

A Multimodal Discourse Analysis of Wonda Coffee TV Commercial

Rifpan Putra Afriansyah^{1*}

¹*Padjadjaran University, Jatinangor, Indonesia*

**Corresponding Author: rifpanpa@gmail.com*

ABSTRACT

This research involves a Multimodal Discourse Analysis of a commercial video from a famous coffee brand from Malaysia in 2022. This research uses a qualitative method and revolves around Halliday's ideational meta-function and Kress & Van Leeuwen's representational meaning theory to analyze the object of this research. This research is limited to analyzing the selected commercial's linguistic and visual aspects to interpret their meanings with the multimodal study. The ideational analysis of the chosen commercial entitled "Wonderful Colors of Wonda" found that mental process was mostly employed in the video's utterance. According to ideational meta-function analysis, the commercial video intends to deliver a message about how people unfairly perceive others who are different from them and a possibility of a better society where people would not discriminate against others. Within the representational analysis, through conceptual and narrative meaning analysis, the researcher found that the commercial video contains not only a selling point of a product but also an implied meaning about social diversity that often happens within our society and who are involved in it. This research is a significant contribution to multimodal discourse analysis on an advertisement, as it can prove how important linguistic aspects are when delivering a message through something with multimodality, such as a commercial video.

Keywords: Multimodal Discourse Analysis, Ideational Meta-function, Representational Meta-function, Commercial, Compositional

INTRODUCTION

Advertisement is the practice of promoting a product, brand, or service to attract other people's interest. Rodgers and Thorson (2012) defined advertising as paid messages from an identified sponsor using mass media to persuade an audience. Various creative advertisements can be found in this modern life under many circumstances. Some are less interesting and easily overlooked, and some are packed with meaning that rouses viewers' interest to the point that they leave a good impression in their minds. Giving a good impression through a multimodal medium such as an advertisement is essential as audiences will more likely be influenced by the meaning behind a multimodal medium. One of many advertisement mediums that are commonly used is commercial videos. It uses two or three modes to convey meanings through the commercial: video and audio or text.

Some previous studies on advertisement using multimodal discourse analysis were done by Asaolu and Raphael (2022), Guo and Feng (2017), Hidayat (2014), and Ping (2018). The focus of Asaolu and Raphael's (2022) research is to analyze newspapers advertisement by using Kress and Van Leeuwen's (2006) visual grammar theory that focuses on interpreting the image of their data, which is similar to Guo and Feng's (2017) research on video advertisement.

On the other hand, Hidayat's (2014) research focuses more on interpreting texts in online newspapers through a transitivity system by Halliday and Matthiessen (2004). Ping's (2018) research focuses on the visual grammar of three meta-functions by analyzing a website's layouts and images. Those previous researches have contributed greatly to the knowledge of multimodal discourse analysis and enriched the understanding of multimodal discourse theory. However, those previous research results were collected from non-obscure sources that represent social relations by presenting texts, numerical data, and pictures of human beings. This current research contributes to and enriches the theory of multimodal discourse analysis by analyzing obscure objects, such as mugs with particular colors and shapes, presented in a commercial video along with the narration that goes with it. The significance of this study lies in the result of this research. It will contribute to understanding how abstract objects in a multimodal medium can deliver specific meaning to the viewers.

Advertisement medium commonly uses two or more modes to convey meaning: video, audio, and text. Those modes can be analyzed by using Systemic Functional Linguistic theory by Halliday and Matthiessen's (2004) ideational meta-function and Kress and Van Leeuwen's (2006) visual grammar of representational and compositional meaning, which are going to be used for this study. The ideational meaning is delivered through a linguistic source like text and verbal language. Referring to Halliday and Matthiessen (2004), Paltridge (2012) claims that ideational meaning is what the text is about. Meanwhile, the representational meaning is delivered through the visualization of the commercial such as the object and environment of the commercial. Paltridge (2012) indicates that representational meaning is the meaning that is realized visually in how the image conveys aspects of the real world. It is because colors play a major role in the representational meaning of this research. The interpretation of color in this research's representational meaning is aided by Eiseman's theory of colors (2017). Eiseman (2017) claims that every color has meant that humans inherently sense or have learned about by association or conditioning, which enables people to recognize the messages and meanings delivered. According to Kress and Van Leeuwen (2006), compositional meaning is how the elements of an image are arranged to achieve its intention or effect. Kress and Van Leeuwen's (2006) theory of composition revolves around three systems. These systems are information value, salience, and framing. Information value places elements in the pictures, such as left and right, top and bottom, and center and margin. Salience is the elements in the pictures that attract the viewer's attention through factors such as contrasts in tonal value or colors, relative size, the difference in sharpness, etc. Lastly, framing is the connection of the picture. It determines if images belong or do not belong together in some senses.

