
  - Circumstance of Setting = CS
  - Circumstance of Mean = CM
  - Circumstance of Accompaniment = CA
- 2. Conceptual Process
  - Classificational Process = CP
  - Analytical Process = ANP
  - Symbolic Process = SP
- b. Interpesonal Metafunction
- 1. Contact
  - Speech Act
    - Offer Information = OI
    - Offer Good Service = OGS
    - Demand Information = DI
    - Demand Good Service = DGS
  - Gaze
    - Offer Gaze = OG
    - Demand Gaze = DG
- 2. Social Distance = SD
  - Very Close Up Shot = SD 1
  - Close Shot = SD2
  - Medium Close Shot = SD3
  - Medium Long Shot = SD4
  - Long Shot = SD5

- Very Long Shot = SD6
- 3. Attitude
  - Horizontal Angle
    - Oblique Angle = OA
    - Frontal Angle = FA
    - Vertical Angle
    - Eye Level = EL
    - High Level = HL
    - Low Level = LL
- 4. Color = C
- c. Textual Metafunction
  - 1. Information Value = IV
    - Horizontal = IV1
    - Vertical = IV2
    - Centre= IV3
    - Margin = IV4
  - 2. Silence = S
  - 3. Framing = F
    - Connection = F1
    - Disconnection = F2

Next, giving the code of multiculturalism consept, the coding of the data can be seen as below:

- a. Cultural Dimension of Practice (CDOP)
- b. Cultural Dimension of Perspective (CDOPE)

- c. Cultural Dimension of Product (CDOPR)
- d. Cultural Dimensions of Communities (CDOC)
- e. Cultural Dimension of Person (CDOPER)

The application of coding in the data can be seen in the example below:

Figure 3.9 is taken from the video's advertisement entitled "The Power Of Google Translate: 'One Hundred Billion Words'" at 00:42-00:43. The codes of multimodality are action process = AP, circumstance of accompaniment =CA, demand gaze = DG, close shot = SD2, frontal angle = FA, high angle = HA. While the code of multiculturalism concept is the cultural dimension of communities (CDOC).



Figure 3.9: Application of Coding

# 3.2.5.2 Classifying

Then, the researcher classified the data base on each code.

# 3.2.5.1.1 Multimodality

**Table 3. 3 Table Multimodality Code** 

No	Code	Video/Scene	Amount		
1	AP	1 /2, 1/3, 1 /4,			
2	RP	1 /2,1/3,1/ 4,1/6,1/7,			
3	CS	1/1,1/9,1/12,1/13,1/14,1/20,			
4	CM	1/1, 1/2,1/3,1/4			
5	CA	1 /2,1/8,1/12,1/20,1/23,1/24,1/26			
6	CP				
7	ANP	1/8,1/10,1/16,1/23			
8	SP				
9	OI				
10	OGS				
11	DI				
12	DGS				
13	OG	1 /2, 1/3,1/4,1/6,1/8,1/10,1/13,1/17,1/18,			
14	DG	1/12, 1/24			
15	SD1				
16	SD2	1 /2,1/6,1/12,1/13,1/20,1/24,1/27			
17	SD3	1 / 4,1/8,1/10,1/18,1/19,1/25,1/26			
18	SD4		4		
19	SD5	1/3,1/22,1/23,1/28,1/29			
20	SD6				
21	OA	1/1,1/5,1/7,1/9,1/14,1/21			
22	FA	1 / 2,1 <mark>/3,1</mark> /4,1/6 <mark>,1/8</mark> ,1/1 <mark>0,1</mark> /12,1 <mark>/13</mark> ,			
23	EL	1/4,1/ <mark>8,1</mark> /10,1/12,1/13,1/18			
24	HL	1/ 2,1/3,1/9,1/22,1/24			
25	LL				
26	IV1				
27	IV2				
28	IV3				
29	IV4				
30	S				
31	F1				
32	F2				

Note: 1/2 means Video 1 scene 2.

### 3.2.5.1.2 Multiculturalism Concept

Table 3. 4 Multiculturalism Code

No	Names of	Scene	Multiculturalism Concept				
	Advertisement		CDOP	CDOPE	CDOPR	CDOC	CDO
							PER
1	Google : 'One Hundred Billions Words'					V	

Note: Data 1 was found in the video of "The Power Of Google Translate:

### 3.2.5.2 Interpreting

In making interpreting, the researcher used the relation of both verbal mode and non-verbal mode to find out the multiculturalism features in the video advertisement.

Figure 3.10 is taken from the video's advertisement entitled "The Power of Google Translate: 'One Hundred Billion Words'" at 00:42-00:43. In this scene, there is an active process. The actor is people; they do something to a goal. All participants are involved in an action. Then, there is a circumstance of accompaniment because the participant has no relation with other participants. They do not make contact with other participants. Then, there is a demanding gaze because of the eye of the participants directly in the viewer. In the scene, the size of the frame is close shot; the participants show their heads until their shoulders. It can make the viewer knows their activity. There is a frontal angle in this scene because the viewer can involve the participants, and also the high angle is showed when the camera shots them from the high, and the viewer has more power than the participants. The scene shows multiculturalism features through

<sup>&#</sup>x27;OneHundred Billion Words'".

the participants and the action of the participants. They are identified as the cultural dimensions of communities from some ethnic and take a photo together. It is represented by their skin and race identity. There is calm from their diversity in the same place. However, they are from different cultures, traditions, religions, and ethnic. But they can be unity and make a relationship with each other to reach togetherness.



Figure 3.10: Interpreting Study

#### **CHAPTER IV**

#### FINDINGS AND DISCUSSION

In this chapter, the researcher presents two points. The first point of this chapter is data findings, and the second point is the discussion. In the data findings, there are elements of multimodality and multiculturalism concept from Super Bowl 2019 commercials.

# 4.1 Findings

The findings section is created to present some results of the data analysis. According to the statement of the problem, two topics are shown in this part. The first is about the elements of multimodality in 2019's Super Bowl commercials. It shows various elements of multimodality. The second is about the representative of the multiculturalism concept of Super Bowl 2019 commercials. This case shows how the elements of multimodality, as the first study, contribute toward the multiculturalism concept.

# 4.1.1 Elements of Multimodality Found in 2019's Super Bowl Commercials

This part reports the first finding of the present study that is about the elements of the multimodality used in 2019's Super Bowl commercials. There are five chosen video commercials used as the data source. They are, "Google", "Doritos", "SimpliSafe", "Coca-Cola", and "Cashew". To gain the result, the researcher collects the data in the chart (Figure 4.1). The finding of multimodality elements used in five video's commercials are generally illustrated in the following chart. Super Bowl commercials depict several elements of

multimodality. They include of ideational metafunctions, interpersonal metafunction, and textual metafunction.

