



**DECIPHERING COMPONENTS COMPOSED IN
AUTOMOBILE ADVERTISEMENT: A SYSTEMIC
FUNCTIONAL MULTIMODAL DISCOURSE
ANALYSIS**

THESIS

**Written by:
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**ENGLISH DEPARTMENT
FACULTY OF HUMANITIES
UNIVERSITAS JEMBER
2018**



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Presented to the English Department, Faculty of Humanities, Universitas Jember
as One of Requirement to Get the Award of the Sarjana Sastra Degree in English
Studies

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DEDICATION

This thesis is dedicated to:

1. My beloved parents, Zainul Arifin and Azizah, a thousand thanks for the love and never-ending prayer;
2. My dearest sister, Reza, thank you very much for the love and support,
3. My dearest wife, Ari Erviana, thank you so much for the great love and support;
4. My big family;
5. My Alma Mater of Faculty of Humanities, Universitas Jember.

MOTTO

“If opportunity does not come to you, then create it”¹



¹<http://www.tutorialbahasainggris.com/36-motto-hidup-dalam-bahasa-inggris-beserta-artinya.html>

DECLARATION

I hereby state that the thesis entitled *Deciphering Components Composed in Automobile Advertisement: A Systemic Functional Multimodal Discourse Analysis* is an original piece of writing. I declare that the analysis and the research in this thesis have not already been submitted for any other degree or any publications. I certify to the best of my knowledge that all sources used and any help received in the preparation of this thesis have been acknowledged.

Jember, 16 May 2018
The writer,

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SUMMARY

Deciphering Components Composed in Automobile Advertisement: A Systemic Functional Multimodal Discourse Analysis; Mukhammad Zainal Abi, 110110101025; 2018; 98 pages; English Department, Faculty of Humanities, Universitas Jember.

This study deals with Systemic Functional Multimodal Discourse Analysis that concerns on the analysis of eight automobile advertisements in Evo Australia Magazine September 2016 Edition. This study is conducted to explore the intended meaning of visual and linguistic components which show the quality of the product. The investigation is based on SF-MDA theory proposed by O'Halloran (2008), enhanced by Generic Structure Potential of print advertisement by Cheong (2004) that is rooted from Halliday and Hasan (1989) to classify visual and linguistic components on the advertisement. Then, Systemic Functional Linguistic especially transitivity analysis proposed by Halliday (1994) is employed to analyze the linguistic components. Furthermore, The Meaning of Composition and Colour Function theories proposed by Kress and van Leeuwen (2006) are employed to analyze the visual components. Later, Intersemiotic Ideation proposed by O'Halloran (2008) is employed to analyze the relation between the visual and linguistic components on eight automobile advertisements.

This study applies qualitative research because the data consist of texts and visual images on print advertisement. Later, the data are taken from the internet. The data are eight automobile advertisements. The data were taken from online magazine belonging to Evo Australia Magazine September Edition on 2016. To analyze the data, they are classified into visual and linguistic components through Generic Structure Potential (GSP) theory proposed by Cheong. Then, the linguistic components are analyzed by using the Systemic Functional Linguistic (SFL) theory proposed by Halliday especially transitivity analysis. The analysis is then completed by elaborating overall theories.

The finding of this study proves that the eight advertisements have visual and linguistic components of GSP of print advertisement proposed by Cheong, namely Lead, Display, Emblem, Announcement, and Enhancer. Then, Tag and Call-and-Visit Information are presented in several advertisements. This finding means that these two linguistic components are optional element as mentioned by Cheong. The presence of Lead, Display, Emblem, Announcement, and Enhancer in all advertisements shows the interaction between visual and linguistic components in order to the readers easily understand the intended message of the advertisement. Moreover, most clauses on linguistic components refer to material, relational identifying, and relational attributive processes. This finding means that the all advertisements tend to attract customers' attention and describe what the product has.

Both visual and linguistic components in all advertisements work to show the quality of the product. First, the Lead mostly presents its functionality and performance. Second, the Display which is presented explicitly refers to its construction and function principle. Third, Emblem (Logo/Brandname) presents expertise of manufacturer. Fourth, the Announcement which declares through *undiluted performance, born on the track, built for the road, goosebumps never lie, less raw, more roar, bespoke, fast, distinctive, faster, more affordable, red light, 1103kW* mostly show the functionality and performance. Fifth, the Enhancer which is in a paragraph form tends to describe the functionality and performance of the product advertised. Sixth, the Tag which declares through *AMG DRIVEN BY INNER FORCE, Innovation that excites, DRIVEN AT HEART, THE ORIGINAL AND STILL THE BEST* tends to show the functionality and performance of product advertised. The last, the Call-and-Visit Information tends to show the service of the company to get more information related to the product advertised.

TABLE OF CONTENTS

FRONTISPIECE.....	i
DEDICATION.....	ii
MOTTO.....	iii
DECLARATION.....	iv
APPROVAL SHEET.....	v
ACKNOWLEDGEMENT.....	vi
SUMMARY.....	vii
TABLE OF CONTENTS.....	ix
LIST OF FIGURES.....	xi
LIST OF TABLES.....	xiii
CHAPTER 1. INTRODUCTION.....	1
1.1 The Background of the Study.....	1
1.2 The Research Topic.....	3
1.3 The Research Problems.....	3
1.4 The Research Questions.....	3
1.5 The Goals of the Study.....	3
1.6 The Scope of the Study.....	4
1.7 The Significance of the Study.....	4
1.8 The Organization of the Thesis.....	4
CHAPTER 2. LITERATURE REVIEW.....	7
2.1 Previous Research.....	7
2.2 Theoretical Framework.....	9
2.2.1 SF-MDA.....	9
2.2.2 GSP.....	12
2.2.3 SFL: Transitivity System.....	20
2.2.4 The Meaning of Composition.....	26
2.2.5 Colour Function.....	28
2.2.6 The Concept of Luxury Product: Quality.....	29

CHAPTER 3. RESEARCH METHOD.....	33
3.1 Type of Research.....	33
3.2 Research Strategy.....	33
3.3 Data Collection.....	34
3.4 Data Processing.....	34
3.5 Data Analysis.....	35
CHAPTER 4. RESULTS AND DISCUSSION.....	37
4.1 The Result of the Analysis of Generic Structure Potential of Printed Advertisement.....	37
4.2 Discussion of Visual and Linguistic Components on Automobile Advertisement.....	41
4.3 Discussion of Categorizing Visual and Linguistic Components on Automobile Advertisement Representing the Quality of the Product.....	73
CHAPTER 5. CONCLUSION.....	95
REFERENCES.....	99
APPENDICES.....	101

