MULTIMODAL DISCOURSE ANALYSIS OF HYPERREALITY IN *INTERNASIONAL GANDRUNG SEWU* 2022'S ADVERTISEMENT VIDEO

THESIS

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ENGLISH DEPARTMENT
FACULTY OF HUMANITIES
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An undergraduate thesis presented to English Department, Faculty of Humanities, Universitas Jember, as one of the requirements to acquire Sarjana Sastra degree

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DEDICATION

I dedicate this thesis to:

1. my dearest parents, Heru Wicaksono and Sulis Ernawati. Thank you for the endless prayer, love, and support throughout my life;

2. my beloved uncle and aunt, Nanang Sukistiadi dan Endang Widiastutik, S.Pd., for the countless prayer, love, lesson, and financial support throughout my study;

3. my dependable cousin, Rega Putra Permana, S.T., who always checking me up by asking my thesis' progress;

4. my lovely brother and sister, Muhammad Zaidan Rifky Hermawan and Aralin Zahira Herdiana. Thank you for being loyal supporters through my thick and thin.

MOTTO

"The moment you give up, you start to look for excuses.

The moment you think you can do it; you find a way."

(Teacher Kim)[1]

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[1] Yoo, I., & Lee, G. (2020). *Dr. Romantic Season 2*. Samhwa Networks

DECLARATION

I hereby state that the thesis entitled "Multimodal Discourse Analysis of Hyperreality in *Internasional Gandrung Sewu* 2022's Advertisement Video" is my original writing. There are no similar works as this thesis for any degree and publication. I certify that all sources used during the writing process have been acknowledged through the appropriate credit. Thereby, I truly make this statement without any pressure from any party.

Jember, 25 January 2024
The Writer

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THESIS

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APPROVAL SHEET

The thesis entitled "Multimodal Discourse Analysis of Hyperreality in *Internasional Gandrung Sewu* 2022's Advertisement Video" has been approved and received by the examination committee of English Department, Faculty of Humanities, Universitas Jember.

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10. my friends in 2019's English Department who cannot be mentioned one by one. Thank you for being the biggest part in any moment of my college life;

11. my Alma Mater, Universitas Jember, which has given me the opportunity to obtain a lot of lessons and skills.

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SUMMARY

Multimodal Discourse Analysis of Hyperreality in *Internasional Gandrung Sewu* 2022's Advertisement Video; Salsabila Ika Herliana; 190110101005; 43 pages; English Department; Faculty of Humanities; Universitas Jember.

This thesis investigates the new meaning and possibility of the hyperreality concept that overshadows *Gandrung* in *Internasional Gandrung Sewu* 2022's advertisement video that is posted by the leader of Banyuwangi, Ipuk Fiestiandani Azwar Anas. This study employs multimodality which combines three kinds of concept. They are Halliday's Systemic Functional Linguistics (SFL) (2004), Kress and van Leeuwen's visual grammar (2006), Bateman and Schmidt's systemic functional visual elements (2012), and Baudrillard's concept of hyperreality (1995).

The data of this study were gathered from the Instagram website. It is the 33-second long *Internasional Gandrung Sewu* 2022 advertisement video posted by the leader of Banyuwangi in her official account, @ipukfdani (Ipukfdani, 2022). Specifically, the shots and clauses in the video were broken down to make a short extract by using Bateman and Schmidt's systemic functional visual elements (2012). From the short extract, it was found that there are five clauses and 23 shots. The clauses as linguistic data were analyzed using Halliday's SFL (2004). Based on the research's findings, the linguistic data proposed new meaning that can be described and proven through the transitivity and mood analysis. The first and second clause can be combined to become a sentence, ***Gandrung, involving thousands of dancers on the beach, is one of Banyuwangi's icons***. The mood analysis shows that the sentence is declarative, indicating that it gives information. Next, the transitivity analysis shows that ***Gandrung*** is the token which identifies its value, ***involving thousands of dancers on the beach***. Therefore, the sign maker proposes the new meaning that says *Gandrung* is a dance involving thousands of female dancers on the beach.

Furthermore, the new meaning is supported by the displayed image. The shots as visual data were labeled by using Kress and van Leeuwen's visual grammar (2006) and Bateman and Schmidt's systemic functional visual elements (2012). The

position of the first clause, ***involving thousands of dancers on the beach***, is placed at the top, ideal. It means that the element is presented as the idealized information (Kress & van Leeuwen, 2006, pp. 186–187). The idea of *Gandrung* having thousands of dancers is the ideal form of *Gandrung*. At the same time, it is strengthened by the displayed image, 2019's *Gandrung Sewu* performance, that is placed in the center of the video. Therefore, based on the analysis, each element works together to ensure the viewers that *Gandrung* is *Gandrung Sewu*.

After the analysis of the visual and linguistic elements, the results were used to prove the possibility of Baudrillard's hyperreality concept (1995). The authentic *Gandrung* is only danced by one to five dancers (Setyawan et al., 2018, p. 10). However, *Gandrung Sewu* is danced by thousands of dancers (Yoniardini, 2020, p. 19). *Gandrung Sewu* performance has undergone modifications to meet the needs of the tourism industry. Here, the cooperation between the local government and the private party happens for commercial purpose. The tourists who watch *Gandrung Sewu* easily spend their money outside the performance for hotels, local transportations, foods, or beverages. These consumptions attempt to find personal satisfaction which lead to capitalism (Lane, 2001, p. 72). That is the furthest part that happens in hyperreality stage. Therefore, *Gandrung Sewu* performance become the core of the hyperreality concept to the point where it overshadows the real *Gandrung*.

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CHAPTER 1. INTRODUCTION

This chapter discusses the fundamental idea of this study. It consists of the background study, research problem, research questions, and the study's goals.

1.1 The Background Study

Since Indonesia government issued the law of Regional Administration, Banyuwangi started focusing on the tourism factor (Al Jundi et al., 2016, p. 36). The administration system of the Unitary State of the Republic of Indonesia allows freedom to the regions to implement regional autonomy (Law No. 22 of 1999 on Regional Administrations). Banyuwangi is recognized for its aesthetic, diverse, and appealing resources. Therefore, the regency government of Banyuwangi utilizes the potential tourism of natural and cultural resources to generate revenue and gain tourists. In this case, Banyuwangi government chooses *Using*'s *Gandrung* traditional dance to become one of its icons.

Gandrung by *Using* ethnic group is a part of Banyuwangi's local arts. The dance was born and developed within Banyuwangi's native people, *Using*. According to Sudjadi (1968) as cited in Yoniardini (2020, p. 18), *Gandrung* is an all-night performance performed under a full moon in the open courtyard, which symbolizes gratitude to Dewi Sri, the goddess of rice and fertility, who brings prosperity to the people of Banyuwangi. The authentic *Gandrung* dance only requires a small number of dancers on a stage. Even during the Dutch colonial period, *Gandrung* was danced by just one man (Mahfud et al., 2021, p. 43). As time passes, *Gandrung* goes through changes to meet the needs of the modifier. The example of *Gandrung* modification can be seen in *Gandrung Sewu* performance.

Gandrung Sewu is one of *Gandrung* dance performances that is danced in mass by thousands of young female dancers on the coastline of Marina Boom Beach (Yoniardini, 2020, p. 19). Packed in a year-round event called Banyuwangi Festival (B-Fest), *Gandrung Sewu* has become an effort for the Banyuwangi government to preserve traditional culture. From 2012 to the present day, only *Gandrung Sewu* has

become the most prominent show of *Gandrung* (Yoniardini, 2020, p. 20). Then, it is likely deducted that *Gandrung Sewu* is also the icon of Banyuwangi.

Today's performances of *Gandrung Sewu* become more popular since the Banyuwangi government glorifies it as an annual international event program (Triyono, 2022, p. 560). The exposure of *Internasional Gandrung Sewu* 2022's advertisement video in Ipuk Fiestiandani Azwar Anas, the leader of Banyuwangi, official Instagram account, @ipukfdani, gets around 32,100 views (Ipukfdani, 2022). Until today, the post has received 1,672 likes, 32 comments, and gets shared 181 times. The government does not charge any fee for *Gandrung Sewu* tickets. However, people still need to pay Rp5.000,00 for the entrance ticket to Marina Boom Beach. On the site, *Internasional Gandrung Sewu* 2022 event gained more than 13,574 people (Ministry of Tourism and Creative Economy, 2022).