In Figure 4.1, the emergence of multimodality elements in live video commercials is portrayed in general. It shows that interpersonal metafunction prominently becomes the most frequent metafunction that occurred among the other metafunctions. This metafunction attains 69% or equal to 651 times of occurrence. In the second level, ideational metafunction attains 28% or equal to 266 times. Then, at the lowest level, textual metafunctions occur in 3% or equal to 26 times of occurrence. Meanwhile, the emergence of multimodality elements used in each video's commercials is charted as follows.

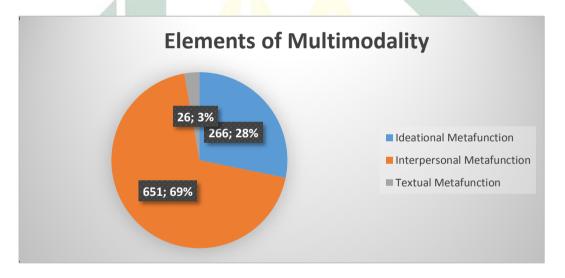


Figure 4.1: The Emergence of Multimodality Elements in 2019's Super Bowl Commercials

Figure 4.2 draws the finding of multimodality elements that appear in each Super Bowl commercial. The soft blue is used to represent "Google," the orange bars depict the "SimpliSafe" commercial, the grey is used to represent "Coca – Cola," the yellow bars depict "Cashew" commercials, and the dark blue portrays "Doritos" commercial. From Figure 4.2, it is clear that five commercials have

applied all of the elements of multimodality proposed by Kress and Van Leeuwen (2006). The metafunction is categorized into three parts; they are, ideational metafunction, interpersonal metafunction, and textual metafunction. The detail findings for each commercial are explained in the paragraphs below.

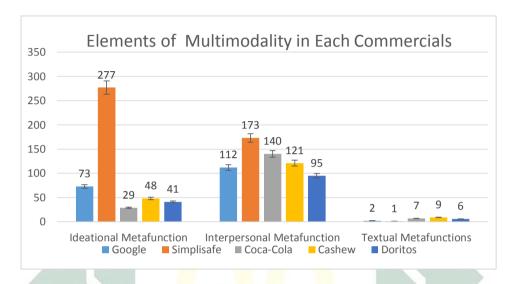


Figure 4.2: The Emergence of Multimodality Elements in Each Super Bowl's Commercials

The first is "Google" commercials. The total metafunctions appear in 187 times. The biggest percentage is reached by interpersonal metafunction, which is 112 times. The ideational metafunction is subsequently on the second level, which is 73 times. At last, textual metafunction places the lowest that is two times.

The second commercials are the "SimpliSafe" commercial. The findings show that there are 451 metafunctions that occur in the "SimpliSafe" commercial. Ideational metafunction reaches the highest frequency among the other metafunctions. It occurs 277 times of the total number. It is followed by the interpersonal metafunction, which occurs 112 times, and the last is textual metafunction, which occurs one time.

The third is "Coca – Cola" commercial. The total metafunctions that appear in Figure 4.2 are 176 times. The highest percentage is reached by interpersonal metafunction, which is 140 times. The ideational metafunction is the second level, which is 29 times. The last is the lowest level, which is textual metafunction, which occurs seven times.

The four commercials are "Cashew" commercials. The findings show that there are 178 times. Interpersonal metafunction reaches the highest frequency among the other metafunctions. It occurs 121 times of the total number. It is followed by ideational metafunction, which occurs 48 times, and the last is textual metafunction, which occurs nine times.

As for the "Doritos" commercial, the researcher finds 142 times. Interpersonal metafunction mostly appears in the commercial. Ninety-five times are contained by interpersonal metafunction. The ideational metafunction is on the second level, which appears 41 times. Then, the lowest is attained by textual metafunction, which appears six times.

# 4.1.1.1 Ideational Metafunction

Ideational metafunction, it explains the representation of any objects, for instance, object, people, and things, that is experienced by a human (Kress and Leeuwen, 2006). The aspect of ideational metafunction is the narrative process and conceptual process.

#### 4.1.1.1 Narrative Process

The narrative process explains the process of an action in a picture or video. There are some kinds of processes, but 2019's Super Bowl commercials show three aspects in the narrative process. They are active processes, reactional

processes, and circumstances. The three processes are shown in the commercials. In the active process, the participants will be divided into actors and goals. While in the reactional processes, the participants will be divided into two types, they are reactor and phenomena. In the circumstances, the participants will be divided into three types; they are a circumstance of setting, the circumstance of mean, and circumstance of accompaniment.

In these commercials, there are 83 action processes out of 156 frames, 38 reactional processes out of 156 frames, 112 circumstances out of 156 frames, which include 77 circumstances of the setting, 22 circumstance of mean, and 13 circumstances of accompaniment.

#### 1. Action Process

There are actors and goals as the participant of the action process. An actor is doing something while the goal as the participant is doing action by the actor (Kress and Leeuwen, 2006). In the action process, there are transactional actions and non-transactional actions. In these commercials, there are 50 transactional actions and 33 non-transactional actions. In transactional action, there are more participants; they consist of both actor and goal. while non-transactional action, the participants are considered as the actor apparently. There is an action, but there is no goal. Generally, the kinds of actions are intended to communicate to the viewer directly.

Figure 4.3 is an example of a transactional action. It consists of two participants. It is captured in 00:05-00:07. Figure 4.3 of The Power Of Google Translate: "One Hundred Billion Words" commercial tells us about two different ethnic people who play the music together. From the video, we can see that there

are differences between the woman who comes from China, and the man comes from India. In this scene, there is a narrative process explained, which is the activation process; the actors include two players. They are both doing something to the goal. The goal is the music that receives the action (Kress and Leeuwen, 2006).



Figure 4.3: Transactional Action of Playing Music Together

Figure 4.4 is an example of a non-transactional action. It is captured from 00:00-00:005. Figure 4.4 in "Doritos: Chance The Rapper and The Backstreet Boys" advertisement only consists of a single participant, which is the model himself. This scene shows the viewer about the introduction of the video advertisement. It begins with the model who is eating chips by wearing an orange jacket and blue jeans with a black hat. As he is sitting on the piano, and he says, "Flamin hot nacho they made the original hot hot hot" and he shows how the chips are so delicious and spicy.



Figure 4.4: Non-Transactional Action of Eating Chips

The main intention of this scene is to introduce the model. The camera shoots the model who is eating the chips. It indicates that he is a symbol as the model and shows the viewer that all black races as the main model of the video advertisement without any differences in another aspect. The differences can make the viewer enjoy the product because it is no different in America, especially. The viewer can be interested in eating or buying the product because the advertisement can hug all ethnics in the world, especially the differences in race and style.

