

MULTIMODAL-SEMIOTICS ANALYSIS: THE MEANING OF LANGUAGE AND VISUAL IN THE ADVERTISEMENT *INDOMIE* RAMADAN EDITION *#AmbilNikmatnya Ramadan, Bareng Indomie*

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Abstract

This study discusses the multimodal analysis in the advertisement of *Indomie* Ramadan *#AmbilNikmatnya Ramadan, Bareng Indomie*. Advertisement has a function as a promotional channel intended to display or introduce a product to a wide audience. Advertisement in print or digital media is also a text that has complex meaning. The complexity of meaning arises because an advertisement conveys messages not only using language elements but also nonverbal components, such as visual elements. Therefore, to understand the complexity of meaning, conducting a multimodal analysis in the advertisement is very important. The multimodal analysis presented in this research uses the theory of Systemic Functional Linguistics (SFL). The multimodal analysis model was created by integrating the multimodal theory of Anstey & Bull with the multimodal analysis framework of Kress and Van Leeuwen. The results of the analysis of *Indomie* Ramadan Edition *#AmbilNikmatnya Ramadan, Bareng Indomie* show that the advertisement has a multimodal semiotic system that includes linguistic, visual, and gestural components.

Keywords: *Multimodal, Semiotics, Language, Visual, Advertisement.*

Introduction

Language is essential in human life, serving not only as a means of communication but also as a key element in understanding how people perceive and interact with the world. From a linguistic point of view, language allows individuals to form mental representations, which enable them to attribute meaning to their own experiences and to the socio-cultural events around them (Halliday, 1998). Language acts as a semiotic tool that helps in the creation of social groups and promotes the fulfillment of essential human needs for coexistence and social cohesion. In addition, language serves as an active medium for individuals to convey emotions, attitudes, thoughts, and ideas while also engaging in various social practices (Gee, 2014). Consistent with this perspective, language not only serves as a passive mirror of reality but also as a dynamic tool in influencing social interaction, identity development, and cultural preservation (Yule, 2020). Through communicative practices, people engage in the creation of collective meanings and social frameworks, which emphasizes the inherent relationship between language, thought, and society.

Other semiotic resources that are also crucial for meaning-making in social contexts are frequently overlooked by representations in multimodal discourse analysis that emphasize the dominance of language, both spoken and written. These resources include different visual techniques and nonverbal communication. According to (Sinar, 2012), a lot of successful communication techniques depend on the interaction of visual media, nonverbal clues, and spoken language. Since there is no text available for paraphrasing, there appears to be a misunderstanding. Kindly specify which text you would like to paraphrase. Text-based comprehension becomes constrained and oversimplified when these additional modes—such as gestures, facial expressions, intonation, and visual imagery—are absent. Monomodality is the term for this limited perspective, in which comprehension originates from a single channel of communication. Instead, multimodality recognizes that communication always occurs through the simultaneous use of multiple modes, all of which have the potential to contribute to meaning (Kress & Van Leeuwen, 2001). Similarly, Jewitt (2008) argues that meaning is formed through the coordinated use of multiple modes, and attention to these modes is important for a robust explanation of communication. Therefore, approaching texts from a multimodal perspective allows for a more comprehensive interpretation by attending to the various semiotic resources that together construct meaning.

A text type that notable for its semantic complexity is advertising, which includes both print and digital advertising. This complexity stems from the fact that advertisements communicate their messages not only through spoken language, but also through nonverbal signals and a variety of visual components. As a result, understanding the meaning contained in advertisements requires multimodal methods. Multimodal analysis is essential to consider the interactions between different semiotic modes-linguistic, visual, and gestural-that together form a message (Forceville, 2008). This theoretical basis inspired the current study, which examines the multimodal components in the YouTube's advertisement, specifically *Indomie* Ramadan edition with *#AmbilNikmatnya Ramadan, Bareng Indomie*. The analysis seeks to determine and detail the multimodal elements that aid the production of meaning in the advertisement. This method aims to uncover how verbal, visual, and nonverbal components that work together to create persuasive and culturally impactful messages in digital media.