According to Gerot and Wignell (1995), ideational meanings, meanings about things and ideas, are realized in the clause by options from transitivity. The theory of Halliday and Matthiessen (2004) is utilized in this research because it has the function of decoding clauses into different semantic categories as the representation of what the text is about and how it represents experience from the real world through a transitivity system which is participant, process, and circumstances. Meanwhile, Kress and Van Leeuwen's (2006) theory of visual grammar is suitable for this research as it is concerned with the experience depiction and also the conceptual relationship between person, location, and object which can be seen inside the visual image (Sonia and Harti, 2022).

According to Rodgers and Thorson (2012), video advertising with moving images and sound has long been considered the most effective stimulus for catching consumer attention. Thus, the video commercial from Wonda Coffee was chosen as the object of this research as they contain both visual and linguistics aspects to catch customer attention that can be analyzed

through multimodal discourse analysis. This study is conducted to answer the research questions which are relevant to this study as follows:

1. What is the ideational meaning that is constructed in the commercial video?
2. What is the representational meaning that is constructed in the commercial video?
3. What is the compositional meaning that is constructed in the commercial video?

METHOD

This multimodal discourse analysis study on Wonda Coffee television commercial uses a qualitative method because it interprets the data of this study in the form of a detailed explanation to acquire proper results. As Creswell and Poth (2018) explain, qualitative research is a situated activity that locates the observer in the world. Qualitative research consists of a set of interpretive, material practices that make the world visible. They turn the world into a series of representations, including field notes, interviews, conversations, photographs, recordings, and memos to the self (Creswell and Poth, 2018). Halliday and Matthiessen's (2004) ideational meta-function theory and Kress and Van Leeuwen's (2006) visual grammar of representational theory are going to be applied upon analyzing the data of this study.

Two Wonda Coffee commercial videos entitled "Wonderful Colors of Wonda" and "Instant Satisfaction" was chosen for this study's data. The data of this study were collected by observing the commercial videos from YouTube, as it is where the official Wonda company publicly posted the commercial. The researcher chose to observe the commercial videos directly from YouTube because it is where people may leave their thoughts about the videos in the comment section, and the researcher believes that considering others' perspectives could help the progression of this study.

After sufficient data have been collected, the data will be categorized according to Halliday and Matthiessen's (2004) transitivity system of participant, process, and circumstances to analyze the ideational meaning and Kress & Van Leeuwen's (2006) representational meta-function to analyze the representational meaning. Then, the study explores how compositional meanings are created in the commercial video and conclude how all the meanings are constructed using the scope of multimodal discourse analysis.

FINDINGS AND DISCUSSION

The transitivity analysis of the ideational meaning of the commercial videos is presented in the form of tables, followed by images of the scenes within the commercial videos as references for the representational meaning.

IDEATIONAL MEANING

Using transitivity system analysis by Halliday and Matthiessen (2004), the researcher categorized the content of each clause to classify the participant, process, and circumstances presented in Table 1.