Tourism factors require *Gandrung Sewu* as a commodity. The event of *Gandrung Sewu* helps the regional income of Banyuwangi Regency continuously increase (Triyono, 2022, p. 560). It is because the traditional appearance of *Gandrung Sewu* and the strategy of the Banyuwangi government align with the needs of tourists that crave beautiful ethnic attraction with particular modifications (Setiawan et al., 2017, pp. 149–150). As a result, the tourists consume *Gandrung Sewu* as a mere of entertainment without learning the history and the deep cultural background. Hence, there are strong possibility of the hyperreality concept and the new meaning depicted in *Internasional Gandrung Sewu* 2022's advertisement video.

Hyperreality is constructed by models of a real without origin or reality (Baudrillard, 1995, p. 3). It is the concept of semiotics that believes simulation, a copy of actuality, is reality without origin. The simulations have less interest in the real reference and have turned their attention to the displayed image (Murti & Samsudin, 2019, p. 3). Thus, the Banyuwangi government only serves the simulation of *Gandrung*, which is *Gandrung Sewu*. In the advertisement video, the sign is *Gandrung*, but the sign maker displays *Gandrung Sewu*. That is why *Gandrung Sewu* is seen as an entertainment purposed occasion, leaving the original

Gandrung values and real signified. Hence, the existence of *Gandrung Sewu* itself is hyperreality that overshadows the original *Gandrung*.

The new meaning in the *Internasional Gandrung Sewu* 2022's advertisement video is proposed by the sign maker. To find the new meaning, I employ Multimodal Discourse Analysis (MDA). Multimodality in this study combines three kinds of concept. They are Halliday's Systemic Functional Linguistics (SFL) for the analysis of linguistic elements, Kress and van Leeuwen's visual grammar for the analysis of visual elements, and Bateman and Schmidt's systemic functional visual elements for the filmic image. SFL has become the pioneer of the other two concepts above. According to Halliday (2004, pp. 29–30), language has three essential functions related to someone's ecological and social environment; ideational, interpersonal, and textual metafunctions. Then, Kress and van Leeuwen adopted Halliday's work to representational, interactive, and compositional meanings (Kress & van Leeuwen, 2006, p. 258). While Bateman and Schmidt's theory adopted the term with the same name. Those three concepts complete the analysis of the new meaning in the advertisement video.

The new meaning and possibility of the hyperreality concept in *Internasional Gandrung Sewu* 2022's advertisement video that is posted by the leader of Banyuwangi will be discussed further in the next chapter. This study expects to give a better understanding for the students who are looking for related information about *Gandrung*, *Gandrung Sewu*, Banyuwangi, SFL, visual grammar, systemic functional visual elements, and even the hyperreality concept. This research also gives new contributions related to multimodal studies in the scope of linguistics. Therefore, the argument, explanation, and information above serve as an introduction that is worth investigating further.

1.2   Research Problem

Gandrung is one of Banyuwangi's icons and *Gandrung Sewu* is one of Banyuwangi's tourist attractions. As an icon of Banyuwangi, *Gandrung* has become an entry gate for more tourists to explore the other attractions. Taking place in Marina Boom Beach, *Gandrung Sewu* has become a tourist attraction since 2012.

Gandrung dance in *Gandrung Sewu*'s performance has undergone modifications to meet the needs of the tourism industry. In fact, *Gandrung Sewu* helps the regional income of Banyuwangi Regency continuously increase (Triyono, 2022, p. 560). Because of the changes, I assume the Banyuwangi government wants to form a new meaning of *Gandrung* through the *Internasional Gandrung Sewu* 2022 advertisement video. Besides, there is also a possibility of the hyperreality concept depicted in the same video because the concept supports exaggerated consumption (Lane, 2001, p. 39).

1.3 Research Questions

1. How do the linguistic and visual elements construct new meaning in *Internasional Gandrung Sewu* 2022's advertisement video?
2. How does the hyperreality concept overshadow *Gandrung* in *Internasional Gandrung Sewu* 2022's advertisement video?

1.4 Goals of the Study

1. To understand how the new meaning in *Internasional Gandrung Sewu* 2022's advertisement video is constructed which focuses on SFL's transitivity and mood analysis for the linguistic element, as well as the systemic functional visual elements for the visual element;
2. To discover how the hyperreality concept overshadows *Gandrung* represented through the relationship between linguistic and visual elements in *Internasional Gandrung Sewu* 2022's advertisement video.

CHAPTER 2. LITERATURE REVIEW

This chapter contains the preview of previous studies and supporting theories that serve as a general framework to develop the argument in this study. The priors are important to give contribution to this study and theoretical framework are essential to provide the supporting theories in this study.

2.1   Previous Research

This research uses MDA as an approach to investigate the issue of hyperreality in *Internasional Gandrung Sewu* 2022's advertisement video. MDA may identify how hyperreality has overshadowed the reality of *Gandrung*. This research mostly discusses about *Gandrung*, *Gandrung Sewu*, MDA, and hyperreality. Meanwhile, some studies related to the topic have been conducted. Therefore, two previous study reviews will focus on *Gandrung* and *Gandrung Sewu* topic; the other two will focus on MDA; and the last review will focus on the hyperreality concept.

Yoniardini (2020) analyzed the reasons for making *Gandrung* dance a tourist attraction through the *Gandrung Sewu* Festival. To achieve the result, she collected data from *Gandrung*'s social, cultural, economic, and religious aspects. From the cultural aspect, for example, *Gandrung* has become an inspiration for new dance and music, which enriches Banyuwangi's dynamic culture. In this qualitative research, Yoniardini compared *Gandrung*'s aspects with *Gandrung Sewu* Festival's format and aesthetic. At the end of her research, the original *Gandrung* was considered less attractive; to the rescue, the Banyuwangi government provided a touch of innovation, which has been set compactly, absent of the sacred value, easily accessible, and very attractive to tourists. As a result, *Gandrung Sewu* is formed and became Banyuwangi's tourist attraction.

In addition, Mahfud et al. (2021) analyzed symbolism in *Gandrung* dance and *Gandrung* preservation efforts in Kemiren village, Glagah district, Banyuwangi Regency. The data were collected using participatory observation, documentation studies, and interviews. Meanwhile, the data analysis technique used an interactive

analysis model. Hence, their study is considered a qualitative descriptive study. Based on the results of this study, *Using* community more understood the meaning of the contents contained in *Gandrung* rather than common people; they also knew how to maintain and preserve regional culture sustainably, so the flow of globalization cannot crush it.

The third previous research explained MDA. Nafis (2020) investigated the representation of Indonesian tourism destinations in tourism advertisement videos. He employed SFL by Halliday and visual grammar by Kress and van Leeuwen. This thesis used qualitative research that applied a documentary research strategy focusing on internet-based data collection, which consisted of three Wonderful Indonesia YouTube videos. Based on the visual and linguistic analysis, the advertisements were not only persuading and informing the viewers about how beautiful and diverse Indonesia is but also gave hegemony conceptual idea since the Ministry of Tourism and Creative Economy is conducting Indonesia tourism.

Similarly, Firmansyah et al. (2019) revealed racial hegemony in Nike advertisement campaigns on YouTube. This qualitative research took the data from YouTube, which they chose earlier using Halliday and Hasan's generic structure. Then, they employed SFL by Halliday especially ideational and interpersonal metafunction, visual grammar by Kress and van Leeuwen, and the theory of hegemony by Gramsci. These theories are applied to analyze and elaborate Nike's visual and linguistic elements in its selected advertisement campaigns. As a result, this research uncovered Nike's choice of language or discourse constructed a positive image and motivation for minorities.