In Systemic Functional Linguistics (SFL), texts are understood not as grammatical units (such as clauses or sentences), but as units that are meaningful in practice. Halliday and Hasan (1976) describe a text as a unit of language that operates within a particular social context highlighting that its essence is more functional than structural. A text is not limited by grammatical rules or word count, but is defined by its coherence and richness (Halliday, 2004). According to Halliday's point of view, as explained by Saragih (2006), text is seen as a semantic entity realized through spoken or written language of any length, as long as the text is a cohesive unit. What distinguishes text from non-text is its semantic unity, which is achieved through cohesive and coherent relationships that convey meaning not only at the level of form and content, but also across all the semantic resources of the language.

In functional linguistic theory, particularly based on the principles of Systemic Functional Linguistics (SFL), texts are characterized by their significance in the social environment. This view asserts that texts can include whole texts, paragraphs, complex clauses, simple clauses, phrases, groups, or even just a single sound, as long as they convey meaning in a particular social context (Halliday, 2004). The focus on meaning in SFL highlights that any linguistic element-regardless of its size-qualifies as a text if it has a communicative role in social interaction. From this perspective, the definition of text goes beyond structural criteria and emphasizes its semiotic function. According to Saragih (2006), the smallest linguistic unit is considered a text when it conveys meaning in a social context. This communicative focus suggests that text is more than just a linguistic creation; it is also the result of social interaction. In this context, any communicative interaction requires the coordination of various semiotic modes. According to (Norris, 2004), this

exchange is called multimodal as mentioned in (Sinar, 2012), which suggests that meaning is created collaboratively through the interaction of verbal, visual, gestural and various other non-verbal elements.

Multimodal analysis highlights that each communicative resource, both verbal and nonverbal, plays an important role in creating meaning. Language, which functions as a set of symbols, inherently conveys informative meaning. As stated by O'Halloran and Smith (referenced in Sinar, 2012), multimodal analysis involves the study of different forms of communication consisting of interactive texts and the combination of two or more semiotic resources to achieve the communicative purpose of a text. This viewpoint corresponds to the idea that meaning is not exclusively generated by linguistic components, but emerges from the interaction of various semiotic modes such as visual imagery, gesture, spatial design, sound, and written text. Jewitt (2013) claims that multimodal discourse analysis offers a structure for understanding how meaning is allocated and expressed through various semiotic systems during communicative events.

This research utilizes a multimodal analytical framework based on Systemic Functional Linguistics (SFL). This analytical framework incorporates concepts established by Anstey and Bull (2010) and Kress and van Leeuwen (2006). Anstey and Bull (2010) characterize multimodal texts as creations resulting from the merging of two or more semiotic systems. Their framework identifies five different semiotic systems in multimodal texts: (1) the linguistic system, which includes vocabulary, genre structure, and grammatical characteristics of spoken and written language; (2) the visual system, which consists of aspects such as color, vectors, and perspective in static and dynamic visuals; and (3) the gestural system, which deals with movement, speed, and stillness in body language and facial expressions. Yanti (2021) further supports this method, highlighting the need to incorporate multimodal viewpoints in SFL to fully understand the interaction between verbal and non-verbal semiotic resources in the meaning-making process.

Method

This study used a qualitative design with a content analysis method to investigate the multimodal components present in advertising media. The research process includes three main phases: data collection, data analysis, and interpretation of results. For data collection, the research focused on the advertisement *Indomie* Ramadan Edition *#AmbilNikmatnya Ramadan, Bareng Indomie*, a 30-second video consisting of four separate scenes, each of which tells a different story. The ad was uploaded on February 28th, 2025 and is publicly accessible on the

@Indomie YouTube channel. This research reveals and explains the hidden messages present in the ad by studying various semiotic elements, such as visual elements, gesture, and word choice. This method is consistent with the Systemic Functional Linguistics (SFL)-based multimodal analysis framework, which incorporates theories from Anstey and Bull (2010) and Kress and van Leeuwen (2006).

Anstey and Bull define multimodal texts as texts that integrate two or more semiotic systems, which can include linguistic, visual, auditory, gestural and spatial components. This methodological framework is also reinforced by Suprakisno (2015), who highlights the complex nature of meaning in advertisements derived from the interaction of verbal and non-verbal components. Suprakisno's research on *Indomie* advertisement illustrates the use of multimodal analysis through the SFL framework, which emphasizes the importance of combining various semiotic sources for effective message delivery.