TABLE 1. Wonderful Colors of Wonda Utterance

Script	Meaning
<p><u>The world</u> <u>says</u> <u>color</u></p> <p>Sayer Verbal Carrier</p> <p><u>is</u> <u>important.</u></p> <p>Attributive Attribute</p>	<p>A lot of people are saying that race is important in many contexts.</p>
<p><u>That we</u> <u>should be defined</u></p> <p>Senser Mental</p> <p><u>by color.</u></p> <p>Phenomenon</p>	<p>A lot of people are saying that we should be judged by our race.</p>
<p><u>That we</u> <u>should be separated</u></p> <p>Senser Mental</p> <p><u>by color.</u></p> <p>Phenomenon</p>	<p>A lot of people are saying that we should be divided into different groups based on our race.</p>
<p><u>So we</u> <u>label,</u> <u>we</u> <u>pick</u></p> <p>Senser Mental Senser Mental</p> <p><u>sides.</u></p> <p>Phenomenon</p> <p><u>we</u> <u>categorize.</u></p> <p>Senser Mental</p>	<p>Saying that a lot of people classify the others by their differences.</p>
<p><u>This color</u> <u>is</u> <u>better than that</u></p> <p>Carrier Attributive Attribute</p> <p><u>color.</u></p>	<p>Saying that one race is better than the others.</p>
<p><u>That color</u> <u>doesn't belong</u></p> <p>Senser Mental</p> <p><u>with these colors.</u></p> <p>Circ: accompaniment</p>	<p>Implying that a specific race or people doesn't fit in with the majority.</p>
<p><u>Judging</u> <u>what's on the outside</u></p> <p>Mental Circ:Place</p>	<p>Indicating that a lot of people only rate others by their superficial value.</p>

<p>instead of <u>what on the inside.</u></p> <div style="border: 1px solid black; padding: 2px; width: fit-content; margin: 5px auto;">Circ:Place</div>	
<p>But <u>there will come</u> <u>a day.</u></p> <div style="display: flex; justify-content: space-around; margin: 5px 0;"> <div style="border: 1px solid black; padding: 2px; width: 40px;">Existential</div> <div style="border: 1px solid black; padding: 2px; width: 40px;">Existent</div> </div> <p><u>Maybe</u> <u>today.</u></p> <div style="display: flex; justify-content: space-around; margin: 5px 0;"> <div style="border: 1px solid black; padding: 2px; width: 60px;">Identifying</div> <div style="border: 1px solid black; padding: 2px; width: 60px;">Circ:time</div> </div> <p><u>You</u> <u>will see</u> that <u>all colors</u></p> <div style="display: flex; justify-content: space-around; margin: 5px 0;"> <div style="border: 1px solid black; padding: 2px; width: 60px;">Behavior</div> <div style="border: 1px solid black; padding: 2px; width: 60px;">behavioural</div> <div style="border: 1px solid black; padding: 2px; width: 60px;">Carrier</div> </div> <p><u>are</u> <u>wonderful.</u></p> <div style="display: flex; justify-content: space-around; margin: 5px 0;"> <div style="border: 1px solid black; padding: 2px; width: 60px;">Attributive</div> <div style="border: 1px solid black; padding: 2px; width: 60px;">Attribute</div> </div> <p>When <u>they</u> <u>are</u></p> <div style="display: flex; justify-content: space-around; margin: 5px 0;"> <div style="border: 1px solid black; padding: 2px; width: 60px;">Carrier</div> <div style="border: 1px solid black; padding: 2px; width: 60px;">Attributive</div> </div> <p><u>wonda-full</u> <u>inside.</u></p> <div style="display: flex; justify-content: space-around; margin: 5px 0;"> <div style="border: 1px solid black; padding: 2px; width: 60px;">Attribute</div> <div style="border: 1px solid black; padding: 2px; width: 60px;">Circ:place</div> </div>	<p>Saying that there will be a time when people put aside their differences.</p> <p>Implying that everyone along with their diversity is wonderful. This line also imply that everyone will love the taste of Wonda Coffee</p>

The researcher counted and summarized the amount of each participant, process, and circumstances to determine the dominant transitivity data on each clause in the commercial videos' utterances, and the researcher can understand the purpose behind the choosing of each dominant word in the commercial video, and determine the ideational meaning of the commercial video at the same time.

PARTICIPANT IN THE COMMERCIAL UTTERANCE

TABLE 2. Participant from the Commercial Utterance

Participants	Quantity
• Senser	6
• Carrier	4
• Phenomenon	3
• Attribute	2
• Sayer	1
• Behavior	1

Based on Table 2, it is shown that the senser is the most frequent participant that appears within the verbal mode of the commercial video. This type of participant appears six times, followed by phenomenon, attribute, sayer, and behavior. Senser here is the participant that is, by definition, a conscious being, for only those who are conscious and able to feel, think or see. (Halliday and Matthiessen, 2004). The sensors of the "Wonderful Colors of Wonda" commercial are mostly marked by the words *we*. *We* is a subject pronoun used to refer to a group of people, including ourselves. This implies that the advertiser's choice of word and its

constant use seems to be an attempt to emphasize who does the action of judging people based on their superficial representation. In other words, the purpose behind choosing the word *we* is to involve the audience in the commercial video's context by referring to them as the doer of the action. The advertiser also furthers the audience's involvement by using the noun phrase *the world* in the beginning of the commercial video to include everyone in this world in the context of the commercial video. The noun phrase *the world* also elaborates on who are the *we*, which is constantly referenced in most of the commercial video's clauses.