Slightly different, the last previous research examines the work of hyperreality in an advertisement. Murti & Samsudin (2019) tried to understand simulation and simulacra/hyperreality as powerful public relations strategies in Samsung commercials. The data were from 30 students, that is given the basic semiotic theory in the first meeting. Then, the students should give their comments and reason for the commercial. This qualitative article told us that students choose the phone was not just because of the function, but because of the simulacra/hyperreality that is depicted in the character's emotion, social status, and

prestige that students could receive and feel. This factor influenced them to buy the phone.

Previous researches above gather to understand better how this study will conduct. There are several similarities in the use of supporting theories. The previous studies used SFL, visual grammar, and the concept of hyperreality, illustrated in advertisements. Therefore, the previous studies give a better understanding and contribute to the theoretical frameworks relating to *Gandrung Sewu,* MDA, and the hyperreality concept. However, those five previous studies only serve *Gandrung Sewu* and the theories separately. Hence, this study combines *Internasional Gandrung Sewu* 2022's advertisement video and MDA to investigate the possibility of the hyperreality concept.

2.2   Theoretical Framework

2.2.1   Systemic Functional Linguistics

According to Halliday (2004, p. 29), SFL is a system that points out language function rather than its structure. SFL considers language as a social semiotic system that constructs meaning. Each text gets meaning from language function, which Halliday divides into three metafunctions, choices that Halliday provides to identify the meaning of language through clauses. They are ideational, interpersonal, and textual metafunction. Moreover, this study only uses ideational and interpersonal metafunctions.

Ideational metafunction also calls a transitivity process that construes meaning through human experience. It has six processes that can be used depending on the clause to identify meaning, material, behavioral, mental, verbal, relational, and existential process. Every process has three components, process (for the verbal group), participants (belong to the nominal group), and circumstances (consist of adverbs and prepositional phrases).

Interpersonal metafunction lies in how speakers interact with language (Maulani et al., 2020, p. 10). It has three kinds of mood, declarative, interrogative,

and imperative mood. The clause divides into: mood, which consists of subject and finite verb; and residue, the remaining component of the analysis.

2.2.2 Systemic Functional Visual Elements

According to Kress & van Leeuwen (2006, p. 23), visual means as communication are the rational expression of cultural meanings, amenable to reasonable accounts and analysis. They adopted Halliday's work of language function, metafunctions, to fulfill its communicational purpose; representational, interactive, and compositional meanings. Moreover, this study also applies Bateman and Schmidt's perspective of metafunctions in filmic image to examine the camera movement during film shots (Bateman & Schmidt, 2012, p. 10). They are ideational, interpersonal, and textual meanings.

Representational/ideational meaning represents the world that humans experience. It represents the relationship between objects and the world they live in. This meaning is responsible for constructing worlds of activities, events, people, and objects; as well as their qualities, quantities, and interconnections (Bateman & Schmidt, 2012, p. 5).

The interactive/interpersonal meaning is an interaction of response in emotional reaction to the world (Bateman & Schmidt, 2012, p. 5). The interaction also means the relation between sign maker, viewer, and the represented object. The relation realizes through mood: offer and demand; as well as social distance: close personal, far personal, close social, far social, and public distance (Kress & van Leeuwen, 2006, pp. 118–125). Interpersonal meaning examines camera movement, emotion, frame size, and the film's evaluative aspects (Bateman & Schmidt, 2012, p. 291).

The textual meaning is capable to understand the world's communication and the complexity of message in moving images (Bateman & Schmidt, 2012, p. 5). At the same time, compositional meaning brings together ideational and interpersonal meaning. It discusses information value, salience, and framing (Kress & van Leeuwen, 2006, p. 264). That is why, in this last step of systemic functional

visual elements, the semiotic mode must make the whole signs coherent with the context (Maulani et al., 2020, p. 12).

2.2.3 The Concept of Hyperreality

Nowadays, reality and its simulation become indistinguishable. Baudrillard's theory of simulation and simulacra enhances the semiotic theory of signs to investigate a copy of actuality and reality. This theory has four stages. The three stages belong to simulation, the process by which reality is usurped (Sumarsono et al., 2018, p. 8). While the last stage is the stage of simulacra/hyperreality which displays a new reality. The stages are:

a. the sacramental order/good appearance. Image is the reflection of a profound reality. In this first stage, the image as a sign is the representation/copy of reality where the authenticity is maintained. For example, unedited concert recordings;

b. the order of maleficence/evil appearance. Image as a sign is masked and denatured from its profound reality. It is a perversion of reality. The signifier is corruption and distortion of reality. For example, the advertisement of holiday destinations that does not reflect real-life experience;

c. the order of sorcery/being an appearance. The sign still masks and the profound reality is absent. The relationship between image, subject, and event transforms; the world is also constituted through models, codes, and digitality (Murti & Samsudin, 2019, p. 33). For example, Disneyland;

d. simulacra/hyperreality. The sign has completely lost connection with the real signified (Sumarsono et al., 2018, p. 9). That is why it does not have relation to any reality. Moreover, simulation creates an illusion that blurs boundaries between simulation and reality using selected signs to provoke viewers.

According to Rojek and Turner (1993) as cited in (Lane, 2001, p. 129), hyperreality has characteristics. These are some aspects of it: hyperreality prioritizes the exaggerated style of the displayed image rather than the content; via repetition, the message is constructed by the sign maker leading to an explosion of meaning; usually, the real follows sequential order of the text, but after being contained by the hyperreality, it is replaced by self-contained segments, which can be read in any order.

CHAPTER 3. METHODOLOGY

This chapter contains the methods of doing this research. It covers the type of research, data collection, data processing, and data analysis.

3.1   Type of Research

This research is qualitative research. According to Denscombe (2003, p. 232), qualitative research relies on transforming information from observations, reports and recordings into data in the form of the written word, not numbers. This type of research is suitable for this study which emphasizing on observation and video recording data. That is why qualitative research is needed to analyze the linguistic and visual elements in *Internasional Gandrung Sewu* 2022's advertisement video. The aim is to find the new meaning from hyperreality perspective.

3.2   Data Collection

This research applies a documentary method for collecting data. In the form of data, documents are taken from website as valuable information for this research. It means any internet source can be treated as data as long as the source is credible. The data of this study are gathered from the Instagram website. It is the 33-second-long advertisement video posted by the leader of Banyuwangi, Ipuk Fiestiandani Azwar Anas, on her official account, @ipukfdani (Ipukfdani, 2022). The advertisement video contains linguistic and visual data, which consists of five clauses and 23 shots. These data are examined in the next chapter.

3.3   Data Processing and Analyzing

According to Denscombe (2003, p. 269), the data require an organization. After that, the data must be processed for analysis. Labelling can be an option to process the data. Then, the data can be analyzed using the descriptive method, which requires a reasonably detailed description of the data (Denscombe, 2003, p. 271). I follow these following steps to process and analyze the data:

a. breaking down the shots and clauses into a short extract by applying Bateman and Schmidt's systemic functional visual elements (2012);

b. labelling the clauses by applying Halliday's SFL (2004), especially ideational and interpersonal metafunction. Next, the shots as visual data are labelled using Kress and van Leeuwen's visual grammar (2006) and Bateman and Schmidt's systemic functional visual elements (2012);

c. describing the linguistic data by applying Halliday's SFL (2004), especially ideational and interpersonal metafunction. Next, the visual data are described by Kress and van Leeuwen's visual grammar and Bateman and Schmidt's systemic functional visual elements (2012);

d. interpreting the results of linguistic and visual data in conjunction with Baudrillard's concept of hyperreality (1995) to comprehend *Gandrung* in *Internasional Gandrung Sewu* 2022's advertisement video;

e. drawing the conclusion based on the findings and the discussion. Therefore, the goals of the study can be fulfilled.