LIST OF FIGURES

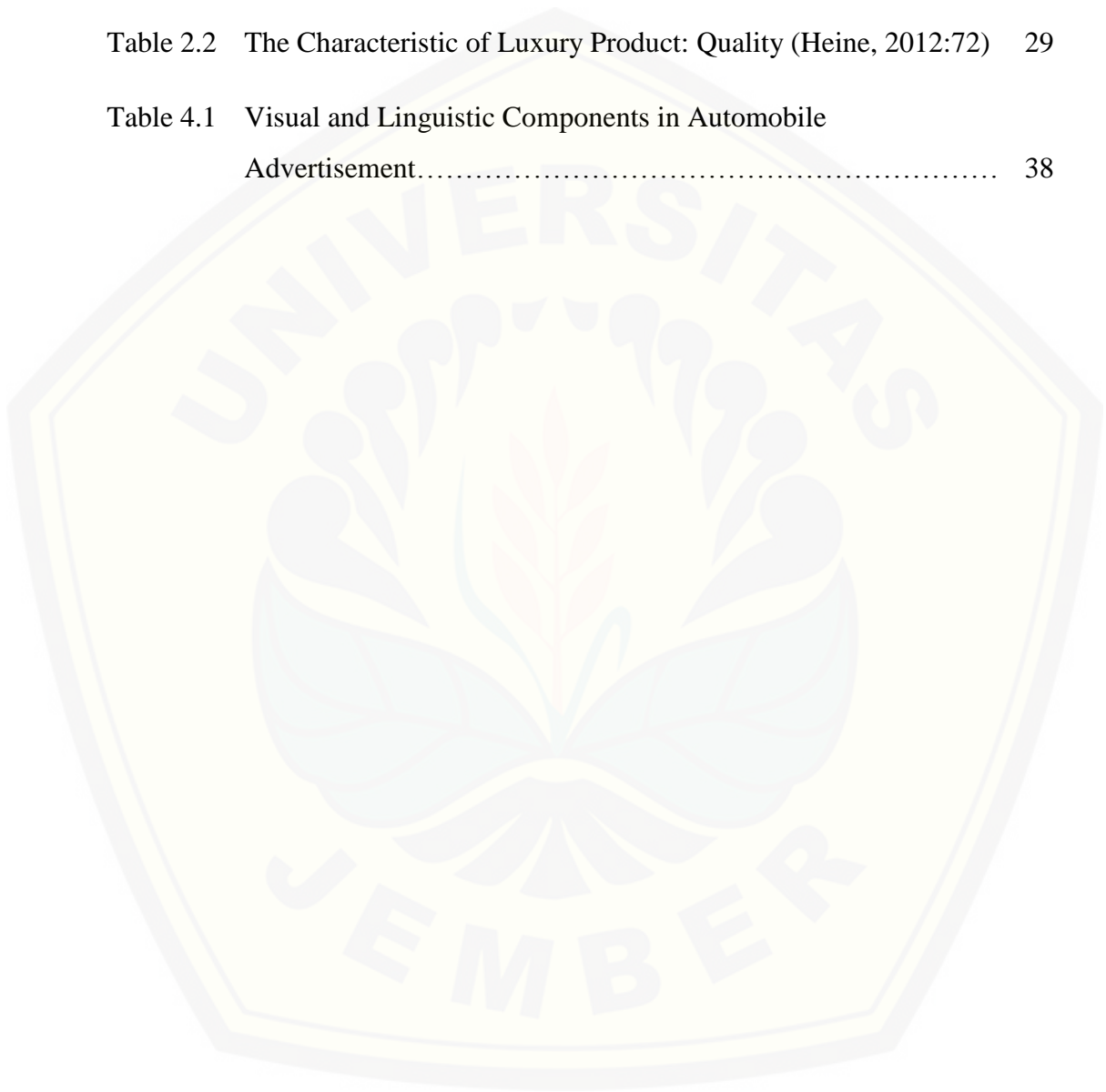
Figure 2.1	Hasan’s GSP of Advertisement (O’Halloran, 2004:164).....	13
Figure 2.2	Cheong’s GSP of Advertisement (O’Halloran, 2004:164).....	13
Figure 2.3	Proposed GSP of print advertisement (O’Halloran, 2004:165)....	14
Figure 2.4	The Display in a print advertisement (O’Halloran, 2004:173).....	17
Figure 2.5	Bidirectional Investment of meaning (O’Halloran, 2004:177).....	19
Figure 2.6	Investment of meaning in Announcement to Lead (O’Halloran, 2004:177).....	19
Figure 2.7	Investment of meaning in Lead to Announcement (O’Halloran, 2004:177).....	19
Figure 2.8	The types of process in English (Halliday and Matthiessen, 2004:172).....	25
Figure 2.9	The dimension of value space (Kress and van Leeuwen, 2006:197).....	26
Figure 3.1	Research Design.....	36
Figure 4.1	The GSP Analysis of BMW M5 Pure.....	41
Figure 4.2	The GSP Analysis of Audi R8.....	46
Figure 4.3	The GSP Analysis of Mercedes-AMG.....	50
Figure 4.4	The GSP Analysis of Nissan GT-R.....	54
Figure 4.5	The GSP Analysis of Morgan Aero 8.....	58
Figure 4.6	The GSP Analysis of Caterham Seven 275.....	62
Figure 4.7	The GSP Analysis of Ferrari 488 GTB.....	66

Figure 4.8 The GSP Analysis of Bugatti Chiron..... 70



LIST OF TABLES

Table 2.1	SF-MDA: The Ideational Metafunction (O'Halloran, 2008:459)	11
Table 2.2	The Characteristic of Luxury Product: Quality (Heine, 2012:72)	29
Table 4.1	Visual and Linguistic Components in Automobile Advertisement.....	38



CHAPTER 1. INTRODUCTION

Chapter one consists of the background of the study, the research topic, the research problems, the research questions the goals of the study, the scope of the study, the significance of the study, and the organization of the thesis. The background of the study explains the reasons in conducting the research. The research topic becomes the theme of the research. The research problems explain the problem investigated in the study. The research questions consist of several questions to solve the problem. The goals of the study focus on the purpose of the study. The scope of the study refers to the area of the study. The significance of the study concerns with the advantages of doing the study. The organization of the thesis mentions contains of the chapters in the thesis.

1.1 The Background of the Study

The automobile was firstly invented in Germany and France in the late 1800s. Then, automobile industry was begun in the 1920. It shows that mass-produced automobile became publicly available. Furthermore, the automobile companies have the way to promote their product. And the advertisement is the significance medium to promote the product. As cited in Ukessays.com (2017), the advertising is defined as form of communication intended to influence an audience to buy or take some action upon products, service, or ideas. Therefore, the advertisement becomes the best way to promote or to introduce the new product.

As cited in UKessays.com (2017), the company needs to make sure the advertisement is attractive and able to deliver new ideas to the customers. Accordingly, the advertisers have to consider some appropriate components to create attractive advertisement. To attract consumers' attention, advertisers employ interesting ways. For instance, in visual aspect, they employ interesting

colours, effects, and composition. Then, in linguistic aspect they employ interesting words such as font type and size. Cheong (2004) mentions that print advertisements are composed of visual and linguistic components. Visual component refers to image, colour, effect, composition, etc. Linguistic component refers to text. Accordingly, a concept is certainly constructed from these composed components.