#### 2. Reactional Process

The reactional process explains the process that the participant shows is formed by an eye line by the direction of the other represents participants (Kress and Leeuwen, 2006). There are two types of participants in this process; they are reactors and phenomena. A reactor is an active participant who looks at the phenomenon. While the phenomena are the passive participant that face-up from the actor.

Figure 4.5 is taken from "Cashew" commercials. It is captured in a range of time between 00:10 - 00:12. It is an example of a reactional process. In this scene, it begins with the model walks by seeing his grandfather. The setting is at outdoor; it is showed from the sky. The reactor of the scene is the man. Furthermore, he becomes silent because the focus sharpens when the camera shoots him. In this scene, the phenomena are his grandfather, who is sitting on the board. There is no interaction between those two participants.



Figure 4.5: Reactional Process of Seeing the Grandfather

#### 3. Circumstances

Circumstances explain the secondary elements in a narrative process. It relates to the main participants. The components of the circumstances are divided into three parts. They are the circumstance of setting appears 77 times, the circumstance of accompaniment appears 22 times, and the circumstance of means appears 13 times. Those components become a source of information because there is an effect on the proposition in a narrative process.

The circumstance of the setting is a setting that provides a contrast between foreground and background (Kress and Leeuwen, 2006). The setting can indicate the participants as the point in the scene, and it is viewed by the viewer. Figure 4.6 an example of the circumstance of setting is showed in the "Google" commercials. The scene is captured in a range of time between 00:51-00:54. The scene shows a background directly of the setting. In this scene, it occurs to emphasize the light of the sky when the weather is raining, which indicates the end of the video's journey. Therefore, the participants and the setting of time become silent in this scene. The participants see the beautiful view of the scene; they hug together by bringing the umbrella. It can make both of them is feeling

the warmth of diversity. The setting is shown in detail. The view of the mountain is depicted in the scene.



Figure 4.6: Circumstance of Setting of Seeing The View

The other aspects of circumstance are accompaniment and circumstance of the means. The accompaniment is a participant who has no relation with other participants in a narrative process (Kress and Leeuwen, 2016).

Figure 4.7 is an example of the circumstance of means in the "Cashew" commercials. It is captured in the range time between 00:24 – 00:27. The scene shows that the participants use their smartphone as the main tool to use the performance of the action itself. They bring their phone to manage the condition of someone to know what is the activities of the object.



Figure 4.7: Circumstance Means of Bringing The Phone

Last, the circumstance of accompaniment such in the "Coca-Cola" commercials in the range time between 00:27-00:29. In Figure 4.8, the participant is focused on himself; there is no vectorial relation to other participants. They do not make any contacts with other participants. The crowd makes alive of the setting and fits the concept of the setting in the commercials to give the information.



Figure 4.8: Circumstance Accompaniment of Doing Something

# 4.1.1.1.2. Conseptual Process

In the conceptual process, it is represented by the participants in terms of generalization. There are three categories of conceptual processes; they are a classificational process, analytical process, and symbolic process. In these commercials, there is one classificational process out of 156 frames, 28 analytical processes out of 156 frames, and four symbolic processes.

#### 1. Classificational Process

Figure 4.9 is an example in "Google" commercials in range time between 00:42-00:43. There is a classificational process of that scene because it is showed by relating participants to each other participants. The white man lives the situation by taking a selfie with other participants; there is equivalence between

the subordinate and superordinate. The white man is the subordinate and the India people as the superordinate. The white man is placed at an equal distance from each other. The situation is also real and natural; they put together in the same class without there is no drama in that scene.



Figure 4.9: Classificational Process of Taking a selfie

# 2. Analytical Process

In Figure 4.10, from the "Cashew" commercial in range time 00:13-00:20, there is an analytical process in this scene. According to Kress and van Leeuwen (2006), the setting of the scene can be seen as the analytical process because the Figure 4.10 captured the man who is getting up and facing up the window in the bedroom. Indeed, the bedroom takes an important setting that explains about the analytical process. The bedroom becomes *Carrier* (the whole), and the appearance of the bed, blanket, pillow, and the lamp define *Possessive Attributes* (the part). In this Figure 4.10, the possessive attributes are showed together to make up a detailed shape, while the carrier can be divided into possessive attributes.



Figure 4.10: Analytical Process of Sleeping in Bedroom

# 3. Symbolic Process

Figure 4.11 is an example of the symbolic process is showed in scene 11d of the "Doritos" commercial. In this scene is captured in range time 00:52-00:55. The participants include white men and black men. There are carrier and symbolic attributes. Carrier is all men. While the symbolic process attributes is the black man that uses the black jacket. There is a relation of their clothes; there are differences and symbols that the black man as the main object where the viewer has to focus on the black man.



Figure 4.11: Symbolic Process of Dancing Together

### 4.1.1.2 Interpersonal Metafunction

Besides the representation of the interaction between participants in the video, the participants in the video can be depicted by the viewers, and the viewer

can establish the meaning. In interpersonal metafunction, there are four ways to realized interpersonal metafunction, which are contact, social distance, attitude, and color (Kress and Leeuwen, 2006).

#### 4.1.1.2.1 Contact

Contact can be depicted by the viewers, which contact connect the representative of participants in the video by involving demand and offer. Demand is apparent when the participant looks directly at the viewer. While the offer is apparent when the participant looks indirectly to the viewer. Contact is divided into speech acts and gaze. The speech act is divided into four aspects. They are offer information, offer goods-services, demand information, and demand good-services. While gaze can be divided into two aspects, they are demand gaze and offer gaze. In these commercials, there are 42 speech acts included 31 offer information, seven offer goods-services, three demand information, and one demand goods-service. While there are 103 gazes is included of 84 offer gazes, and 19 demand gazes.

### 1. Speech Act

#### a. Offer Information

In Figure 4.12 is from the "SimpliSafe" commercial in range time 00.24-00.27. There is a speech act from this scene. The participants are indirectly looking at the camera. The offer information appeared when the narrator said: "Packages, they call them porch pirates" from this speech, it is a form of the statement. The narrator wants to gain the agreement of the statement. Thus, the viewer knows about their statement. The statement is used to get information that can be contradicted the acknowledge.



Figure 4.12: Offer Information of Facing Up Each Other

#### b. Offer Goods-Services

An example of the offer good-services is depicted from the "Coca-Cola" commercial. Figure 4.13 is captured in the range time 00:46-00:52. In this scene, the narrator said that "Don't you see? Different is beautiful". This speech is categorized as offer goods-services because the viewer is offered by the speaker to accept the condition of the scene, or maybe the viewer can be rejected from that scene. Thus, by this speech, the narrator expects the viewer to do the same as the representative of the scene.