CHAPTER 4. RESULT AND DISCUSSION

This chapter consists of the result and discussion of the research questions in chapter one using the theories proposed in chapter two. There are two topics of discussion concerning the data. The first discussion analyzes the linguistic and visual elements of *Internasional Gandrung Sewu* 2022's advertisement video. The analysis of linguistic elements applies Halliday's Systemic Functional Linguistics (SFL), while the analysis of visual elements applies Kress and van Leeuwen's visual grammar and Bateman and Schmidt's systemic functional visual elements. The second discussion focuses on interpreting the result of linguistic and visual data by combining them with Baudrillard's concept of hyperreality. The overall analysis is described as follows:

4.1   Result and Discussion of Linguistic and Visual Elements

This sub-chapter analyzes the first step discussion of the linguistic and visual elements in *Internasional Gandrung Sewu* 2022's advertisement video. The analysis focuses on the scenes of the advertisement video. Every clause and shot is broken down to make a short extract using Bateman and Schmidt's systemic functional visual elements. Then, the linguistic and visual data results are discussed separately applying different theories.

> Field   : 2019's *Gandrung Sewu* performance in Marina Boom Beach.
> Tenor : 2019's *Gandrung Sewu* dancers and the viewers of the advertisement video.
> Mode : Written, referring that *Gandrung Sewu* is being held again after hiatus.

I use three kinds of structure to divide the *Internasional Gandrung Sewu* 2022 advertisement video. The first one is the opening scene. In Figure 4.1, shots one and two are the opening scene (see Appendix on page 32). They are primarily in monochrome settings. It displays two *Gandrung* dancers, the event's name, and the theme, *Kemilau Bumi Blambangan* 'The Reviving of Blambangan'. Then, the

second structure is the main scene, which includes shots number three until eighteen in Figure 4.1 (see Appendix on page 32–33). This scene overlaps with the earlier scene and displays *Gandrung Sewu* 2019's performance in Marina Boom Beach as the salience aspect. Behind the dancers, the theme of 2019's *Gandrung Sewu* functioned as the background. *Panji-Panji Sonangkara* as the theme become the symbol of courage for the Banyuwangi soldiers (Putranto, 2019). Besides, the main scene also contains linguistic elements (see Appendix Table 4.1 on page 34). There are five clauses in the main scene. The two clauses give brief information about *Gandrung*, one clause declares that *Gandrung Sewu* returns, and the last two clauses tell the viewers about the execution time of the event. Finally, the third structure is the ending scene. In Figure 4.1, the ending scene consists of shots number nineteen until twenty-three (see Appendix on page 34). It displays a full-color setting where two *Gandrung* dancers dance, pose, and go for a walk in De Djawatan Forest. It also contains more detailed information about the *Internasional Gandrung Sewu* 2022 event in noun phrases (Ipukfdani, 2022).

Figure 4.1 shows that there are 23 shots considered as visual data (see Appendix on page 32–34). Then, these data are inserted into the short extract of *Internasional Gandrung Sewu* 2022's advertisement video (see Appendix Table 4.1 on page 34). From the short extract, five clauses are considered as the linguistic data (see Appendix Tables 4.2 and 4.3 on page 40). These five clauses are analyzed by applying SFL's transitivity process and mood analysis, as seen in Tables 4.4, 4.5, 4.6, 4.7, and 4.8 (see Appendix on page 41–42). Later, the 23 shots are examined by applying visual grammar and systemic functional visual elements (see Appendix Table 4.9 on page 42).

The result of the transitivity analysis in *Internasional Gandrung Sewu* 2022's advertisement video shows five kinds of process. They are relational identifying, relational identifying possessive, relational attributive, material, and mental process. Table 4.4 shows that the first clause ***(Gandrung is) involving thousands of dancers on the beach*** is a relational identifying process (see Appendix on page 41). ***Involving thousands of dancers on the beach*** is a value defining the function. Value includes mean, spell, express, play, act, and show, that

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represents the token (Butt et al., 2000, p. 59). In this clause, the token and process are invisible (see Appendix Table 4.4 on page 41). Therefore, this first clause is a subordinate clause. The invisible subject and finite are same as the main clause, which occurs in the second clause (see Appendix Table 4.5 on page 41). ***Gandrung is one of Banyuwangi's icons*** is forming the relational identifying possessive process. The subject, ***Gandrung***, is the token. The finite, ***is***, is the process. The complement, ***one of Banyuwangi's icons*** is the value, which sets up an identity or role for the token. It is strengthened by the apostrophe in Banyuwangi, which means possession (Halliday, 2004, p. 240). From the first and second clause, it can be concluded that ***Gandrung, involving thousands of dancers on the beach, is one of Banyuwangi's icons***. ***Gandrung*** is the token that identifies the value, ***involving thousands of dancers on the beach***. This also means that *Gandrung* is represented by *Gandrung Sewu*. Besides, ***Gandrung*** is also the token that takes the identity as ***one of Banyuwangi's icons***, which also means that Banyuwangi owns *Gandrung*.

Moreover, the third clause in Table 4.6 displays the relational attributive process (see Appendix on page 41). ***We are back*** as the process mentioned means the attribute defines the characteristic of the carrier. ***We*** is the carrier, the participant carrying the characteristics or attributes (Butt et al., 2000, p. 58). Besides, the finite, ***are***, is a process that becomes the bridge between carrier and attribute. At the same time, ***back*** is a characteristic known as an attribute. In this context, *Gandrung Sewu* had been on hiatus due to the COVID-19 pandemic. However, 2022's *Gandrung Sewu* is back with the additional event title, *Internasional*. As a result, the event is called *Internasional Gandrung Sewu* 2022. *Internasional* means something being associated with two or more nations (Language Development and Fostering Agency, n.d.). Earlier, *Gandrung Sewu* Nusantara 2021 was a hybrid event performed in various cities in the world, especially in Indonesia (Department of Culture and Tourism of Banyuwangi Regency, 2021). Therefore, in 2022, after the pandemic is over, the Banyuwangi government is trying to attract foreign tourists again through *Internasional Gandrung Sewu*.

According to Department of Culture and Tourism of Banyuwangi Regency (2023), in 2019, 5,408,676 foreign and domestic tourists visited Banyuwangi. Then, the number of tourists was decreasing due to the COVID-19 pandemic (Department of Culture and Tourism of Banyuwangi Regency, 2023). Therefore, in 2022, the Banyuwangi government tries to regain its peak success in tourism through the *Internasional Gandrung Sewu* advertisement video. The fourth clause, ***Come October 29, 2022***, is a material process (see Appendix Table 4.7 on page 42). ***Come*** is a material process that shows experiences in the material world (Butt et al., 2000, p. 51). At the same time, the date is considered as a circumstance of time that indicates the scheduled time of the *Internasional Gandrung Sewu* 2022 event. Besides, the fifth clause, ***See October 29, 2022***, is a mental process (see Appendix Table 4.8 on page 42). ***See*** is the mental process of perception about the ability to see, hear, or become aware of the environment through the senses (Oxford Languages, n.d.). ***October 29, 2022*** is a phenomenon marked by a nominal group that sums up its purpose (Butt et al., 2000, p. 55). Here is the execution time of the event. It means the Banyuwangi government is inviting domestic and foreign tourists to come to Banyuwangi and see the *Internasional Gandrung Sewu* 2022 performance.

On top of that, the result of mood analysis in *Internasional Gandrung Sewu* 2022's advertisement video shows that three out of five clauses use declarative mood (see Appendix Tables 4.4, 4.5, and 4.6 on page 41). The first clause, ***(Gandrung is) involving thousands of dancers on the beach***, has invisible subject and finite. Therefore, the complete residue elements such as predicator, complement, and adjunct help to determine the mood. The second clause, ***Gandrung is one of Banyuwangi's icons***, has complete elements to determine the mood. Subject and finite carry the main burden of interpersonal metafunction, making the mood of the clause (Butt et al., 2000, p. 88). ***Gandrung*** is subject and ***is*** is finite. At the same time, the rest is a complement. Together with the first clause, both form a complex sentence. This sentence contains a declarative mood. It is the most usual way of giving information depicted in a statement (Butt et al., 2000, p. 86). In this context, the sign maker wants to give information that ***Gandrung,***

involving thousands of dancers on the beach, is one of Banyuwangi's icons. Like the earlier clauses, the third clause, ***we are back***, is also a declarative mood. In this mood, the subject always precedes the finite and all the finite is always present tense, indicating that the clause gives information (Butt et al., 2000, p. 94). ***We*** is the subject and ***are*** is finite. In this context, *Gandrung Sewu* is back after a two-year hiatus due to the COVID-19 pandemic.