There are so many kinds of advertisements, such as food and drink advertisements, fashion advertisement, automobile advertisement, electronic advertisement, mobile advertisement, etc. The study then focuses on automobile advertisement, especially print advertisement. Nowadays, there are many automobile companies in the world, such as BMW, Ferrari, Ford, Nissan, Bugatti, and so on. They certainly have different way to show the quality of new product through the advertisement. Thus, the advertiser certainly considers appropriate components visually and verbally in advertisements to show its quality.

Then, the study attempts to find out what are visual and linguistic components used in automobile advertisements. Later, the study also finds out what are the intended meanings behind components composed in automobile advertisement. Finally, the study attempts to find out how an automobile advertisement shows its quality visually and verbally through these components composed.

In this case, the study employs some theories to analyze automobile advertisements in *Evo Australia Magazine* on September Edition 2016. These are *Systemic Functional Multimodal Discourse Analysis* (SF-MDA) by O'Halloran (2008) enhanced by *Generic Structural Potential of Print Advertisement* (GSP) by Cheong (2004) to classify visual and linguistic components, *Systemic Functional Linguistic* especially Transitivity System by Halliday (1994) to analyze linguistic elements, *The Meaning of Composition and Colour Function* by Kress and van Leeuwen (2006) to find intended meaning behind composition and function of colour used in automobile advertisements.

1.2 The Research Topic

The topic of the study is exploring the concept of quality through components composed on the automobile advertisement.

1.3 The Research Problems

To show the quality of the product in automobile advertisement is not easy. Each advertiser has different way to show the quality of the product in automobile advertisement. Therefore, the advertisers have to consider appropriate visual and linguistic components.

1.4 The Research Questions

According to the research problems, this study is conducted to answer the following questions:

1. What are visual and linguistic components used in automobile advertisement?
2. What are intended meaning behind visual and linguistic components composed in automobile advertisement?
3. How do visual and linguistic components composed show the quality of the product in automobile advertisement?

1.5 The Goals of the Study

According to the above research questions, the study has three main purposes as follows:

1. To investigate visual and linguistic components used in automobile advertisements.
2. To find out the intended meaning behind visual and linguistic components composed in automobile advertisements.
3. To find out the way of visual and linguistic component composed in automobile advertisements show the quality aspect.

1.6 The Scope of the Study

This study attempts to uncover visual and linguistic components composed used that show the quality of the product and to find out the intended meaning behind these components composed. Therefore, the study is conducted under Multimodal Discourse Analysis because the data consist of text and images. Moreover, O'Halloran (in press 2011) defines that MDA is integration between language and other or semiotic resources (images, scientific symbolism, gesture, action, music and sound) to create meaning.

1.7 The Significance of the Study

The finding of the study gives advantages for the advertisers when they create an advertisement. Through automobile advertisement discussed, they are going to consider appropriate components within constructing advertisement.

1.8 The Organization of the Thesis

The thesis is composed of five chapters that classified into introduction, literature review, research methodology, results and discussion, and conclusion. The introduction as first chapter consists of the background of the study, the research topic, the research problems, the research questions, the goals of the study, the scope of the study, the significance of the study, and the organization of the thesis. Literature review as second chapter concerns with previous studies consisting of similar research area and some supporting theories in doing the study. The research methodology as third chapter deals with the design and methodology in conducting the study. The result and discussion of the study are explained in fourth chapter. And the conclusion of the analysis of the study is described in the fifth chapter.

CHAPTER 2. LITERATURE REVIEW

This chapter is divided into two sub-chapters namely previous research and theoretical framework. The previous research tells about the similar researches related to the study and the similarities and differences between previous and current study. The theoretical framework provides the supporting theories used in this study. The further description is explained as follows:

2.1 Previous Research

Previous research was done by two researches. The first research is conducted by Cheong (2004). The second research is conducted by Ningsih (2014). The main point of each is explained as follows:

Cheong (2004) focuses on Generic Structure Potential (GSP) in print advertisement. She employs GSP to encapsulate the element of print advertisement where there is interaction between visual image and linguistic text in advertisement. Moreover, the GSP of a print advertisement creates Interpersonal, Ideational, and Textual meanings. The element of print advertisement actually consists of *Lead*, *Display*, *Emblem*, *Announcement*, *Enhancer*, *Tag* and *Call-and-Visit Information*. Afterwards, she employs these elements for analyzing five advertisements. In addition, she also employs the concept of topological grammar to encourage her research. The concept of topological grammar consists of *Contextualization Propensity (CP)*, *Interpretative Space (IS)*, and *Semantic Effervescence (SE)*. Through the concept of topological grammar, it helps to convey different meaning of print advertisement. In conclusion, she finds significant point in her research that if the advertisement has high CP, the IS of the advertisement is narrow and the SE of the advertisement is low. High CP occurs when visual and linguistic components share similar information. When the IS is narrow, the readers do not have wide interpretation. The SE is low due to the contextualizing effect of the Announcement/s and

Enhancer (Cheong in O'Halloran, 2004). Both the Announcement/s and Enhancer as linguistic components share similar information as the Lead. They will hold the SE getting high. In short, Cheong's GSP becomes one of the main theories. It gives detailed description of interaction between visual components and linguistic components in advertisement.

Ningsih (2014) focused on ten electronic advertisements in a newspaper. These are SONY Bravia, HTC One, iPad 2, iPod touch, Samsung Galaxy Note, Samsung Galaxy Tab 2, Samsung Galaxy Tab_{7.0} plus, PS Vita, Samsung SmartTV, SHARP AquosQuatron. The researcher used Generic Structure Potential belonging to Cheong (2004) and Systemic Functional Linguistic belonging to Halliday (1994) to deal with the data. The study was conducted due to some purposes, such as to find the visual elements and linguistic elements used in the printed advertisement, to investigate the intended meaning from the interaction between visual and linguistic elements in printed advertisement. Therefore, the visual elements were categorized into *Lead*, *Display*, and *Emblem*. Later, the linguistic elements were categorized into *Announcement*, *Enhancer*, *Emblem*, *Tag*, *Call-and-visit information*. Furthermore, linguistic elements were identified with Halliday's Transitivity System whether they belonged to material, mental, verbal, relational, behavioral, or existential processes. The results of data were found that intended meaning is formed from the interaction between visual and linguistic elements in advertisement. The finding of the study proved that the data had high Contextual Propensity, low Interpretative Space, and narrow Semantic Effervescence. It concluded that the advertiser successfully had constructed context.

The study has similarities with previous studies. These similarities are the theories used and the kind of data. This study employs GSP used by Cheong (2004) to investigate visual and linguistic components in advertisement. Then, the study also employs Transitivity System belonged to Halliday and Matthiessen (2004) to identify deeply linguistic component with Transitivity System. Later, the kinds of data are also taken from advertisement.

There are some differences between the study and the previous studies. The differences are the sources of data derived from online magazine. The data specifically concern with automobile advertisement. Furthermore, the study attempts to explore the concept of quality on the automobile advertisement.