Figure 4.13: Offer Goods-Service of Gathering in Party

# c. Demand Information

The example of the contact can be depicted in this scene. From the "SimpliSafe" commercial in the range time 00:08-00:12. There is a speech act in

Figure 4.14. It is showed by the participants look directly at the viewers, and they deliver the information to the viewer directly. It is representative of the demand information. From their speech act, it can be proved from their statement of the narrator. The narrator states, "What you don't know about your garage door will kill you?". This question is used to the viewers themselves. It makes the viewers realized that the point of this scene. Thus, this speech act can be categorized as demand information. After questioning the viewers, the video gives the viewers an answer to the question.



Figure 4.14: Demand Information of Watching the News

#### d. Demand Goods-Service

In Figure 4.15 is from "SimpliSafe" commercial in the range time 00:12-00:13. The participant eats the bread. The viewers do not only do the same as the scene doing because it is strengthened by the narrator's speech "Officially, but you also can't eat wheat bread" his speech can be categorized as demand goods-service when it has an imperative mood. Demand goods-service is indicated by the imperative mood in which there is a negative imperative sentence from his speech. The function of demand for goods and services expects the viewer to the response by undertaking what they asked to do. Thus, by this speech, the narrator

expects the viewer to do the same as the scene. The narrator demands the viewer to use the product from the advertisement above. But, the viewer or the listener can refuse to do the command.



Figure 4.15: Demand Goods-Service of Eating the Sandwich

#### 2. Gaze

### a. Offer Gaze

The example of the offer gaze can be depicted in this scene. From the "Cashew" commercial in the range time 00:08-00:12. The model, as the participants in Figure 4.16, realizes that he has a problem that he makes his life becomes difficult. In this Figure 4.16, the participant is busy to watch the news while he makes a glass of tea. It can be seen from his gestures and expressions. The participant does not look in the viewer; he just focuses on his television. It can be categorized as the offer gaze.



Figure 4.16: Offer Gaze of Mixing a Tea

#### b. Demand Gaze

The example of demand gaze, it is Figure 4.17 from the "Doritos" commercial. It is captured in range time between 00:12-00:13. Figure 4.17 shows the men who are dancing in front of the car. All men of the scene directly look to the viewer; they show their dance to the viewer. It connects to the viewers that they are directly looking to the viewers. Looking directly at the camera indicates that the participants want to communicate with the viewer. The represented participants demand the viewers to doing something as the scene showed (Kress and Leeuwen, 2006). Thus, the men make a command or demand for the viewer to look at them and think as the participant. The participants want the viewers to think that men are attracted to dancing. It is supported by the profile of the men, and it shows that they are an active dancer. The appearance of the men also indicates that the men also have a strong body that makes them show their capability.



Figure 4.17: Demand Gaze of Dancing Together

#### 4.1.1.2.2 Social Distance

It is called the size of the frame because there is a distance between the camera and the actor. There are six kinds of distances. They are very close-up, close shot, medium close up, medium-long shot, long shot, and very long shot (Kress and Leeuwen, 2006). In these commercials, there are 103 social distances include two very close-ups, 26 close shots, 46 medium close-ups, 12 medium-long shots, 15 long shots, and two very long shots.

### 1. Very close up

The example of the very close shoot is showed in Figure 4.18 and Figure 4.19 from "SimpliSafe" commercials. In Figure 4.18, the robot faces up the viewers. The viewer feels connected between the participant and the viewer. While, in Figure 4.19, there is a dog who faces up the viewer directly to the camera, the viewer can connect with the participants because the distance of the frame is very close up. Thus, this scene is categorized as a very close shot, because the distance of the frame shows ahead of the participants themselves.



Figure 4.18: Very Close Up of Facing Up the Viewers



Figure 4.19: Very Close Up of Seeing the Viewers

# 2. Close Up

From Figure 4.20 and 4.21, these are the example of the close shot frame. They are captured by "Google" commercials. The smaller frame has intimated distance where the distance of the frame between the participant and the viewer is more close. They have the same position of the represented participant. The participant of the scene is showed from the head until the shoulder of the subject. From Figure 4.20, that scene is showed that the participants are sitting on the bus, they are talking with other participants, and the viewer can see the action of the scene itself details. From Figure 4.21, they are so happy. It represents their expressions, and the viewer can feel happy too because the participants can show their expressions to the viewers more closely.



Figure 4.20: Close Up of Sitting in a Bus



Figure 4.21: Close Up of Showing their Feeling

### 3. Medium Close Up

Figure 4.22 is the example of the medium close up; it is representative of the "Coca-Cola" commercial. It is captured in the range time between 00:25-00:26. The black participant in the scene shows a medium frame from a head to a waist. The participants of the scene have a relationship to other participants; they make a joke from the scene. The black man brings the soft drink and laughs together to the white girl. There is a distance of the viewers to the participants; the scene uses a middle shot to present the participants. The participants represent to the viewer that make viewers as the friend also and involve their joke. Thus, the viewer and the participants have connected directly with the middle shot distance.



Figure 4.22: Medium Close Up of Making a Joke

# 4. Medium Long Shot

Figure 4.23 is the example of the medium-long shot. This scene is from the "Cashew" commercial that is captured in the range time 00:08-00:10. The participant shows that the frame is a medium-long shot because the participant is depicted full Figure where he, as the participant, sits in front of the home. The distance of the frame makes the viewer can know directly and make the participant and the viewer have connected, although the participant does not look directly to the viewers.



Figure 4.23: Medium Long Shot of Sitting on Board

# 5. Long Shot

Figure 4.24 presents the long shot to the size of the frame and far social distance. It is represented by the "Doritos" commercial. It is captured in the range time between 00:33-00:34. The long shot of the scene indicates the whole Figure

of the participant. The long-shot is showed from the setting. The viewers can see the whole Figure of the represented participant with the space around them. The participant and the viewer have an informal relation from the distance of the frame. Thus, it is categorized as the long-shot distance.



Figure 4.24: Long Shot of Dancing Together

# 6. Very Long Shot

An Example of the very long shot distance is from Figure 4.25. It is represented by the "Google" commercial that is captured in the range time 00:31-00:33. This scene shows anything wider. The participants of the scene are seen widely. This scene also emphasizes the setting. Because the setting is also able to realize the visual modality. The frame makes the setting can be seen widely. Thus, this distance can be categorized as a very long shot.