Besides that, the other result of mood analysis in *Internasional Gandrung Sewu* 2022's advertisement video shows that two clauses apply imperative mood (see Appendix Tables 4.7 and 4.8 on page 42). The sentence, ***come & see October 29, 2022***, demands the viewers of the advertisement video to come to Banyuwangi and see the *Internasional Gandrung Sewu* 2022 performance. Here, ***come & see*** are predicators. In an imperative mood, a clause does not need subject and finite. It is because the sign maker straightforwardly gives orders or commands (Butt et al., 2000, p. 97). ***October 29, 2022*** is a complement considered as residue. The date also completes the information needed for tourists to attend the *Internasional Gandrung Sewu* 2022 event.

Finally, I am moving on to the visual analysis of *Internasional Gandrung Sewu* 2022's advertisement video (see Appendix Table 4.9 on page 42). The participants in Figure 4.1 are the actor, 2019's *Gandrung Sewu* dancers, and the goal, viewers (see Appendix on page 32–33). They are in relation that represents transaction, the actor is doing something to the goal (Kress & van Leeuwen, 2006, p. 50). The transactional relation between those participants is included in the narrative processes in which the actor performs action to the goal. According to Kress & van Leeuwen (2006, p. 48), participants are divided into represented and interactive participants. In Figure 4.1, the represented participant is 2019's *Gandrung Sewu* dancers (see Appendix on page 32–33). At the same time, the interactive participant is the viewer. Even though the goal is not present in the advertisement video, it still indicates a purpose aimed at someone (Kress & van Leeuwen, 2006, p. 63). In this case, 2019's *Gandrung Sewu* dancers become a tool to deliver advertisement purpose to the viewers. Advertisement's purpose is to attract, promote, and represent the advertised product to a large audience (Kress &

van Leeuwen, 2006, p. 15). Therefore, 2019's *Gandrung Sewu* dancers attract viewers, promote the event, and represent *Gandrung* as the advertised product to the viewers who watch the advertisement video. Furthermore, the circumstance is locative since the *Internasional Gandrung Sewu* 2022's advertisement video displays De Djawatan Forest as the setting. According to Kress & van Leeuwen (2006, p. 72), the setting requires participant who partially obscure the shots and a darker or lighter color than the foreground. For that, De Djawatan Forest has qualified for the requirements.

Besides, the interactive/interpersonal meaning of the visual elements shows that the camera movements in *Internasional Gandrung Sewu* 2022's advertisement video are diverse. However, the camera still focuses on 2019's *Gandrung Sewu* dancers as the salient participants. It shows the choreography, the dancers' movements, and their expressions. They do not directly look at the camera, but they look at the on-site viewers in front of them. In this advertisement video, the gaze is dynamic. The ending scene shows two *Gandrung* dancers directly looking and smiling at the lens, hence at the viewers. It means the two *Gandrung* dancers demand something from the viewers. According to Halliday (2004, p. 107), demanding types relate to commodities in the form of goods, services, or information being exchanged. In other words, the two *Gandrung* dancers' gaze ask the viewers to watch the *Internasional Gandrung Sewu* 2022 performance directly from Marina Boom Beach, Banyuwangi. Through their smiles, the viewers are asked to enter into a relation of social affinity with them (Kress & van Leeuwen, 2006, p. 118). It aligns with the camera zooming-in movement that mostly occur in the advertisement video. According to Bateman & Schmidt (2012, p. 13), zooming-in is a sign of emotional intensity that brings the viewers closer to the represented participant. Although an interaction happens, there is no personal feeling involved. It is called the close social distance that presents the impersonal business between the participants (Kress & van Leeuwen, 2006, p. 124). The impersonal realization is also strengthened with the long shot as the most used size of frame (see Appendix Table 4.9 on page 42).

Moreover, the diversity not only happens in the camera movements. The perspective in *Internasional Gandrung Sewu* 2022's advertisement video is also various. They are high, eye-level, frontal, and low angle. However, the represented participants are mostly seen from high-angle perspectives. It provides the sign maker to highlight the beauty of the landscape from above (Houstons, 2023). High-angle show the natural beauty of Marina Boom Beach and De Djawatan Forest. It also points out *Gandrung Sewu*'s complicated floor pattern (Yoniardini, 2020, p. 30).

The compositional/textual meaning of the visual elements shows the position and connection between elements in *Internasional Gandrung Sewu* 2022's advertisement video. The position of 2019's *Gandrung Sewu* performance is in the center, placing one element in the middle and the other around it. Flank of black lines frame the 2019's *Gandrung Sewu* performance, each on top and bottom of the centered video. It is called geometric framing, which involves shapes and lines. A sharp line creates a boundary between the moving images and the writing, dividing it into separate sections but still integrated (Kress & van Leeuwen, 2006, pp. 177–178). The existence of geometric framing marks the start of the main scene. It also signifies that 2019's *Gandrung Sewu* performance is salience since they hold an essential role in the shots, attracting the viewer's attention (Kress & van Leeuwen, 2006, p. 177). The linguistic and visual data in the main scene of *Internasional Gandrung Sewu* 2022's advertisement video stand out because it is placed in the foreground. It overlaps with the background that displays two *Gandrung* dancers in monochrome setting. The black and white shots signify the lowest modality in the scale of modality for color saturation. The low modality makes viewers only focus on the salient point (Kress & van Leeuwen, 2006, p. 88). Therefore, the sign maker tones down the color saturation of the opening scene so that the viewers can focus on the main scene that displays 2019's *Gandrung Sewu* performance and its information.

The position of the texts in the *Internasional Gandrung Sewu* 2022's advertisement video is placed at the top, ideal, and bottom, real, flanking the 2019's *Gandrung Sewu* performance frame (see Appendix Table 4.1 on page 34). Ideal

means that the element is presented as the idealized essence of the information, while real is more down-to-earth information (Kress & van Leeuwen, 2006, pp. 186–187). On the one hand, the idea of *Gandrung* having thousands of dancers is the ideal form of *Gandrung*. The ideal exists only in the imagination and is not likely to become a reality (Oxford Languages, n.d.). However, the sign maker displays 2019's *Gandrung Sewu* performance in the foreground and center, which ensures the viewers that the ideal form of *Gandrung*, *Gandrung Sewu*, has become a reality. On the other hand, the real declares clear information about Banyuwangi owning *Gandrung* and *Gandrung Sewu* returns. Other than that, there is also real information in a persuasive manner, giving information about the execution time of the event.

The main scene becomes the ending scene as the geometric framing is gone. The two *Gandrung* dancers in monochrome setting gains color with higher saturation in the last seconds of the *Internasional Gandrung Sewu* 2022 advertisement video. High saturation colors may be positive, cheerful, and adventurous (Kress & van Leeuwen, 2006, p. 233). However, it also represents the hyperreal situation as showing too much color, depth, and detail to be true (Kress & van Leeuwen, 2006, p. 158). The depth is realized through the photography's large depth of field, which captures the entire scene in focus (SmugMug, 2020). Most landscape photos use a large depth of field, which this advertisement adapted to capture De Djawatan Forest. The place choice differs from the *Gandrung Sewu* event's usual project site, which adds new detail. It also implies that the sign maker wants to promote another Banyuwangi tourist attraction through the advertisement video.

Moreover, the last shot of Figure 4.1 displays complete information about the event (see Appendix on page 34). The top, ideal, displays the Banyuwangi government logo, represented as generalized information. The center contains more detailed information about the *Internasional Gandrung Sewu* 2022 (see Appendix Table 4.1 on page 34). It includes the execution time and place of the event (Ipukfdani, 2022). Meanwhile, the picture of five *Gandrung* dancers is the real information that represents *Gandrung Sewu* dancers. Since it is placed at the bottom

of the shot, it also means that *Gandrung Sewu* is the authentic *Gandrung*. This last shot represents that the regency government of Banyuwangi owns *Gandrung* and has a full authority to simulate it.