Results and Discussion

The promo of *Indomie* Ramadhan Edition #AmbilNikmatnya Ramadan, Bareng *Indomie* was posted on February 25th, 2025, by @Indomie on its official YouTube advertising channel. In addition to supporting *Indomie* as a product, this advertisement conveys an uplifting message about how to deal with the various moments that arise during the month of Ramadan, which can be both pleasant and surprising. Using a heartfelt and loving story through several scenes, this advertisement conveys that despite feeling sadness, worry, or uncertainty during the month of Ramadan, there is always happiness to be found within ourselves and others.

The advertisement of *Indomie* Ramadhan Edition #AmbilNikmatnya Ramadan, Bareng *Indomie* is analyzed based on the multimodal semiotic system as follows:

1. Linguistic Mode



Scene 1	<i>Hah! Mau Sahur!</i>
Scene 2	<i>Udah, nikmatin aja!</i>
Scene 3	<i>Ini buat buka puasa ya...</i>
Scene 4	<i>Ngapain sih antri! Mending makan disini</i>

These expressions use casual and informal language, which is typical of young Indonesians. They are concise, clear, and direct statements, reflecting the atmosphere of interaction in a familiar and personal setting. These expressions foster an emotional connection with the audience, especially among younger demographics or urban families, which are the *Indomie's* target market.

Practically, every utterance in any context has an underlying meaning and social role. In the scene 1 with language expression *Hah! Mau Sahur* indicates a surprising expression that evokes urgency, emphasizing the importance of *sahur* time in the early hours of Ramadan. In the scene 2 with language expression *Udah, nikmatin aja!* conveys a phatic meaning (an expression of social closeness) and functions as a directive, which is intended to calm or motivate the recipient to enjoy the moment (in this case the hectic moment in a work situation) without stress or worry. Furthermore, In the scene 3 with language expression *Ini buat buka puasa ya...* shows a social attention and concern for other people's fasting time, emphasizing the value of sharing in the month of Ramadan by distributing foods to break the fast. Finally, In the scene 4 with language expression *Ngapain sih antri! Mending makan di sini* is a persuasive and comparative sentence. Promoting a product (*Indomie*) as a fast and enjoyable food choice to break the fast, in contrast to the long queues elsewhere.

In addition, the choice of words such as *sahur*, *buka puasa*, and *antri* are terms that are appropriate and are characteristic to the context Ramadan culture. The use of casual words such as *udah*, *mending*, and *nikmatin* reinforces the familiar and relaxed atmosphere. These phrases and vocabulary strengthen the bond between each character in the advertisement and the audience. This social function plays an important role in fostering feelings of connection and equality, so that the audience feels as if the characters in the advertisement are speaking to them directly. The statements in this advertisement are made short, casual, and have a local cultural nuance, emphasizing informal conversational language that represents the social dynamics of Indonesian people that live during the month of Ramadan. This style of language strengthens the *Indomie* brand as a product that feels familiar and relevant in everyday life especially in the cultural context of Ramadan.

2. Visual Mode



Image 1. A young man is sleeping with a digital clock beside him showing 3.59 am.



Image 2. Young man wakes up with a surprise expression after hearing the digital clock rings.

In the initial scenario, a young man lies in his bed under soft lighting, and the digital clock reads 3.59 am. The soft blue light from the lamp creates a calm, close, and personal atmosphere, highlighting the individual's private moments during sleep as depicted in *Image 1*. Following that, *Image 2* captures the character's shocked expression upon realizing that the time for *sahur* is almost over, which introduces a powerful blend of humor and empathy. The young man's expression suggests a familiar scenario, especially during the month of Ramadan, just as the time for *sahur* is approaching.

By utilizing the visuals in *Image 1* and *Image 2*, the advertisement effectively builds an emotional and cultural connection with the audience. These images are related to situation of waking up for *sahur*.



Image 3. A young man receives a message from his friend inviting him to break the fast through his phone.



Image 4. The man feels dejected because he couldn't join in with his friends.

In this situation, these images convey a strong emotional and social narrative through visual choices, facial expressions, and background elements. On *Image 3*, it shows that a young man receives and looks at a message on his phone with a text *IKUT BERBUKA KAN???* from his friends inviting him to break fasting together. The message with picture shows a group of friends eating together with happy expressions. This visual mode emphasizes the aspect of togetherness and social values in the month of Ramadan, showing that breaking the fast is an important moment to gather.