Figure 4.25: Very Long Shot of Gathering on the Road

#### 4.1.1.2.3 Attitude

Attitude refers to the relations between the represented participant and viewers' attitude presents the power of the relationship and the involvement between the participant and the viewer in the scene. The selection of angle realizes the expression of the attitude towards represented of the participant (Kress and Leeuwen, 2006). There are two kinds of attitudes. They are horizontal and vertical angles. In horizontal angles, there are oblique angles and frontal angle. While, in vertical angles, there are eye level, high angle, and low angle. In these commercials, 121 horizontal angles consist of 83 oblique angles and 38 frontal angles. While, in vertical angles, 126 vertical angles consist of 101 eye levels, 15 high levels, and ten low levels.

### 1. Horizontal Angles

# a. Oblique Angles

The example of the oblique angles is depicted in Figure 4.26. It is from the "Cashew" commercial that is captured in the range time between 00:03-00:06. In the scene, the participant walks on the field that he wants to come to his grandfather's home on foot. It means that the participant is not part of the viewers. The limitation is between the viewer, and the participant is showed because there is no connect from taking the scene. The viewers only become the observer of the participant's action. Thus, the scene presents the oblique angles that are appeared in Figure 4.26.



Figure 4.26: Oblique Angles of Walking on the Field

# b. Frontal Angles

Figure 4.27 of the "Google" commercial is captured in the range time 00:15-00:17. The representative of the participants is eating food where other participants laugh at him because the black man is doing something fun. The black man feels hot for eating food. The scene shows an involvement that the viewers involve the image and become apart of them. In this scene, the producer wants to create a sense of empathy with a represented participant that presents the facts in the scene.



Figure 4.27: Frontal Angles of Eating Foods in Restaurant

### 2. Vertical Angles

### a. Eye Level

The example of the eye level can be depicted from this scene. Figure 4.28 is from the "Google" commercial that is captured in the range time 00:07-00:09. The scene shows the absence of the power between the participant and the viewers. The participant shows equally. The equal position considers the way the producer placed the position between the participant and the viewer. The absence of power represents the way the producer shows the ethnic differences that considered power. In this scene, the producer creates an equal relation between the participant of the scene and the viewers.



Figure 4.28: Eye Level of Making Conversations

### c. High Level

This is an example of a high level. Figure 4.29 is from the "SimpliSafe" commercial in the range time between 00:24-00:27. A high level indicates the viewer that has more power than represented the participant. In Figure 4.29 considers the high-level shot. The camera looks down to the participants, and it makes the participants look insignificant. This scene shows the ground as the background. Moreover, in Figure 4.29, the garden shows a present. In this scene,

the movement is slowed down as the represented participant is walking, and the other participants are standing to face up the man.



Figure 4.29: High Level of Gathering in the Garden

# d. Low Angle

A low angle is seen in Figure 4.30 from the "Doritos" commercial. It is captured in the range time 00:26-00:27. The scene shows presented participants have more power than the viewers. The represented participants show the strength of the viewers. The participants are the subject of the viewers. It seems like the participants look significants. In Figure 4.30, the producer shows that the represented participant has the power as the black man that has the ability, strength, and speed to dancing in that area.



Figure 4.30: Low Level of Singing on the Road

#### 4.1.1.2.4 Color

The analysis of color focuses on the color of the participants and the backgrounds themselves. In interpersonal metafunction, color is seen as an aspect to act something. The color act is the use of the color to impress, to express, to intimidate people (Kress and Leeuwen, 2016). Moreover, color can increase the viewer's meaning. In this video commercials, the color is used to impress the viewers. In these commercials, there are 156 colors that are shown in all scenes.

For the example of the color, it can be shown from Figure 4.31 that is captured in the range time 00:14-00:15. The scene is from the "Doritos" commercial. Figure 4.31 applied outdoor lighting in giving a clear effect on the object and giving the temperature of the light. It becomes an important factor in creating the mood and effect of the image. The lighting of the Figure 4.31 makes the color of the object as powerful as those color without any covert of the scene.



Figure 4.31: Color of Dancing on the Road

#### **4.1.1.3 Textual Metafunction**

Textual metafunction has a capacity of the form text. It deals with the arrangement of meaning in the image. There are three systems, which are information value, salience, and framing. In these commercials, there are 11

information values, ten saliences, and five framings that are shown from all scenes.

#### 4.1.1.3.1 Information Value

Information value is the placement of visual modes and verbal modes. It consists of horizontal, vertical, center, and margin (Kress and Leeuwen, 2006). Figure 4.32 of the "Cashew" commercial is captured in the range time 01:04-01:13. This scene is the example of the horizontal text. There is a text in the scene that shows the left side as the given information. The given information that the viewers already know about the information (Kres and Leeuwen, 2006). While the right side as the icon of the scene in which the icon is more blurred than the text. Thus, the left side of the screen is more important than the right side of the screen because the producer wants to introduce the product details by the text and image.



Figure 4.32: Information Value – Left of Showing a Car

For the example of the center-margin arrangement is seen from Figure 4.33 of "SimpliSafe" commercials. It is captured in the range time between 00:56-01:00. Center-margin is applied in this scene because it focuses on the text. It is determined as the main information of the scene, which is supported by the utterance of the participants and the action of the participants. The producer wants

to emphasize the multiculturalism feature with the evidence by showing the action and the culture. It makes the center of the information is located in the middle of the screen, and it is supported by the situation.



Figure 4.33: Information Value – Center of Preparing the Dinner

### 4.1.1.3.2 Salience

In Figure 4.34 and 4.35 of "Cashew" commercial is seen by the black background. In the scenes, the written text is aimed to attract the viewers to become more focus on the text for what happened next in the advertisement. The viewers will be more focus because the written text implies the viewers that read the written text well in the center. The written text is silent because the producer wants to make the viewer give information about the scene details.



Figure 4.34: Salience of Showing the Text



Figure 4.35: Salience of Showing the Text

## **4.1.1.3.3** Framing

The example of the framing can be seen in Figure 4.36 and 4.37. It is captured from the "Doritos" commercial in the range time between 00:55-01.10. From the first scene, the written text is "THE ORIGINAL" and then the second scene, "THE ORIGINAL NOW IT'S HOT." There is no interruption of the verbal mode and visual mode. Thus, it is connected to framing because of the scene flow rhythmically. The scenes are presented as belonging together as a representation of detail information. With the connectedness of the elements and the existence of the man as the human Figure. The producer delivers the message to the viewers from the beginning until the last scene.