Based on the linguistic and visual analysis, the *Internasional Gandrung Sewu* 2022's advertisement is a typical category of timeline video. It might not involve geometrical symbolism but involves successive stages with fixed and stable characteristics (Kress & van Leeuwen, 2006, p. 94). Here, the opening scene displays two *Gandrung* dancers in a monochrome setting, representing the history of *Gandrung*. Then, the main scene starts when the geometric frame contains 2019's *Gandrung Sewu* performance and the linguistic data occur. The main scene's visual data in the foreground represent the current *Gandrung* and the opening scene still becomes a part of *Gandrung* history. At the same time, the linguistic data tells the viewers that ***Gandrung, involving thousands of dancers on the beach, is one of Banyuwangi's icons***. After that, as the soundtrack becomes dramatic, the linguistic data changes, ***we are back***, which refers to *Gandrung Sewu*'s returns after the COVID-19 pandemic. Then, there is silence with changing linguistic data, ***come & see October 29, 2022***. Written persuasively, it talks about the execution time of the event. The linguistic data remains, but the visual data changes. This part is where the ending scene starts. The geometric frame is gone. Then, the monochrome two *Gandrung* dancers in the opening and main scenes gradually change to full-color setting. The change from the dominance of black and white to the dominance of color shows how quickly these histories can develop and how closely they relate to technological change (Kress & van Leeuwen, 2006, p. 158). The two *Gandrung* dancers remind the viewers about the history of *Gandrung*. However, it overlaps with the picture of five *Gandrung* dancers representing *Gandrung Sewu* on the bottom of the shot (see Appendix Table 4.1 on page 34). According to Kress & van Leeuwen (2006, p. 188), the bottom position represents real and factual information. Therefore, the ending scene tries to convince the viewers that *Gandrung Sewu* is the real *Gandrung*.

Gandrung, as a traditional dance, is authentically performed by limited dancers. However, the regency government of Banyuwangi modifies *Gandrung*

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into *Gandrung Sewu* until it increases Banyuwangi's regional income and becomes more popular (Triyono, 2022, p. 560). Therefore, the government wants to amplify *Gandrung* into a more crowded performance. *Gandrung Sewu* has been an annual event since 2012, serving as an entertainment purposed occasion. *Gandrung Sewu* is only the simulation of *Gandrung* and never come close to the authentic *Gandrung*. However, the sign maker tries to convince the viewers that *Gandrung Sewu* is the real *Gandrung*. Banyuwangi government as the organization that has control over *Gandrung* initiates the new meaning.

4.2   Result and Discussion of The Hyperreality Concept

This sub-chapter analyzes the second step of the discussion, focusing on interpreting the result of linguistic and visual data by combining them with Baudrillard's concept of hyperreality. In this case, *Gandrung* is one of Banyuwangi's icons and *Gandrung Sewu* is one of Banyuwangi's tourist attractions. *Gandrung* dance in *Gandrung Sewu*'s performance has undergone modifications to meet the needs of the tourism industry. Through *Internasional Gandrung Sewu* 2022's advertisement video, *Gandrung Sewu* appears much more prominent than the authentic *Gandrung*. Therefore, it triggers the notion that hyperreality overshadows *Gandrung*.

There are three earlier stages that *Internasional Gandrung Sewu* 2022's advertisement video carries out before it goes to simulacra/hyperreality stage. First, the sacramental order/good appearance. The image reflects a profound reality (Baudrillard, 1995, p. 6). In this first stage, the image as a sign is the representation/copy of reality where the authenticity is maintained. Two *Gandrung* dancers are displayed in the first and second shots of Figure 4.1 (see Appendix on page 32). It represents the authentic *Gandrung* which only needs a few dancers to perform. The color of these shots is in monochrome setting, representing history. Black and white is the lowest modality in the scale of modality in color saturation, indicating a naturalistic situation and only focusing on the salient point (Kress & van Leeuwen, 2006, p. 88). Here, the salient point is the theme of *Internasional*

Gandrung Sewu 2022, *Kemilau Bumi Blambangan* 'The Reviving of Blambangan', written in red (see Appendix Table 4.1 on page 34).

The second stage of simulation is the order of maleficence/evil appearance. This simulation is a perversion of reality. Image as a sign is masked and denatured from its profound reality (Baudrillard, 1995, p. 6). The signifier is corruption and distortion of reality. Here, the 2019 *Gandrung Sewu* performance is the signifier. *Gandrung* dance in *Gandrung Sewu* performance has undergone modifications to meet the needs of the tourism industry. One of them is the number of dancers, which becomes their attraction. 13,574 of people have seen the large number of dancers in *Gandrung Sewu*'s performance (Ministry of Tourism and Creative Economy, 2022). However, the reality is that *Gandrung* dance only requires a small number of dancers on a stage. In the *Internasional Gandrung Sewu* 2022 advertisement video, the reality distortion is amplified by the narration saying **Gandrung, involving thousands of dancers on the beach, is one of Banyuwangi's icons**. It also means that *Gandrung* is the one that has thousands of dancers.

The third stage is the order of sorcery/being an appearance. The sign is still masked and the profound reality is absent. As the world is constituted through models, codes, and digitality; the relationship between image, subject, and event also transforms (Murti & Samsudin, 2019, p. 33). In Figure 4.1 from the third to the eighteenth shots, *Gandrung Sewu* is placed in the foreground in a full-color setting, appearing much more prominent than the background, representing authentic *Gandrung* in a monochrome setting (see Appendix on page 32–33). According to Kress & van Leeuwen (2006, p. 202), foreground objects are more salient than background objects and elements that overlap other elements are more salient than those they overlap. In this case, *Gandrung Sewu* and its narration are more highlighted rather than the authentic *Gandrung*.

The last stage is simulacrum/hyperreality. The sign has completely lost connection with the real signified (Sumarsono et al., 2018, p. 9). That is why it does not have a relation to any reality. Hyperreality is constructed by models of a real without origin or reality (Baudrillard, 1995, p. 3). The simulations have less interest in the real reference and have turned their attention to the displayed image (Murti

& Samsudin, 2019, p. 3). It tries to substitute the signs of the real with something real too, but more arranged, ideal, and short. A hyperreal situation henceforth sheltered from any distinction between the real and the imaginary, leaving room only for the simulated generation to grow (Baudrillard, 1995, p. 4). It means hyperreality creates an illusion that blurs the boundaries between simulation and reality, using selected signs to provoke viewers.

In the *Internasional Gandrung Sewu* 2022 advertisement video, the sign maker uses narration to amplify the simulation as the new reality. Together with the visual representation, which is 2019's *Gandrung Sewu* performance, the sign maker ensures the viewers that *Gandrung Sewu* is the real *Gandrung*. Other than that, in the last shot of the advertisement video, the sign maker tries to give something impactful. The last shot of Figure 4.1 displays five *Gandrung* dancers at the bottom and the event's name, *Internasional Gandrung Sewu* 2022, in the center (see Appendix on page 34). For something to be presented as center means that it is presented as the primary information to which all the other elements are subservient (Kress & van Leeuwen, 2006, p. 196). It also applies to the real information at the bottom of the last shot. Therefore, the picture of five *Gandrung* dancers represents *Gandrung Sewu* dancers. From there, it can already be seen that hyperreality blurs the boundaries between simulation and reality, which creates a new reality.