2.2 Theoretical Framework

The study employs some theoretical approaches, namely Generic Structure Potential of Print Advertisement, Systemic Functional Linguistic (SFL): Transitivity System, the Meaning of Composition, and the Colour Function. These theoretical approaches are discussed below:

2.2.1 Systemic Functional - Multimodal Discourse Analysis (SF-MDA)

Systemic Functional Multimodal Discourse Analysis (SF-MDA) becomes an integration theory between *Systemic Functional Linguistics* (SFL) and *Multimodal Discourse Analysis* (MDA) to create meaning in. SFL concerns with function of language which is divided into three metafunctions: ideational, interpersonal and textual meaning (Halliday, 1978). O'Halloran (2008) mentions that the metafunction becomes the principle of semiotic resources which provide the tools for constructing ideational meaning, interpersonal meaning, and textual meaning.

Multimodal Discourse Analysis (MDA) is an extension of the discourse studies which combine the study of language with other resources, such as images, scientific symbolism, gesture, action, music and sound (O'Halloran, 2011). Later, the terminology of MDA is used as concepts and approaches in new field of study. For instance, the integration language and other resources in multimodal phenomena are called as *semiotic resources*, *mode* and *modalities*. Afterwards, semiotic resource is actually used to describe *resources* or *modes* which integrate cross *sensory modalities* in multimodal text, discourses and events. The integration of resource and sensory modality is collectively called as

multimodal phenomena. Resources or modes refer to language image, music, gesture and architecture. Sensory modalities refer to visual, auditory, tactile, olfactory, gustatory and kinesthetic. Then, MDA can be called as *multimodality*, *multimodal analysis*, *multimodal semiotics* and *multimodal studies*.

Moreover, MDA is involved with theory and analysis of semiotic resources and the semantic expansions which occur as semiotic choices combined in multimodal phenomena O'Halloran (2011). On the one hand, Jewitt (cited in O'Halloran, 2011) the 'inter-semiotic' or inter modal relations arising from the interaction of semiotic choices, known as *intersemiosis*, is a central area of multimodal research. van Leeuwen (2008) also argues that MDA is also concerned with the design, production and distribution of multimodal resources in social settings (cited in O'Halloran, 2011). Therefore, MDA is believed as one of the examples in paradigm shift because the study of language has moved to the study of the integration of language with other resources.

In this study, SF-MDA can analyze the interaction between language and images in advertisement. Basically, MDA functions to analyze the integration of language and images as other semiotic resources. MDA is considered as the suitable theory in this study. Thus, the study employs *Intersemiotic Ideation* for constructing ideational meaning (O'Halloran, 2008) to identify the relationship between visual and linguistic elements as below:

Table 2.1 SF-MDA: The Ideational Metafunction (O'Halloran, 2008: 459)

INTERSEMIOTIC ACROSS LANGUAGE AND VISUAL DISPLAY			
Metafunction	Discourse	Grammar	Expression
Experiential	INTERSEMIOTIC IDEATION	TRANSITIVITY RELATIONS	JUXTAPOSITION
	Activity sequences and relations which span visual and linguistic elements	Relational processes to set up identifying relations	Use of space and position to create lexical and visual relations
		LEXICALIZATION & VISUALIZATION	FONT
		Functional elements are re-represented using an alternative semiotic resource	Use of font style, size and colour font experiential meaning
			COLOUR
			Use of colour for experiential meaning

In the table 2.1, these elements above work together in meaning-making process. With regard to these elements:

a. Intersemiotic Ideation – Active Sequences

This element is realized through the activity of the model does on the advertisement.

b. Transitivity Relations

This element is realized through the relational of participants, processes and circumstances in the linguistic elements that involves visual elements within printed advertisement.

c. Lexicalization and Visualization

This element is re-representing using an alternative semiotic resource.

d. Juxtaposition

It is the use of space and position to create lexical and visual relation. It relates to the position of placement of certain elements in the advertisement.

e. Font

It is realized with font style, size and colour to expand experiential meaning in printed advertisement. Yet, the study does not employ it.

f. Colour

As function of font, colour used is able to increase experiential meaning in printed advertisement.

Based on the table above, the process of meaning making are elaborated with some theories linked together. Hence, these elements give possibility to interpret meaning in the advertisement.

2.2.2 Generic Structure Potential of Print Advertisement

Generic Structure Potential is the possibilities of text structure composed of obligatory, optional, and (iterative) elements. Similarly, Halliday and Hasan (1989: 64) describe that

“to express the total range of optional and obligatory elements and their order in such a way that we exhaust the possibility of text structure for every text that can be appropriate to (the contextual configuration of that text)”

Through these elements, GSP can identify the possible characteristics of the text belonging to particular genre. At least, a text requires obligatory and optional elements in order to be structure potential. Whereas, iterative elements are only additional elements after optional elements has been required.

Halliday and Hasan (1989) introduce the Contextual Configuration (henceforth CC) to see the context of situation of a text. The CC is comprised of field, tenor, and mode. Field refers to ‘what is taking place’ in the social action. Tenor refers to ‘who is taking part’ such as participants are involved, their status and roles. Mode refers to ‘what part of language is playing, such as spoken or written. Furthermore, the CC becomes a specific set of values that realizes field, tenor mode. Even, Halliday and Hasan (1989: 56) claim that the CC is an account of significant attributes of this social activity. Therefore, the CC can be used to predict the text structure as follows:

1. Obligatory elements – what elements must occur?
2. Optional elements – what elements may occur?

3. Sequencing of elements – what arrangement of elements is obligatory and optional?
4. Iteration – how often may what elements occur?

Some predictions above show that GSP plays an important role to classify elements of the text. Thus, a CC easily interprets context of situation within a text.

On other hand, Hasan (1996) employs GSP for analyzing multi-semiotic nature of advertisement. Then, Hasan's GSP is composed of the following as:

Capture^Focus^Justification

Figure 2.1 Hasan's GSP of Advertisement (O'Halloran, 2004:164)

In Figure 2.1, the symbol '^' means 'followed by'. In detail, Hasan described that *Capture* is used "to attract attention and then realized in the written mode through the management of the visual layout, the typeface patterns and/or the presence of pictures" (Cheong in O'Halloran, 2004:164). Simply, *Capture* refers to linguistic element in advertisement. Hasan (1996) states that the *Focus* singles out that is being advertised and the *Focus* can also be visually realized. Yet, she does not explain whether the *Focus* has a linguistic realization as well. Furthermore, the *Justification* is established from the presence of a visual aspect. However, in the same way, Hasan (1996) does not contain the component to give detailed account of other elements of structure for an advertisement.