Figure 4.36: Framing of Showing the Product



Figure 4.37: Framing of Showing the Product

## **4.1.2** Multiculturalism Concept

This part reports the second finding of the present study that is about the elements of multiculturalism is apparent in 2019's Super Bowl commercials. There are five chosen video commercials used as data sources. They are, "Google", "Doritos", "SimpliSafe", "Coca-Cola", and "Cashew". To gain the result, the researcher presents the data form of a chart (See Figure 4.38). The finding of the multiculturalism concept used in five video commercials is generally illustrated in the following chart. These video commercials depict several concepts of multiculturalism. Those elements are divided into five categories, including cultural dimensions of practice, cultural dimensions of perspective, cultural dimensions of the product, cultural dimensions of communities, and the cultural dimension of the person.

In Figure 4.38, the emergence of the multiculturalism concept in five video commercials is portrayed in general. It shows that cultural dimensions of communities (CDOC) prominently become the most frequent than others. Cultural dimensions of communities (CDOC) attain 33% or equal to 21 times of occurrence. In the second level, cultural dimensions of perspective (CDOPE) attains 26% or equal to 17 times. In the next level, cultural dimensions of the

product (CDOPR) attains 25% or equal to 16 times. Then, the next level of cultural dimensions of practice (CDOP) occurs in 16% or equal to 10 times. Lastly, the lowest level is the cultural dimension of the person (CDOPER). Meanwhile, the emergence of multiculturalism concept used in each video's commercials is charted as follows (Figure 4.38).

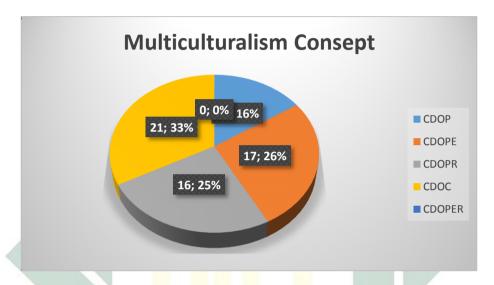


Figure 4.38: The Emergence of Multiculturalism Consept in 2019's Super Bowl Commercial

Figure 4.39 draws the finding of the multiculturalism concept used in each Super Bowl commercial. The soft blue is used to represent "Google," the orange bars depict the "SimpliSafe" commercial, the grey is used to represent "Coca – Cola," the yellow bars depict "Cashew" commercial, and the dark blue portrays "Doritos" commercial. From Figure 4.39, it is clear that the five commercials have applied parts of the multiculturalism concept proposed by Moran (2001). The concepts are categorized into five parts; they are the cultural dimension of practice, cultural dimensions of perspective, cultural dimensions of the product, cultural dimensions of communities, and the cultural dimension of the person. The detail findings for each commercial are explained in the paragraphs below.

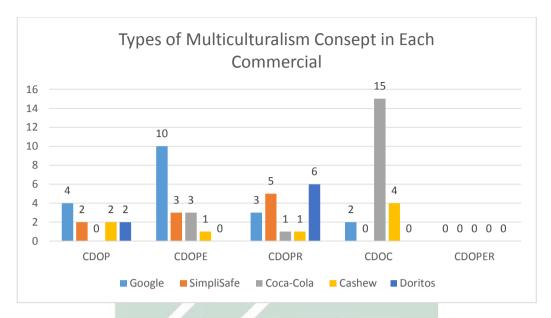


Figure 4.39: The Types of Multiculturalism Consept in Each Commercials

The first is "Google" commercials. The total appears 19 times. The biggest percentage is reached by cultural dimensions of perspective, which are ten times. The cultural dimension of practice is subsequently on the second level, which is four times. Cultural dimensions of the product are the third level, that is three times. Next, the cultural dimension of communities is two times. At last, the cultural dimensions of a person places the lowest percentage.

The second commercial is the "SimpliSafe" commercial. The findings show that there are ten times that occur in the "SimpliSafe" commercial. The cultural dimensions of the product reach the highest in this video. It occurs five times of the total numbers. Cultural dimensions of perspective are the second level, that is three times. The cultural dimension of practice is subsequently in the third level, that is two times. At last, there is no accuracy of the cultural dimensions of communities and the cultural dimension of the person.

The third is "Coca – Cola" commercial. The total appears in Figure 4.39, which is 19 times. The highest percentage is reached by the cultural dimensions of

communities, which is 15 times. Cultural dimensions of perspective are the second level, that is three times. In the next level is the cultural dimensions of product attains one time. Last, there is no accuracy of cultural dimensions of practice and cultural dimension of the person.

The four commercials are "Cashew" commercials. The findings show that there are eight times. Cultural dimensions of communities are the highest in these commercials reach four times the total numbers. Cultural dimensions of practice are the second level, that is two times. Then, Cultural dimensions of perspective and Cultural dimensions of the product are the same levels; that is one time. Last, there is no accuracy of the cultural dimension of the person

As for the "Doritos" commercial, the researcher finds eight times. Cultural dimensions of products appear in six times. The second level is the cultural dimensions of practice, that is two times. At last, there is no accuracy of cultural dimensions of perspective, cultural dimensions of communities, and the cultural dimension of the person.

# **4.1.2.1 Cultural Dimensions of Practice**

The example of the cultural dimensions of practice (CDOP) represents the "Google" commercial in Figure 4.40. It is captured in the range time 00:01-00:05. The scene is about a group of people who are patiently waiting for their turns to sit from the chair in a bus. Figure 4.40 is available in the first category denotatively shows a picture of a group of people dressed up formally and informally in a bus, and they stand in a line, and the others are sitting on a bus. The first comers will sit, and the newcomers will stand, which is portrayed gestures of patience in waiting for their turn, besides the other passengers sit in

the chair of the bus. The scene expresses an act of respecting each other by standing in line to get the chair.



Figure 4.40: Cultural Dimensions of Practice of Sitting in a Bus

# **4.1.2.2** Cultural Dimensions of Perspective

Cultural dimensions of perspective (CDOPE) is represented through in a scene of two people are delivering the news, and a man is listening to appreciate each other's perspective. However, through the limitation of the space, this scene is the representation of the cultural dimensions of perspective (CDOPE). This scene is available in the "SimpliSafe" commercial that is range time between 00:08-00:12. The Figure 4.41 is denotatively illustrates three people, one of them has light brown hair with bright skin, the second man is bold and dark skin, while the viewer as a listener has black hair with bright skin. The variety of their hairs and skin colors depict the socio-cultural phenomena in America and represent cultural diversity and acceptance towards racial tolerance.



Figure 4.41: Cultural Dimensions of Perspective of Watching the News

## 4.1.2.3 Cultural Dimensions of Product

The illustration of this Figure 4.42 that represents the cultural dimension of product (CDOPR) is available in "Google" commercials in the range time 00:41-00:42. The scene shows an illustration of two men; one of them comes from America with light brown hair with white skin, and the other man comes from India as Asian people have black hair and dark skin. The characters dress up informally with a t-shirt in the same color, but the India man is darker, the America man is wearing a white t-shirt with a short pan, and the India man is wearing a white shirt with a patterned skirt, which shows a source cultural product from India product.