PROCESS IN THE COMMERCIAL UTTERANCE

In the transitivity element, the process is central to defining the participant in a clause because both exist in unity to create meaning. The finding on the commercial video utterance process is presented in Table 3.

TABLE 3. Process from the Commercial Utterance

Process	Quantity
• Mental	7
• Attributive	4
• Verbal	1
• Existential	1
• Behavioral	1
• Identifying	1

Table 3 displays five types of processes in realizing the ideational meaning of Wonderful Colors of Wonda commercial video. The mental process appears seven times in total, followed by attributive, verbal, existential, behavioral, and identifying processes. Mental process seems to be the most dominant process within the commercial video. The advertiser appears to be trying to describe a real-life social phenomenon. Mental process involves the process of thinking, feeling, and perceiving (Halliday and Matthiessen, 2004). The advertiser uses words such as *defined*, *separated*, *label*, *pick*, *categorize*, *don't belong to*, and *judging*. Those words especially represent the participant's mental perception toward diversity in order to emphasize people's opinions toward others' differences. The words *defined* is used in a passive construction within a clause in the commercial video. The advertiser used a passive construction in order to emphasize the receiver of an action. Another mental process used in the commercial video is *separated*, *label* and *don't belong to*. These two words are transitive verb that coexists with an object within the clauses. Unlike passive construction, these transitive active verbs have the purpose of putting more importance in ensuring who is acting in the clauses. Lastly, the advertiser also used the word *label* and *categorize* without including any objects within the clauses. The intention behind not mentioning the object of some of the clauses is to focus the audience more on the subject of a clause than the subject within the clauses itself.

CIRCUMSTANCE IN THE COMMERCIAL UTTERANCE

The last transitivity type to be analyzed is circumstance. This type answers when, where, how, and how many within the clause. Circumstance can be identified as words that give information about the process (Halliday and Matthiessen, 2004). The circumstance of the commercial video is presented in Table 4.

TABLE 4. Circumstance from the Commercial Utterance

Circumstances	Quantity
• Place	3
• Time	1
• Accompaniment	1

Table 3.4 shows that circumstance of place is the most frequent circumstance type to appear in the Wonderful Colors of Wonda commercial video. Followed by circumstances of time and accompaniment, which indicate with whom someone does something. The circumstance of place exists within the clauses to simply give extra information to the viewers about where the perception of diversity is happening by using the word *inside* and *outside*. The word *inside* in the clause *judging what's on the outside instead of what on the inside* refer to a non-concrete location but rather an abstract location that doesn't exist as a real location. Meanwhile, the word *outside* refers to something that is actually concrete in the real world, which is the appearance of everyone in this world.

REPRESENTATIONAL MEANING

Representational meaning is one of the three social semiotic forms developed by Kress and Van Leeuwen (2006). Kress & Leeuwen (2006) described that representational meaning refers to how semiotic systems represent object and relation between them in the context of a culture or outside the representational system. It is how meaning is realized visually in how image conveys aspects of the real world. The representational meaning of the commercial video is acquired from the figures below.



FIGURE 1. Symbolic Process of the Commercial Video

Figure 1 shows a red mug sitting in a red room cluttered with office equipment such as phone, lamp, laptop, pens, and a bag at the beginning of the video. Kress and Van Leeuwen (2020) stated that participants in the symbolic process pose for the viewers. In the commercial video context, the mug symbolizes a person of specific individuality such as race, personality, and appearance. Meanwhile, the room and its various furniture and equipment give us an understanding of the person's commutation. Looking at the items cluttered around the room, it can be understood that the person depicted in Figure 1 is an office worker, and the color that the advertiser chooses for Figure 1 may indicate the personality of that person. Eiseman (2017) states that red is often associated with courage, heartfelt, or boldness. So, it can be assumed that the person has such quality as an individual.