With regard to Hasan's GSP, Cheong (cited in O'Halloran, 2004) considers that Hasan's GSP does not uncover the complexities involved in the interaction between language and images in advertisements. Thus, Cheong in the research formulates the different GSP of Print Advertisement as follows:

Lead^(Display)^Emblem^(Announcement)^(Enhancer)^(Tag)^(Call-and-Visit Information)

Figure 2.2 Cheong's GSP of Advertisement (O'Halloran, 2004:164)

In figure 2.2, Cheong divides elements of GSP into obligatory element and optional element as located inside bracket ‘()’. With regard to these elements, Lead and Emblem are obligatory element because the two elements often occur in an advertisement. Whereas, optional element refers to Display, Announcement, Enhancer, Tag, and Call-and-Visit Information since not all advertisement have these elements.

On the other hand, Cheong (cited in O’Halloran, 2004) argues that a print advertisement is composed by the visual elements and linguistic elements. Thereby, the GSP is formulated to categorize the elements of print advertisement. The categorization of the elements can be illustrated in figure 2.3 as follows:

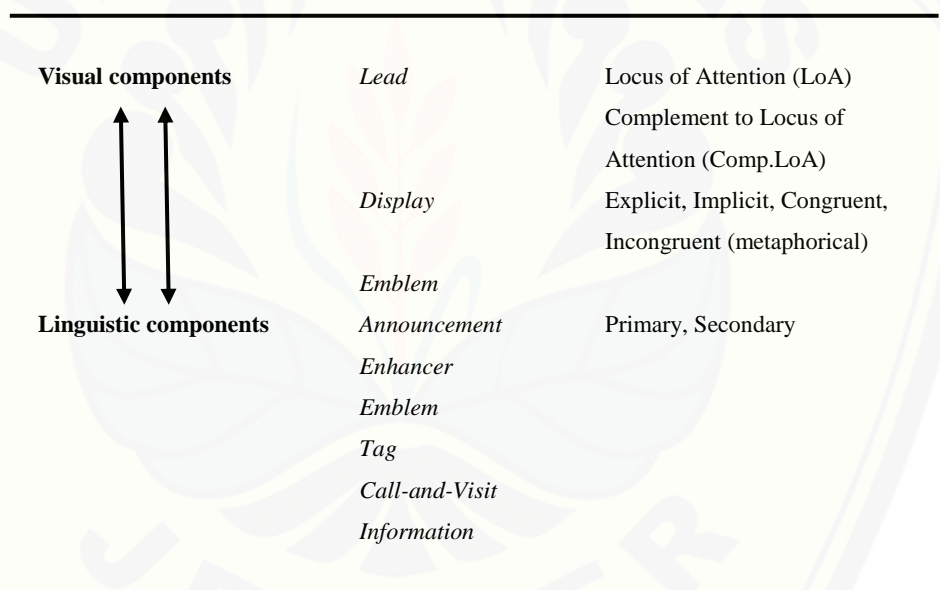


Figure 2.3 Proposed GSP of print advertisement (O’Halloran, 2004:165)

As seen in figure 2.3, a couple of arrows show the interaction to create Interpersonal, Ideational, and Compositional / Textual meaning of print advertisement (Cheong in O’Halloran, 2004). It is important to note that a print advertisement comprises of Lead, Display, Emblem, Announcement, Enhancer, Tag, and Call-and-Visit Information. The explanation for each is as follows:

(1) Lead

Lead is the visual element of print advertisement which usually appears most salient and the salience is expressed through choices size, position and colour. Later, the Lead identically has wide spectrum in terms of meaning potential. Therefore, the Lead is more multi interpretative. Even, Lead is considered as figurative element. In short, Lead becomes a representation of the product and as the focus of attention of print advertisement. It conveys that Lead functions to attract attention of the viewer.

Cheong in O'Halloran (2004:165) mentions that "the Lead consists of the Locus of Attention and Complement to Locus of Attention". The explanation for each is as follows:

a. Locus of Attention (LoA)

The Locus of Attention (LoA) refers to visual object which is more salient than others because it can express the central idea. Cheong states that "Visually, the LoA encapsulates the central idea that Epson produces life-like prints" (cited in O'Halloran, 2004:167). The LoA is prominently realized through size, colour, and so on. Therefore, the LoA affords to arrest the attention of the viewers. Moreover, the LoA becomes the central idea of the advertisement. It is important to note that

"LoA has three-fold functions: first, the LoA includes interpersonally attracting attention. Second, the LoA ideationally construct perception intended by the advertiser and the LoA is considered as a springboard for further development of the central idea" (Cheong in O'Halloran, 2004:165).

In addition, if the LoA as central idea is followed by linguistic items including clauses and nominal groups, it will form the equivalency or coherency of print advertisement. Furthermore, strong statement is developed through the accompaniment of the LoA and

linguistic items. Yet, weak statement occurs when the LoA is separated by linguistic items. Similarly, Wee (cited in Cheong, 2004:168) proposes *concept of symbiosis* where “the LoA and linguistic text act on each other mutually reinforcing and enhancing the meaning potential of the Lead”. Thus, strong or weak statement which is developed within the LoA and linguistic item will influence the persuasive force to manipulate perception in a way intended by the advertiser (Cheong in O’Halloran, 2004: 168). Consequently, it influences the viewers to purchase the product.

On the other hand, the LoA becomes a visual compression of the linguistic meaning. The term means that the LoA as the element which tends to be multi interpretation has clear meaning if it is accompanied by linguistic item. Hence, the combination between the LoA and linguistic items form one clear context.

b. Complement to Locus of Attention (Comp.LoA)

Complement to Locus of Attention (Comp.LoA) functions enhancing interpersonally and ideationally the LoA and as the thrust of the LoA. Despite Comp.LoA is as subordinate role less salient rather than the LoA, the LoA and Emblem can influence the Focus of viewer’s attention. Afterwards, it usually refers to background and object (person or thing).

(2) Display

The Display is the element that refers to the photographic Display of the product or service in the print advertisement. The Display functions to show the characteristic of the Lead. In detail, the Display shows whether the Lead is realized in tangible form or intangible form. When the Lead is realized in tangible form, the Display directly shows the product itself. Thus, it can be simply said that the Display is construed as Explicit: Congruent Display. Whereas, the Lead is realized in intangible form, the Display implicitly symbolize the product through another medium as

representing the product itself. Hence, it can be concluded that the Display is construed as Implicit: Incongruent Display as shown in Figure 2.4 below:

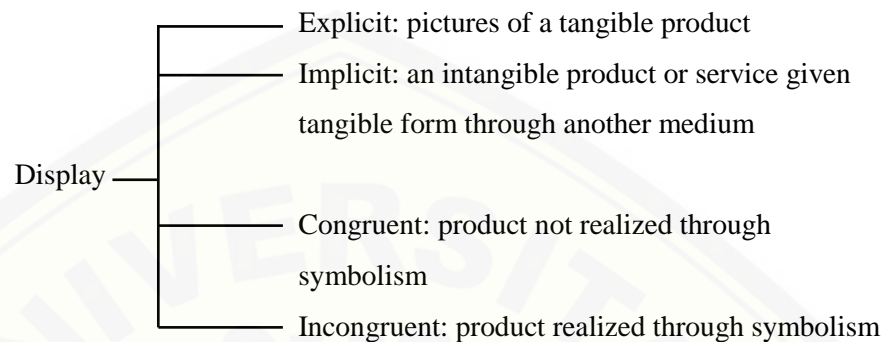


Figure 2.4 The Display in a print advertisement (O'Halloran, 2004:173)

(3) Emblem

The Emblem refers to the logo of the product or service in advertisement. It is also considered as the brand name of the product or service. Furthermore, the Emblem is realized both visual and linguistic form. The Emblem contributes to give an identity and status to a product. On the other side, the Emblem can be positioned in anywhere in the advertisement. Even, it interpersonally affords to capture attention.