Figure 4.42: Cultural Dimensions of Product of Shaking a Hand

#### 4.1.2.4 Cultural Dimensions of Communities

For the example of the cultural dimensions of communities (CDOC) is depicted in Figure 4.43 from "Coca-Cola" commercial. It is captured in the range time between 00:23-00:25. This scene represents the cultural dimensions of communities through the participants of the scene is from different races and religions. It is shown by a girl who is wearing a hijab, which represents a Muslim identity because the hijab is a dress code from the Muslim identity. Then, the other participants are wearing different styles from their communities as their desire. Thus, from this scene, various socio-cultural phenomena happened around the world.



Figure 4.43: Cultural Dimensions of Communities of Gathering in Place

## 4.2 Discussion

In this subsection, the result of the findings is analyzed Super Bowl's commercials. The researcher develops two main points. The first point is about elements of multimodality that appear in Super Bowl's commercials. Then, the second point is about the multiculturalism concept of Super Bowl's commercials of this present study. Essentially, those findings create some new results that produce in the Super Bowl's commercials.

The first discussion is about elements of multimodality used in Super Bowl commercials. The findings portray that the total emergence of multimodality found in each commercial shows different results. This is influenced by different topics and the duration of each commercial. "SimpliSafe" commercial that takes the interesting topic of commercials, of course, contains more processes, among others, that is 451 times. While the other four commercials, "Google," "Coca-Cola," "Cashew," and "Doritos" reach even around half of the "SimpliSafe" commercial. The finding simultaneously reflects that Super Bowl commercials use all elements of multimodality proposed by Kress and Van Leeuwen (2006). Those multimodality elements are ideational metafunction, interpersonal metafunction, and textual metafunction.

Next, the result of multimodality elements, interpersonal metafunction, appears the most significant role in Super Bowl commercials used in the present study; they are "Google," "Coca-Cola," "Cashew," and "Doritos." It becomes so significant because in four commercials of interpersonal metafunction appears in a 95 – 140 times of usage. This implies that four commercials are used to describe the process of doing. In the case of "SimpliSafe" commercials, interpersonal metafunction reaches the biggest process applied. Thus, "SimpliSafe" is mainly intended to identify the interaction of the procedure to the audience through the image. While textual metafunction becomes the lowest in Super Bowl commercials, it appears not more than nine times in each commercial. From this reflection, all the commercials are extremely infrequent used in the textual metafunction. Thus, the result of the ideational metafunction shows the exact statistic.

The second point of discussion is the result of the first finding, which is connected to the multiculturalism concept. In this case, the analysis is carried out through Moran (2001) consisting of five dimension analyses; they are the cultural dimension of practice, cultural dimensions of perspective, cultural dimensions of the product, cultural dimensions of communities, and cultural dimensions of the person. The findings portray that the total emergence of multiculturalism found in each commercial shows different results. This is influenced by different topics and the duration of each commercial. "Google" and "Coca-Cola" commercials that take the interesting topic of commercials, of course, contain more processes, among others, that is 19 times. While the other three commercials. "Simplisafe," "Cashew," and "Doritos" reach even around half of the commercials. The finding simultaneously reflects that Super Bowl commercials use four types of multiculturalism concept proposed by Moran (2001). One of the types does not appear in Super Bowl commercials because the language of the Super Bowl uses the general English language.

The researcher relates to the multiculturalism concept; the multimodality elements function as a tool to serve the visual and verbal mode, which can be used to confess the representative of the multiculturalism concept in the Super Bowl commercials. Each of the multimodality elements has a different function in its application and combines with the multiculturalism concept to know the representative of the multiculturalism concept through multimodality elements.

Firstly, it is an ideational metafunction. The narrative process in these commercials shows a sequence of events that the main participants go through. The beginning of the video indicates the introduction. It is supported by the occurrence of the actor, which tells a profile of the model and the action in which

they are being prepared. Then the commercials depict the action of the model. Those events make the participant able to give multiculturalism concepts from the action of other participants. The represented participants include all elements of society, which is divided into communities. The video commercials depict men and women from young to old. It indicates that Super Bowl commercials can be consumed by all people. Furthermore, the setting is often at outdoor. The setting of those scenes is at a road, at home, at the company. Setting can indicate the foreground and background. The setting is depicted as less silent mostly; it emphasizes nature as the main setting since the participant is represented the product.

Secondly, it is about interpersonal metafunction. The gaze is also mainly in the offer gaze, and the camera angle is an eye-level shot. The offer gaze represents that the participants want to hold the viewer's attention. The producer wants to get attention. Thus, the producer makes the listener becomes a focus in every scene. The eye-level shot indicates an absence of power. In the absence of power, the producer tries to persuade the viewer indirectly from the commercial that two aspects, which the producer can make close relation with the viewers. Another aspect that supports the producer is distance. Distance shows how long the range between the camera and the participants is. Distance gives the social distance between presented participants and viewers. The most apparent in the Super Bowl commercials are medium close shot. It shows the head to the waist of the participants. Color is also one aspect of interpersonal metafunction that has been an important aspect to know how the scene is depicted as the meaning is. The cloth color of the main participants influences the meaning of the scene. Most of the commercials used a bright color. It means that every commercial wants to

know future lightning. It is showed that there is the darkness of life. The future will be bright if the participants will be unity as the multiculturalism concept taught.

Lastly, it is the textual metafunction. It refers to the construction of the modes of Super Bowl commercials. Most of the commercials are the apparent center –margin. Center –margin indicates that the nucleus of the information is located in the middle of the picture (Kress and Leeuwen, 2006). Thus, the main information of every scene is showed from the participant related to the multiculturalism concept that represents the model.

The numerous elements reflected from the video commercials furthermore create new results in the multiculturalism concept. They are regarded as the components, which construct the multiculturalism concept of Super Bowl commercials. Thus, the researcher reveals that Super Bowl commercials attempt to construct the multiculturalism concept during their commercial. This is derived from what Colombo (2014) states that multiculturalism is the situation that people can interact with different traditions, habits, language, religion, customs in the same social space. Regarding this definition, the multiculturalism concept contains in the video commercials; they are the cultural dimension of practice, cultural dimensions of practice and product, and cultural dimensions of communities. Thus, this case certainly agrees with the true teaching of Islam, as described in some verses of Al-Qur'an. In Islam, multiculturalism is a part of the tolerant attitude development based on the universalism of Islam called "Islam Rahmatan Lil' Alamin" namely, Islamic teaching is a universal teaching include of all aspects of human life to all

religions, cultures, races, and ethnics (Yani, 2018). One of them is noted by Surah Al-Hujurat:10 and 13.