FIGURE 2. Symbolic Process of the Commercial Video

Figure 2 represents a green mug in a different environment which appears to be a football field, complete with goal, footballs, sport shoes, and even a trophy. Just like in Figure 1, the mug in this Figure seems to represent an individual. The environment the mug is in implies that the person in this scene is a soccer player, or at least love to play soccer. The trophy seems to indicate that this person has some achievement in soccer. Eiseman (2017) suggested that the color in this Figure implies the personality of a balanced, conceptual, cool, calm, and generous.



FIGURE 3. Symbolic Process of the Commercial Video

Figure 3 displays yet another mug in a different environment. The mug has the color of yellow, and sitting alone in what appears to be a wheat field with a scarecrow standing nearby it. There is also a fence with a model that often found in many farming environments. The surrounding within the image indicates the person represented by a yellow mug to be a farmer, and according to Eiseman (2017), the color implies this person to be a cheerful persona.



FIGURE 4. Symbolic Process of the Commercial Video



FIGURE 5. Symbolic Process of the Commercial Video



FIGURE 6. Symbolic Process of the Commercial Video

The rest of the Figures in this commercial video, like Figure 4, either uses the same information or give too little information for the researcher to indicate their occupation or nature, but it still can be understood that their occupation or job is different from the others in previous Figures. In this case, the researcher can only describe the diversity of the rest of the objects by their colors. Based on Eiseman (2017), Figure 4 implies the person is mentally strong and reliable, for the color brown portrays such qualities in a person. Referring to Eiseman (2017), Figure 5 shows a mug in a similar environment to Figure 3. The only difference in this Figure is the color of the mug, which is blue. According to Eiseman (2017), it symbolizes the quality of enthusiasm, sympathy, communication, compassion, idealism, sincerity, and imagination.

COMPOSITIONAL MEANING

Compositional meaning is how the elements in an image are arranged to achieve its intention or effect (Paltridge, 2012). Kress and Van Leeuwen (2006) claimed that three systems construct compositional meaning. They are information value, salience, and framing. Each of these systems contributes in creating meaning within the commercial video. These systems explain how the composition of the picture or video creates meaning.

INFORMATION VALUE

Every single important object, the mugs, within the commercial video are presented in the center of the screen. For something to be presented as the center, it is presented as the nucleus of the information to which all the other elements are subservient (Kress and Van Leeuwen, 2006). It can be seen in the Figures above that the creator of the commercial intentionally put particular objects around the mugs, which are the center of the commercial video. That particular object acts as additional information about the main objects of the commercial video.

The red mug, which is referred to as the center in Figure 1, is surrounded by objects, which is referred to as margins, that are often found within an office such as a laptop, lamp, notebook, and a bag that often carries by someone on their way to work in an office. The window on the back of the mug indicates that the object is somewhere in a tall building. That often indicates the environment of middle to high-class workers. According to the margins that surround the center on the center of the screen, it can be understood that the person represented by a mug in Frame 1 is working as an office worker in a tall building. It proves that the center and margin's information value create the commercial video's information value.

SALIENCE AND FRAMING

Salience is the degree to which an element draws attention to itself due to its size, place in the foreground or its overlapping of other elements, color, tonal values, sharpness or definition, and other features (Kress and Leeuwen, 2006). Framing is the presence or absence of framing devices (realized by elements that create dividing lines, or by actual frame lines) disconnects or connect elements of the image, signifying that they belong or do not belong together in some sense (Kress and Van Leeuwen, 2006). Color plays a major role in defining the object of the commercial video. Every single environment that exists within the Figures above is colored relative to the color of the mugs that exist in the frame while leaving little parts of the environments in a different color. It signifies the connection that the main objects of the commercial video have with the environment around them. It creates a message that everything with a similar color to the mugs is a part of the mugs. In other words, everything with the same color as the mugs represents the mugs themselves. It proves that the objects within the frame do belong to the environment they are in. It can be understood that the creator of the commercial video was trying to focus the viewers' attention on the quality of the people represented by the mugs by using color contrasts with strongly saturated colors.

CONCLUSION

The multimodal discourse analysis of ideational meaning in the commercial video found a strong implication of how people judge others by their differences by employing mental

process to emphasize the participant's mental perception of diversity and their opinion toward others' differences. The representational analysis found that the commercial video depicts each participant within the scenes to convey a meaning to the viewers about their role within the commercial videos and illustrate the differences of each participant visually by employing mostly symbolic processes in most of the scenes.

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