According to Rojek and Turner (1993) as cited in Lane (2001, p. 129), hyperreality has characteristics. First, it prioritizes the exaggerated style of the displayed image rather than the content. Originally, *Gandrung* only have a small number of dancers performed all-night under a full moon in the open courtyard (Yoniardini, 2020, p. 26). However, *Gandrung Sewu* has thousands of dancers and is performed only around two hours on Marina Boom Beach. Second, hyperreality constructs the message via repetition, leading to an explosion of meaning (Lane, 2001, p. 129). *Gandrung Sewu* has a particular motive since 2012 due to the success of the event (Triyono, 2022, p. 560). Through this repetition, people might think *Gandrung* is a once-a-year colossal performance. In contrast, *Gandrung* can also be enjoyed when someone celebrates something like a wedding or circumcision (Yoniardini, 2020, p. 18). Third, the sign can be read in any order after being

contained by the hyperreality. Originally, *Gandrung* performance is divided into three sections. They are *jejer*, *paju*, and *seblangan*. *Jejer* is the opening of the show. Other than dancing, the authentic *Gandrung* dancers also sing a few songs in this section. Then, there is *paju* that runs for approximately five hours. The dancers ask the chosen audience to dance with them by giving their scarves. In the end of *paju* section, the audience put a sum of money on the tray as a reward (Yoniardini, 2020, p. 23). The last one is *seblangan*. It is intended to end the entire performance and performed in the late morning. However, *Gandrung Sewu* skips these sections and the dancers do not have the same ability as the original *Gandrung* dancers, especially in singing. That is why *Gandrung Sewu* is a modified version of *Gandrung* that does not have the real reference.

Hyperreality focuses on making a simulative opinion which is not based on reality (Murti & Samsudin, 2019, p. 34). However, people consume this opinion as a real thing. In this case, *Gandrung Sewu* provokes the idea of *Gandrung* is purposively danced by thousand dancers on the beach. For the last ten years, Marina Boom Beach has become the stage for *Gandrung Sewu* performance. Ipuk Fiestiandani Azwar Anas, the leader of Banyuwangi, cooperates with the private sector who owns Marina Boom Beach, PT Pelabuhan Indonesia (Pelindo) III to support the tourism industry (Fanani, 2021). The effort is realized through *Internasional Gandrung Sewu* 2022 advertisement video that displays Marina Boom Beach as tourist destination. According to Ministry of Tourism and Creative Economy (2022), the advertisement video gets around 32,100 views and 42% of its viewers watch the performance on-site. These tourists spend their money outside the performance, especially for hotels, transportations, culinary, and fashion outlets. According to Triyono (2022, p. 561), they are always selling well even before the *Gandrung Sewu* event starts. The Banyuwangi government provides various commodities and services using advertisement and the ideal form of *Gandrung*. Meanwhile, the tourists consume everything that relates to the production of *Gandrung Sewu* for their personal satisfaction. According to Baudrillard as cited in Lane (2001, p. 72), these consumptions attempt to utilize all the use value of the

tourist attraction which led to capitalism. Thus, the tourists are trapped into the hyperreality concept.

As an icon of Banyuwangi, *Gandrung* has become an entry gate for more tourists to explore the other attractions. The Banyuwangi government develops *Gandrung*'s potential to be exploited. Therefore, *Gandrung* dance in *Gandrung Sewu* performance has undergone modifications to meet the needs of the tourism industry. Because of the excessive consumption, the growing simulation slowly becomes hyperreality. It always grows and is always dissatisfied with its performance. The simulation continues until it exterminates all the use value and all the real equivalence of production (Baudrillard, 1995, p. 17). Eventually, it only leaves us with a new reality. The Banyuwangi government is doing that through the *Internasional Gandrung Sewu* 2022 advertisement video, which ensures the viewers that *Gandrung Sewu* is the new reality of the authentic *Gandrung*. Therefore, it triggers the notion that the existence of *Gandrung Sewu* itself is hyperreality that overshadows *Gandrung*.

CHAPTER 5. CONCLUSION

This chapter concludes all the result and discussion. The overall analysis in chapter four answers the research questions in chapter one using the theories that is proposed in chapter two. The analysis of linguistic element uses Halliday's Systemic Functional Linguistics (SFL) and visual element uses Kress and van Leeuwen's visual grammar and Bateman and Schmidt's systemic functional visual elements. Together, they reveal the new meaning constructed in *Internasional Gandrung Sewu* 2022 advertisement video. Then, the result analysis of linguistic and visual elements is combined with Baudrillard's concept of hyperreality which uncovers that the concept itself is overshadowing *Gandrung*.

Based on the research's finding and discussion, the conclusion of this research can be obtained. The linguistic elements which propose new meaning in *Internasional Gandrung Sewu* 2022 advertisement video can be described and proven through the transitivity and mood analysis. Table 4.4 shows that the first clause does not have subject and finite, which makes it a subordinate clause (see Appendix on page 41). Usually, the invisible subject and finite are same as the main clause. In this case, it occurs in the second clause (see Appendix Table 4.5 on page 41). Therefore, from the first and second clause, it can be concluded that ***Gandrung, involving thousands of dancers on the beach, is one of Banyuwangi's icons***. ***Gandrung*** is the token that identifies the value, ***involving thousands of dancers on the beach***. This also means that *Gandrung* is defined as *Gandrung Sewu*. The mood analysis shows that the first clause is declarative, indicating that the clause gives information. Therefore, the sign maker proposes the new meaning that says *Gandrung* is a dance involving thousands of female dancers on the beach.

Furthermore, the new meaning is supported by the displayed image. When the main scene begins, the earlier narration and flank of black lines frame the 2019's *Gandrung Sewu* performance (see Appendix Table 4.1 on page 34). They directly become the salient points. The position of the first clause is placed at the top, ideal. It means that the element is presented as the idealized information. The idea of *Gandrung* having thousands of dancers is the ideal form of *Gandrung*. At the same

time, it is strengthened by the displayed image, 2019's *Gandrung Sewu* performance, that is placed in the center of the video. Therefore, based on the analysis, each element works together to ensure the viewers that *Gandrung* is *Gandrung Sewu*.

After the analysis of the visual and linguistic elements, I interpret the result using Baudrillard's concept of hyperreality. The new meaning that is proposed by the sign maker is the example of simulation in the second stage, which is perversion of reality. The real *Gandrung* is only danced by one to five dancers. However, *Gandrung Sewu* is danced by thousands of dancers. To meet the needs of the tourism industry, *Gandrung Sewu* performance has undergone modifications. Later, it helps the regional income of Banyuwangi Regency continuously increase. Seeing potential in *Gandrung Sewu*, the local government and the private party cooperate to make more money. They are targeting the tourists who watch *Gandrung Sewu* performance. As tourists, they need hotels, local transportations, foods, and beverages. The Banyuwangi government provides various commodities and services for them. At the same time, the tourists consume everything that relates to the production of *Gandrung Sewu* for their personal satisfaction. These consumptions attempt to utilize all the use value of *Gandrung Sewu* which may led to capitalism. Therefore, *Gandrung Sewu* performance become the core of the hyperreality concept to the point where it overshadows the real *Gandrung*. No one cares about the original *Gandrung* anymore.

In conclusion, this research focuses on revealing the new meaning and proving that there is hyperreality concept in *Internasional Gandrung Sewu* 2022 advertisement video. The response from tourists and the Banyuwangi government's efforts toward *Gandrung Sewu* make the event lasts for twelve years. *Gandrung Sewu* always grows especially for its creativity and commercial purpose which is realized through the advertisement video. Lastly, this research is expected to give contribution and better understanding to the readers about the real *Gandrung* and the hyperreality version of *Gandrung*, *Gandrung Sewu*.