(4) Announcement

The Announcement in print advertisement refers to linguistic element. It appears most salient because the Announcement attempts capture and show the intended message in advertisement. Hence, the Announcement is prominently realized in scale, colour, font and size (Cheong in O'Halloran, 2004). The Announcement is divided into two parts, namely Primary Announcement and Secondary Announcement. The further description for each is as follows:

a. Primary Announcement

Primary Announcement is defined as the only announcement in advertisement and the most interpersonally salient announcement

among other announcement in the same advertisement. It is important to note that Primary Announcement is also defined as the catch-phrase of an advertisement, because it connects with particular organization or person.

b. Secondary Announcement

Secondary Announcement tends to be less salient announcement among other announcement. It functions to encourage Primary Announcement transferring intended message to the viewers.

(5) Enhancer

Enhancer only refers to linguistic element. It is usually formulated into paragraph form. Enhancer is used to explain the meaning of interaction between the Lead and Announcement. Enhancer consists of detailed explanation about the product which is presented by advertiser to the viewers why they have to purchase the product. Thus, Enhancer functions to persuade and influence viewers to purchase the product.

(6) Tag

The Tag is seen as element of information about a product or service. It is characteristically non-salient than Enhancer. Even, it is usually formed into one-liners in small print. Often defined, Cheong (cited in O'Halloran, 2004) the Tag is grammatically realized as non-finite, for example: *'Based on Super Off-Peak rates of 5c per min'*, as ellipted Subject and finite element, for example: *'Available in 1.8 Turbo and 1.6 Automatic'*.

(7) Call-and-Visit Information

Based on the function, the Call-and-Visit Information is also as element of information in small print and actually non-salient. It composes of contact information as to where, when and how the product or service is available to the consumer. In her research, Cheong (cited in O'Halloran O'Halloran, 2004) exemplify forms Golf advertisement as *'Cars and Cars Pte Ltd. 10 LengKee Road, Tel: 474-1111'*.

In addition, the study does not only employ GSP but also other four strategies proposed by Cheong (cited in O'Halloran, 2004) to find out intended meaning in advertisement. These are Bidirectional Investment of meaning, Contextualization Propensity, Interpretative Space and Semantic Effervescence. These strategies can show interaction between visual and linguistic components.

The Bidirectional Investment of meaning refers to the cross-investment of lexicogrammatical meaning in linguistic text in the Announcement to the visual image in the Lead and vice-versa (Cheong in O'Halloran, 2004), as figure 2.5 below:

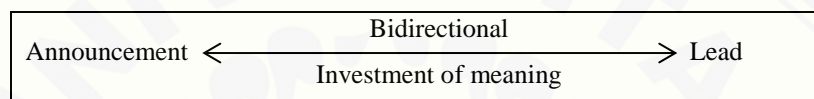


Figure 2.5 Bidirectional Investment of meaning (O'Halloran, 2004:177)

When the Announcement invests meaning to the Lead; it explains that the Announcement functions as stabilizer meaning on the Lead, as figure 2.6 below:

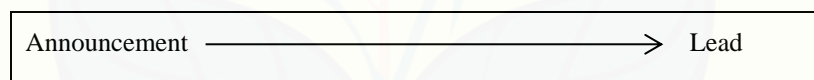


Figure 2.6 Investment of meaning in Announcement to Lead (O'Halloran, 2004:177)

The Lead invests meaning to the Announcement; it explains that the Lead functions to enrich the Announcement, as figure 2.7 below:

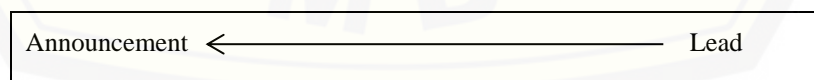


Figure 2.7 Investment of meaning in Lead to Announcement (O'Halloran, 2004:177)

Thus, the interaction between Lead and Announcement establish Transitivity processes that invest meaning from linguistic elements to visual elements and vice versa (Cheong in O'Halloran, 2004).

The Contextualization Propensity/Potential (CP) refers to the degree to which linguistic items in a print advertisement contextualize the meaning of the visual image (Cheong in O'Halloran, 2004:176). Therefore, linguistic items such as Announcement and Enhancer semantically function to limit effervescence of meaning. Thus, the presence of linguistic items in advertisement conveys high CP and vice-versa.

Interpretative Space (IS) refers to dimension of viewer to interpret the meaning of advertisement (Cheong in O'Halloran, 2004). If an advertisement does not have linguistic component such as Announcement and Enhancer, the viewers potentially have multi-interpretation to understand the meaning in advertisement. Hence, an advertisement potentially has wide IS if there are no linguistic items within it.

Moreover, IS has relevance to Semantic Effervescence (SE). If Interpretative (IS) is wide, Semantic Effervescence (SE) of the advertisement will be high. In conclusion, CP has irrelevance to IS and SE. If CP is high, IS and SE are low and vice-versa.

2.2.3 Systemic Functional Linguistic: Transitivity System

Systemic Functional Linguistic (SFL) defines language as resource for making meaning and choices. The term conveys that human's expression can be realized through their language used. Moreover, Halliday (1994:2) stated that a language is interpreted as a system of meanings, accompanied by forms through which the meaning can be realized. Then, language beyond its formal structures and takes the context of culture and the context of situation in language use ((Halliday 1985, 1994; Matthiessen, 1995; Martin & Rose, 2003) as cited in Darani (2014:180)). Therefore, SFL considers the language as part of context of culture of situation. Hence, to understand the meaning of a language needs also understanding to the context within a language.

According to SFL, language has three metafunctions, namely *ideational*, *interpersonal* and *textual*. The ideational has function to express the experiential

and the logical content of the text that explains our experience of the outer world in the environment. The interpersonal function deals with the social and power relations among language users, it relates to participant's situational roles to the discourse production. The textual function is language-oriented and deals with cohesive and coherent text production by organizing and structuring the linguistic information in the clause.

The study then focus on a small part of ideational function which concerns with the transmission of ideas, called as transitivity. According to Halliday (1985) as cited in Darani (2014:181) "all phenomena and anything that can be expressed by a verb: event, whether physical or not, state, or relation". This statement is also in line with Halliday (1985) and Kress and van Leeuwen (2006) as cited in Liu and O'Halloran (2009) language and images construe the world experience through Transitivity structures. Later, Halliday and Matthiessen (2004:170) also considered that "the transitivity system construes the world of experience into a manageable set of PROCESS TYPES". Thus, based on these above perspective, Transitivity system helps to identify verb choices in linguistic elements within advertisement that relate to what the images are describing.