Meanwhile, the other image in *Image 4*, the man who received the message appears to be sitting alone at work, surrounded by a busy and visually shows a cold atmosphere. His facial expression shows dilemma and fatigue, hinting at the conflict between professional obligations and the desire to socialize which suggests he will not be able to attend the event. The contrast of lighting between the warm, colorful image (the *bukber* photo) and the cold dim image (the workspace) reinforces the emotional meaning (one presents social warmth, the other shows solitude).



Image 5. A young woman is at stall dining table nearby a terminal.



Image 6. The young woman is eating a bowl of noodles with a suitcase with a box of instant noodles on top of it.

In this situation, it can be seen that the main subject (the woman in the light blue hijab) is placed in the center of the frame, making her the center of attention. Then, the background in this scene shows a bus terminal with red digital writing on the building inscribed *Terminal Tipe A Pondok Cabe* as in *Image 5*, indicating that the woman is on a journey, possibly far from home or family. In *Image 6*, it shows the woman's facial expression as she spoons a bowl of instant noodles and indicates enjoyment, satisfaction, and a contemplative moment that she may be alone, but she doesn't feel lonely.

Through the *Image 5* and *6* in this situation, it can be seen that the young woman is breaking her fast alone in a simple food stall (*Warmindo*) at the terminal, with a suitcase and a

box of instant noodles beside her. The dark night atmosphere, the warm lighting from the stall, and the presence of a broken vehicle on the right side create an atmosphere of a delayed journey. This visual conveys feelings of isolation, fatigue, but also the warmth brought by simple food like *Indomie*. The warm color of the stall's interior, contrasting with the night and rain, and the woman's satisfied expression while eating noodles create the meaning that the warmth of *Ramadan* does not always come from luxury, but it can be from small meaningful moment.

3. Gesture Mode



Image 7. Young man from *Image 1* and *2* takes *Indomie Mie Goreng* as his menu for sahur.



Image 8. The process of making *Indomie Mie Goreng*.



Image 9. The young man from *Image 1* and *2* is eating and enjoying *Indomie Mie Goreng* he made.

In the advertisement of *Indomie Ramadhan* edition *#AmbilNikmatnya Ramadhan, Bareng Indomie*", gesture mode is used strategically to convey strong emotional and cultural messages through body expressions, hand movements, and interactions with objects. In the *Image 7*, the hand gesture of the young man holding the *Indomie Mie Goreng* package proves the act of choosing the product in a personal and meaningful way. This movement is not merely functional, but reflects the young man's emotional attachment as a consumer to the product that

has become part of the tradition of breaking the fast. In this context, touching the packaging represents an affectionate decision by choosing the product fast with a pleasure feeling.

In *Image 8*, two images are seen. There is a plate of noodles served on the table and a frying pan brewing water on the stove. They imply an important transitional moment in *Ramadan*, showing the act of cooking and the preparation of eating. These show domestic values in preparing one's own food in this case the young man's food, while strengthening the nuance of readiness to prepare a menu for *sahur* time.

Furthermore, in *Image 9*, expressive body gestures are displayed through the way the young man as main character enjoys the noodles greedily by opening his mouth, closing his face to the plate, and showing satisfied expression. This gesture brings the audience into an intense sensory experience which is the pleasure of food for *sahur*. The combination of facial expressions, relaxed body positions, and the simple kitchen context create an intimate, authentic, and relatable atmosphere. Without a long dialogue, this gesture communicates that the moment of enjoying *Indomie* is a form of small, sincere and intimate happiness, which is very closely related to the nuances of *Ramadan*. Those gestures become the main channel to reveal cultural values, affective experiences, and social meanings that are intended to be conveyed to the audience, especially the young generation who celebrate *Ramadan* in solitude through simple way such as a quick *sahur* by eating *Indomie*.



Image 10. Young man's friend gives him a bowl of noodle for breaking the fast in the office.



Image 11. The variant of *Indomie* (*Indomie Mie Soto*) which is given to the young man in *Image 3* and *4*.



Image 12. They both are breaking the fast in the office while having overtime works.

On this situation from this advertisement shows that communication in this advertisement is not only through words such as the phrase *udah nikmatin aja!*, but also supported by gestures, facial expressions, visual backgrounds, and symbolic objects. In the *Image 10*, two young men are seen smiling while holding bowls of noodles, it starts that young man's friend knows that his friend is in a hectic situation of working. He can't join his group to break the fast and even prepare his menu for breaking fasting for himself. So, the young man's friend approaches him and offers him *Indomie Mie Soto*, a bowl of noodles with appetizing toppings as *Image 11* which becomes a visual that triggers appetite and associates *Indomie* with *Mie Soto* variant as a pleasure menu for breaking the fast.