"The believers are brethren. Make peace among your brethren and fear Allah, so that you may be shown mercy." (Surah Al-Hujurat: 10)

"Men, we have created you from a male and a female; and made you into nations and tribes that you might get to know one another. The noblest of you in Allah's sight is the most righteous of you. Allah is Wise and All-knowing." (Surah Al-Hujurat: 13)

This verse in Surah Al-Hujurat:10 reflects that Islam teaches us to spread and make a relationship with human beings in a good way. The good way can be showed from warm communication to other ethnic identities. Although a human being has a different culture, we do not need to use an extreme way to hate other cultures, but we have to tolerate and respect each other. Thus, Islam builds a relationship with other cultures that makes the country peace and unity. Super Bowl commercials are the place of the different cultures to make a relationship and spread the feeling to give a good impact and treatment to live in safety. Thus, Super Bowl commercials, which portray different cultures in the advertisement, represent multiculturalism theoretically and practically to surah Al-Hujurat: 10.

While in surah Al-Hujurat: 13, Islam asks to develop tolerance in life because tolerance is very important in social life. Tolerance recognizes differences and attitudes are ready to accept that other people are different from us. So that it can open opportunities for life to coexist, allow each other to become a human

who is beneficial to other humans. Tolerance is the ability to respect the nature, beliefs that others have. Based on Surah Al-Hujurat:13, it confirms the unity of human origins by showing the similarity in the degree of humanity. A person does not deserve to feel higher than another, not only between one nation, ethnicity, or skin color with others, but also includes sex. A broader explanation has been conveyed by the author in the previous chapter. Being tolerant will bring peaceful sharing life for us through the Qur'an, Allah teaches to humans to always do good attitude to others. Cultivating unity indifference. Responding to differences with the attitude of wisdom to interpret it as sunnatullah, because the differences in each individual that is not packaged neatly will potentially lead to a lot of conflicts. Islam as the religion of rahmatan li al 'alamin gives agreement of differences through the Qur'an. The difference here is not merely in cultural differences meaning. Culture in the broadest sense has been conveyed by the author in the previous problems. Many different cultures in our beloved country. However, it can be expanded about the differences that exist in each individual. Ethnic, racial, linguistic, and religious up to welding of certain parts. Like differences in social class and economic class that cause divisions. Though Allah has never looked that far regarding the position of all humaities on earth. The noblest people in the sight of Allah are only those who fear Allah. In the teachings of Islam, there is no such thing as pressure in social relations or religion. Thus, multiculturalism education is very important to correlate in all aspects especially in advertisements because conflict, violence, and severity creates a peaceful life, primarily coming from unresolved multicultural problems, and education in verbal and non-verbal is chosen as a pathway to transforming into a multicultural society.

#### **CHAPTER V**

#### **CONCLUSION & SUGGESTION**

In this chapter, the researcher presents the final section. It provides a brief explanation about the result of the present study and suggestions for improvement to the other researches to explore this related study.

#### 5.1 Conclusion

This thesis investigates the elements of multimodality that reveal the multiculturalism concept in Super Bowl commercials. There are five video commercials used in this present study; those are "Google," "SimpliSafe," "Coca-Cola," "Cashew," and "Doritos." For multimodality, the writer uses theory by Kress and Van Leeuwen (2006), which provides three types of multimodality; those are ideational metafunction, interpersonal metafunction, and textual metafunction. This multimodality analysis works for examining the linguistic feature of the commercials. Then for representing the multiculturalism concept, the researcher applies the Moran (2013) framework, which is organized by four cultural dimensions in commercials. In this case, the multimodality elements are employed to show every mode in the scene as a tool to serve the multiculturalism concept.

Based on the result, the writer concludes that 2019's Super Bowl commercial is apparent in a variety of modes during their video commercials. Because it applies all the elements of multimodality proposed by Kress and Van Leeuwen, which consists of three types, those are ideational metafunction, interpersonal metafunction, and textual metafunction. For five video commercials, It is found that 968 times contain multimodality elements. Interpersonal

metafunction is the most frequent metafunction that occurred among another metafunction. This metafunction appears 69% or equal to 651 times of occurrence. In the second level, ideational metafunction appears 28% or equal to 266 times. Then, at the lowest level, textual metafunction appears in 3% or equal to 26 times of occurrence. Furthermore, the result of the multiculturalism concept, they are 64 scene that contains the multiculturalism concept. The first level is the cultural dimension of communities that appears 33% or equal to 21 times of occurrence. In the next level is the cultural dimension of product 25% or equal to 17 times of occurrence. The cultural dimension of product 25% or equal to 16 times of occurrence. Next, the cultural dimension of practice appears 16% or equal to 10 times of occurrence. Lastly, there is no accuracy of the cultural dimension of the person.

They are related to the multiculturalism concept, the elements of multimodality function as a tool to serve linguistics features, which can be used to present the implied multiculturalism concept in the Super Bowl commercials. In every metafunction has differents functions in its application. Furthermore, the elements of multimodality capably contribute toward the construction of dimensions reflected in the Super Bowl commercials. These dimensions are regarded as the components, which construct the multiculturalism concept of Super Bowl commercials. There are four dimensions of cultural found. Those are dimension cultural of practice, dimension cultural of perspective, dimension cultural of practice product, and dimension cultural of communities. All of the dimension shows that Super Bowl includes the multiculturalism concept.

By seeing all the findings of this thesis, the researcher has proven that multimodality is capable of showing the multiculturalism concept of video commercials. Furthermore, this study could show how 2019's Super Bowl commercials as the best websites of the United States use its commercials to share its multiculturalism concept during its videos reflect to the Surah Al-Hujurat. The use of the verbal mode and visual mode is considered as the persuasive strategy to persuade the viewers to buy the product.

### **5.2 Suggestion**

This research has successfully shown the multiculturalism concept in the 2019's Super Bowl commercials by using a collaboration study of Moran for multiculturalism concept with multimodality as a part of Kress and Van Leeuwen theory. As the final result, the researcher has proven that multimodality significantly beneficial for showing the multiculturalism concept in the Super Bowl. Therefore, the researcher truly suggests that the other researcher's interest in multimodality in another subject. The other researcher can improve other aspects using another topic. Then, they can investigate more interesting data sources related to multimodality such as newspapers, film, brochure, official documents, catalog, etc. Thus, by this suggestion, the researcher expects that this present study can be a better reference for linguistic learners and gives inspirations to conduct further analysis.

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