The Transitivity system employs a set of process type. A set of process type includes *material process*, *mental process*, *relational process*, *behavioral process*, *verbal process* and *existential process*. Types of process consist of three components, namely Process itself, the Participants involved in the process, and the Circumstances associated with the events. The further explanation for each is as follows:

(1) Material Process

Material process refers to process of doing or happening. It construes actions, activities, and events. This process composes of ACTOR as the doer, PROCESS itself, and GOAL as the thing or person affected by the action. Then, the thing that unaffected by action called as RECIPIENT. An example (Halliday and Matthiessen, 2004:248) is as below:

I	gave	my love	a ring that has no end
ACTOR	PROCESS: Material	RECIPIENT	GOAL

In active form, the Actor is usually placed at the first. While in passive form, the Goal exchanges position with the Actor because the Goal as the subject is still considered as the affected object by the action. For example:

A ring	was given	by me
GOAL	PROCESS: Material	ACTOR

Those two examples are categorized as the process of doing. On the other hand, the process of happening cannot be recognized specifically into the Goal because the process only shows something happens. This process is usually followed by adverb labelled as Circumstances. An example (Halliday and Matthiessen, 2004: 185) is as below:

He	was making	a cubby house	a minute ago
ACTOR	PROCESS: Material	GOAL	CIRCUMSTANCES

(2) Mental Process

Mental process concerns with cognition, perception and affection. Thus, the process refers to feeling, thinking and perceiving process. The participants of mental process are labelled as SENSOR and PHENOMENON. The Sensor is the participant who does the feeling, thinking and perceiving. The Phenomenon is an abstract thing or material which is sensed, thought, perceived. It manifests the content of consciousness such as a thought. Some examples (Halliday and Matthiessen, 2004: 201 - 208) are as below:

Mary	likes	the gift 201
SENSOR	PROCESS:Mental:Affect	PHENOMENON

I	know	the city 202
SENSOR	PROCESS:Mental:Cognition	PHENOMENON

He	saw	the car 208
SENSOR	PROCESS:Mental:Perception	PHENOMENON

(3) Relational Process

Relational process is process of being and having something which serves to characterize and to identify. It is concerned with the processes of description about the abstract relations. Then, this process is classified into attributive process and identifying process. Irreversible attributive process assigns a quality, or adjective to a participant called as CARRIER and other as ATTRIBUTE. Whereas, reversible identifying process consists of two participants called as IDENTIFIER / TOKEN and IDENTIFIED / VALUE (meaning, referent and status) that can be changed into passive voice. Two examples (Halliday and Matthiessen, 2004: 2015) are as below:

(a) Attributive process

Sarah	is	wise
CARRIER	PROCESS:Relational:Attributive	ATTRIBUTE

(b) Identifying process

Sarah	is	the leader
IDENTIFIER/TOKEN	PROCESS:Relational:Identifying	IDENTIFIED/VALUE

It is important to note that only identifying process can be changed into passive voice without changing the meaning. For instance, '*Sarah is the leader*' (active) is changed into '*The leader is Sarah*' (passive). The

changing does not impact to the meaning. Otherwise, it does not work to attributive process.

(4) Behavioral Process

Behavioral process is “processes of (typically human) physiological and psychological behavior, like *breathing, coughing, smiling, dreaming and staring*” (Halliday and Matthiessen, 2004:248). This process is only played by one participant called as BEHAVER. The participant only refers to human because the process related to human behavior. Two examples (Halliday and Matthiessen, 2004: 251) are as below:

Fortune	is smiling	on us
BEHAVER	PROCESS: Behavioral	CIRCUMSTANCE

I	‘m watching	you
BEHAVER	PROCESS: Behavioral	RANGE

(5) Verbal Process

Verbal process refers to “symbolic relationships construed in human consciousness and enacted in the form of language, like saying and meaning” (Halliday and Matthiessen, 2004:171). Furthermore, the participants are SAYER as the doer, RECEIVER as the addresser, TARGET as the participant who becomes the object of speaking, and VERBIAGE as the topic of speaking. An example (Halliday and Matthiessen, 2004: 253) is as below:

The notice	tells	you	to keep quiet
SAYER	PROCESS: Verbal	RECEIVER	VERBIAGE

(6) Existential Process

Existential process concerns with something exists or happens (Halliday and Matthiessen, 2004:256). This process is formulated in form

of *be*. Afterwards, it only has one participant labelled as EXISTENT. The Existential itself is classified into the Entity and the Event. Later, the word ‘*there*’ in ‘*There is a big event*’ is only a Subject but not as participants or circumstance. It is just the feature of existence. Two examples of Existential process (Halliday and Matthiessen, 2004:259) are illustrated as below:

There	is	a man	at the door
PROCESS: Existential		EXISTENT: Entity	CIRCUMSTANCE

There	was	a storm	in Tokyo
PROCESS: Existential		EXISTENT: Event	CIRCUMSTANCE

These all types of process can be summarized into a circle drawing which explain whole process as below:

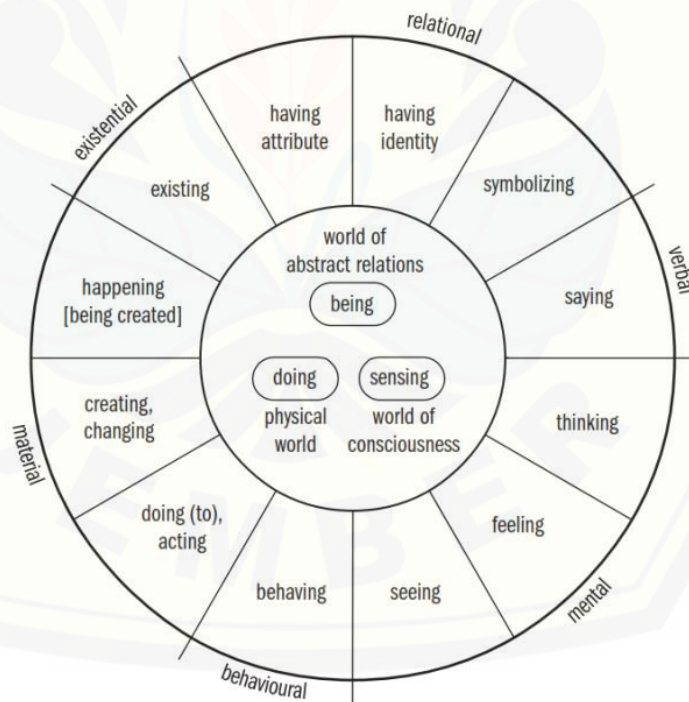


Figure 2.8 The types of process in English (Halliday and Matthiessen, 2004:172)

2.2.4 The Meaning of Composition

The study analyzes the meaning of composition in advertisement because all advertisements actually have different composition. Kress and van Leeuwen (2006) argue that the ‘composition’ itself refers to the representational and interactive meaning of the image each other. Then, the principles of composition is composed of *Information Value*, *Salience* and *Framing*.