By showing an expression of relaxation and mutual understanding, those gestures suggest close friendship and a relaxed atmosphere that is reinforced by eye contact and smiles as shown in *Image 12*. This situation shows that even in the midst of the busy professional work environment, the moment of enjoying noodles together still provides space for relaxation and emotional closeness. The combination of visuals, expressions, and food symbols creates a strong visual narrative that Ramadan is also about enjoying simple moments with those who close such as a friend.



Image 13. The young woman with hijab enjoys eating *Indomie* at *Warmindo*.



Image 14. The young woman ready to leave to terminal to do *mudik*.



Image 15. The young woman is doing *mudik* by bringing her suitcase and a box of *Indomie Rendang*.

In this situation of advertisement, gesture plays a significant role in conveying a strong nonverbal meaning that is relevant to the Ramadan atmosphere. In the *Image 13*, the young woman is seen slurping *Indomie* from a spoon. This gesture culturally represents the care and pleasure of enjoying warm food, while also evoking an authentic and personal impression through her expression. Slurping on food is a small but meaningful act that shows excitement and amusement, especially in the month of Ramadan when the moment of breaking the fast is highly anticipated even though not at home with family.

Furthermore, the *Image 14* shows that the gesture of the young woman standing with her body facing the bus and walking towards it conveys the meaning of readiness for a long journey. Her body position and neutral facial expression indicate that she is waiting and ready to undertake a long journey in Ramadan which called as *mudik*. Her left hand appears to be touching or holding part of the suitcase, which signals stability and control, and reinforces the narrative that she prepares herself to leave the terminal.

In the *Image 15*, although it does not show full gestures of the young woman, the placement of the *Indomie* box on top of the suitcase functions as a symbolic gesture. This suggests that *Indomie* is part of the Ramadan homecoming journey. It means that this product is not only filling her, but also accompanies her in important journey moments of *mudik*. In this image, gesture mode is not only seen from the movement of the young woman, but also through the position of the product that imply social intent and meaning. The *Indomie* box is placed prominently on top of the suitcase illustrates that the product is positioned as a souvenir or Ramadan hampers for the family. The placement of this box visually occupies a central position and is in the main line of sight of the camera, as if voicing that *Indomie* is an inseparable part of the homecoming experience in the moment of *mudik* Ramadan.

Conclusion

With an approach that combines the theory of Systemic Functional Linguistics (LSF) and the multimodal model by Kress and Van Leeuwen, this advertisement not only promotes the product, but also builds a narrative that resonates with the cultural and spiritual values of Indonesian society. Linguistically, this ad contains double meanings. On the one hand, it directly invites the audience to enjoy the deliciousness of *Indomie*. On the other hand, it also invites spiritual reflection, reminding viewers of the importance of being grateful for blessings during the holy month of Ramadan. Using this simple yet meaningful word choice strengthens the ad's message and creates an emotional closeness with the audience.

In terms of visuals, *Indomie Ramadan Edition #AmbilNikmatnya Ramadan, Bareng Indomie* advertisement shows a typical Ramadan atmosphere in Indonesia when preparing for *sahur* and breaking the fast, either with oneself, closest friends or relatives, and family, as well as other moments of togetherness. Warm colors and soft lighting are used to create a comfortable and familiar atmosphere. These visual elements not only reinforce the ad's narrative, but also evoke nostalgia and a sense of togetherness that is closely associated with Ramadan traditions in Indonesia. The gestures and expressions of the characters in the ad also play an important role in conveying the message. For example, warm smiles when serving food, loving and caring looks between friends, and gentle hand gestures when sharing food reflect the values of love, togetherness and sharing that are upheld during Ramadan. These gestures reinforce the message of the ad and create a strong emotional connection with the audience.

Overall, *Indomie Ramadan Edition #AmbilNikmatnya Ramadan, Bareng Indomie* successfully combines linguistic, visual and gestural elements to create a powerful and touching

narrative. With a multimodal approach, this advertisement not only promotes the product, but also reinforces cultural and spiritual values that are important to Indonesians during Ramadan. This shows that advertising can be an effective medium to convey deeper and more meaningful messages, beyond just product promotion.

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