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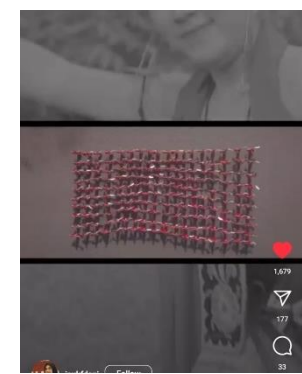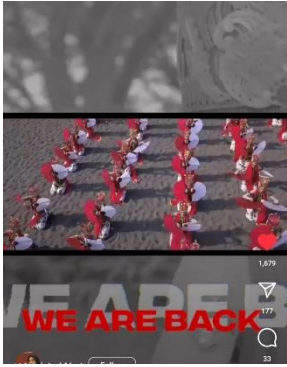
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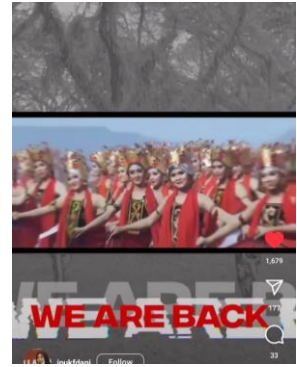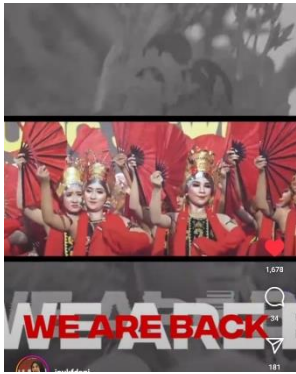

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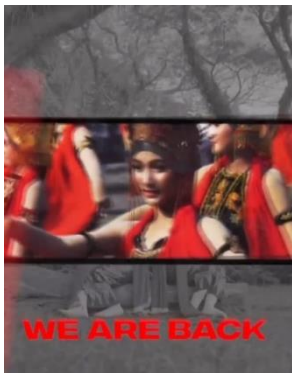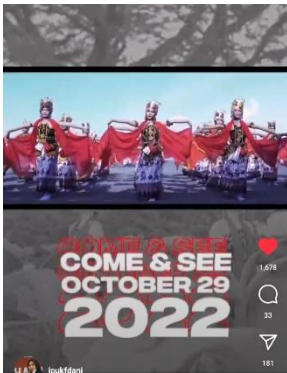(13)

(14)

(15)

(16)

(17)

(18)

(19)   (20)   (21)

(22)   (23)

Figure 4.1 Shots of *Internasional Gandrung Sewu* 2022's advertisement video

Source: (Ipuk Fiestiandani (@ipukfdani) • Instagram photos and videos)

Table 4. 1 Short extract of *Internasional Gandrung Sewu* 2022's Advertisement Video

Camera	Shot	Image Track	Dialogue/Soundtrack
camera stationary	1		[silence]

camera dollying	2	*Internasional Gandrung Sewu* 2022 *Kemilau Bumi Blambangan*
camera stationary	3	(*Gandrung* is) involving thousands of dancers on the beach *Gandrung* is one of Banyuwangi's icon
camera tilting down to up	4	[atmospheric sound]
camera zooming out	5	[atmospheric sound]

camera zooming in	6		[atmospheric sound]
camera zooming in	7		[atmospheric sound]
camera zooming out	8		[atmospheric sound]
camera zooming in	9		[atmospheric sound]
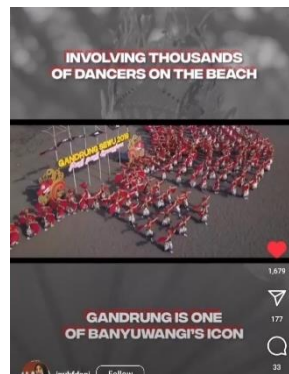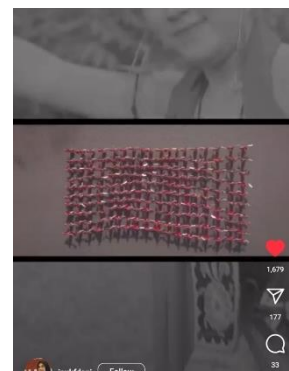
camera tilting down to up	10		We are back
camera zooming in	11		[dramatic sound]
camera panning right to left	12		[dramatic sound]
camera stationary	13		[dramatic sound]
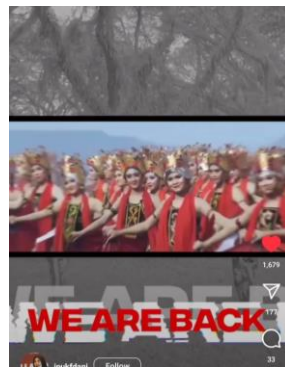
camera tilting down to up	14	[dramatic sound]
camera zooming out	15	[dramatic sound]
camera zooming in	16	[dramatic sound]
camera zooming in	17	come & see October 29 2022
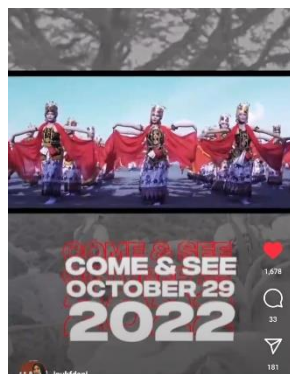
camera zooming out	18		[silence]
camera dollying	19		[atmospheric sound]
camera dollying	20		[atmospheric sound]
camera zooming in	21		[atmospheric sound]

camera dollying	22		[atmospheric sound]
camera tilting up to down	23		Banyuwangi Festival 2022 *Internasional Gandrung Sewu* October 29, 2022 Marina Boom Beach

Table 4. 2 The analysis of linguistic elements: transitivity process in *Internasional Gandrung Sewu* 2022's Advertisement Video

Participants	The Number of Processes Used (Frequency in Clause)					Total
	Relational Identifying	Relational Identifying Possessive	Relational Attributive	Material	Mental	
2019's *Gandrung Sewu* dancers	1	1	1	1	1	5

Table 4. 3 The analysis of linguistic elements: mood analysis in *Internasional Gandrung Sewu* 2022's Advertisement Video

Participants	The Number of Moods Used (Frequency in Clause)		Total
	Declarative	Imperative	

2019's *Gandrung Sewu* dancers	3	2	5

Table 4. 4 The analysis of clause 1 in *Internasional Gandrung Sewu* 2022's Advertisement Video

(*Gandrung*	is)	involving	thousands of dancers	on the beach
		value		
		predicator	complement	adjunct
		residue		

││││ (*Gandrung* is) involving thousands of dancers on the beach ││││

Table 4. 5 The analysis of clause 2 in *Internasional Gandrung Sewu* 2022's Advertisement Video

Gandrung	is	one of Banyuwangi's icon
Token	process: relational identifying possessive	value
Subject	finite	complement
mood: declarative		residue

││││ (*Gandrung* is) one of Banyuwangi's icon ││││

Table 4. 6 The analysis of clause 3 in *Internasional Gandrung Sewu* 2022's Advertisement Video

We	are	back
Carrier	process: relational attributive	attribute
Subject	finite	complement
mood: declarative		residue

││││ We are back ││││

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Table 4. 7 The analysis of clause 4 in *Internasional Gandrung Sewu* 2022's Advertisement Video

Come	October 29, 2022
process: material	circumstance: time
predicator	complement
mood: imperative	residue

┃┃┃ Come October 29, 2022 ┃┃┃

Table 4. 8 The analysis of clause 5 in *Internasional Gandrung Sewu* 2022's Advertisement Video

See	October 29, 2022
process: mental: perception	phenomenon
predicator	complement
mood: imperative	residue

┃┃┃ See October 29, 2022 ┃┃┃

Table 4. 9 The analysis of visual elements in *Internasional Gandrung Sewu* 2022's Advertisement Video

Representational/ Ideational Meaning	Participants	actors	2019's *Gandrung Sewu* dancers
		goal	viewers
	Process	narrative	action
	Circumstance	locative	De Djawatan Forest
Interactive/ Interpersonal Meaning	Camera Movement	camera zooming	11 shots
		camera dollying	4 shots
		camera tilting	4 shots
		camera stationary	3 shots

		camera panning	1 shot in (12)	
	Gaze	demand	smile	
		high angle	10 shots	
	Perspective	eye-level angle	8 shots	
		frontal angle	3 shots	
		low angle	2 shots in (7) and (17)	
		long shot	11 shots	
	Size of Frame	close shot	8 shots	
		medium shot	4 shots	
	Distance	close	social	
	Salience	2019's *Gandrung Sewu* performance		
Compositional/ Textual Meaning	Information Value	top	linguistic and visual data	7 shots
		center	2019's *Gandrung Sewu* dancers	16 shots
		bottom	linguistic and visual data	18 shots
	Framing	connected	they belong together in some sense	