Information Value is the placement of elements (participants and syntagms that relate each other and to the viewer) that gives them with the specific informational value attached to the various ‘zone’ of the image: left and right, top and bottom, centre and margin. Thus, Information Value is considered as inter-semiotic counterpart of Given-New organization in linguistic text. The Information Value is illustrated in figure 2.6 as below:

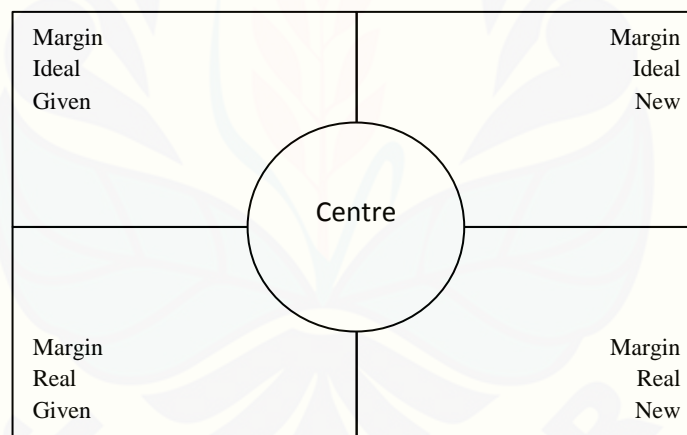


Figure 2.9 The dimension of value space (Kress and van Leeuwen, 2006:197)

In figure 2.9, the Information Value identifies Given and New information. If layout of the text or picture is placed on the right, it shows the New information. While if the layout of the text or picture is placed on the left, it is identified as the Given information. Through these layouts, the readers understand the intended message of the advertiser or writer. In addition, the Information Value on top and bottom position is identified as Ideal and Real information. The Ideal Information is formulated if the text or the picture is placed

on the top. The Ideal information tends to describe the ideal of the product through salient element. Then, the Real information is placed on the bottom of the page. The Real information gives specific description of the product. On the other hand, Central and Margin position give different meaning. If the text or picture is placed in central position, it conveys that the text or picture must be the centre of information. Despite, Margin refers to all the other elements in some sense of subservient.

The second element of composition is Saliency. Saliency is the elements (participants as well as representational and interactive syntagms) are made to attract the viewer's attention to different degrees, as realized by such factors as placement in the foreground or background, relative size, contrast in tonal value (or colour), differences in sharpness, etc. (Kress & van Leeuwen, 2006).

Framing is the third element of composition. Framing concern with the presence or absence of framing device (realized by elements which create dividing lines, or by actual frame lines) disconnects or connects elements of the image, signifying that they belong or do not belong together in some sense (Kress & van Leeuwen, 2006). Presence of framing or line shows that elements of the image are disconnected. Basically framing gives limitation that the information inside frame is different from outside frame. For instance, in group portrait (as in group photos of school classes or employees of company) or in a collage of individual photos, frame line marks off the managers of company in a company brochure (Kress & van Leeuwen, 2006). The absence of framing emphasizes that each element of the image are connected each other. Without frame line, there is no demarcation between each element to create sense of continuous flow (Kress & van Leeuwen, 2006). Thus, framing functions to control whether the elements in the advertising are interconnected or not and whether the advertisement shows a harmony in information sharing.

2.2.5 Colour Function

Kress and van Leeuwen (2006) define Colour is used to fulfil three functions: *the ideational function* (the function of constructing representations of the world), *the interpersonal function* (the function of enacting interactions characterized by specific social purposes and specific social relations) and *the textual function* (the function to organize communicative acts into larger whole, into the communicative events or texts that realize specific social practices).

In the ideational function, colour functions to represent people, places and things as well as classes of people, places and things, and more general ideas (Kress & van Leeuwen, 2006). For instance, the colour of flag represents the stated or the organization, the colour of uniform represents school, the colour on maps can identify water, land, river, mountains, and so on. Thus colour, in this function, refers to representation and identification of people, places and things.

In the interpersonal function, colour is realized as ‘colour act’ (Kress & van Leeuwen, 2006). In reason, colour can convey interpersonal meaning where it can be used to do thing for each other, such as: “to impress or intimidate through ‘power dressing’, to warn against obstructions and other hazards by painting them orange” (Kress & van Leeuwen, 2006: 229). Even, adding colour is possible to increase the reader’s attention rather than only use monocolour. Simply, colour interpersonally represents, projects, enables or constructs social relations.

In the textual function, colour can distinguish something at textual level (Kress & van Leeuwen, 2006). For instance, a hospital building of course has different colour from university building. Furthermore, each building has different characteristic of colour in their door, floor, wall, etc. Through these features, colour attempts to develop coherency within each feature of the building related to hospital in order to the building can be recognized as hospital building. Hence, it is possible colour can be used to create coherence in text.

In addition, Kress and van Leeuwen (2006) mention that colour becomes a characteristic for the age of multimodality because it can freely combine with many other modes, with architecture, typography, product design, document design. In short, colour becomes supporting aspect to interpret image-text relation.

2.2.6 The Concept of Quality

Quality is basically one of six major characteristics of luxury product (Heine, 2012). These characteristics are price, quality, aesthetic, rarity, extraordinariness, and symbolism. Heine then divides these characteristics into manufacturing, concrete and abstract characteristics. The manufacturing characteristics refer to specific manufacturing process that allows for the creation of concrete and abstract product characteristic (Heine, 2012:73). The concrete product characteristics refer to physical product attributes that are directly observable (Heine, 2012:73). The abstract characteristics are a combination of several concrete attributes that yield to an abstract attributes such as comfortability (Heine, 2012:73). Accordingly, the major six characteristics are classified into the three other characteristics as the table below:

Table 2.2 The Characteristic of Luxury Products (Heine, 2012: 72)

Major Characteristics	Manufacturing Characteristic	Concrete Product Characteristics	Abstract Product Characteristics
Price		Price	
Quality	Expertise of manufacturer	Material & Components	Durability & Value
	Manufacturing complexity	Construction & Function principle	Comfortability & Usability
		Workmanship	Functionality & Performance
		Features	Safety
		Product size	
		Service	
Aesthetics			Aesthetic
Rarity		Rarity	
Extraordinariness			Extraordinariness
Symbolism			Symbolism

Based on the table above, the quality aspect has some sub-categories namely *expertise of manufacturer, manufacturing complexity, material and components, construction and function principle, workmanship, features, product size, service, durability and value, comfortability and usability, functionality and*

performance, and safety which have been classified into the three characteristics. Each of these sub-categories is explained in detail below:

(1) Expertise of manufacturer

Manufacturers of luxury products are considered as the leading experts with a strong 'creative power' (Heine, 2012:74). The term means that the quality of the product strongly represents who the leading expert is on the manufacturing process for the creation of concrete and abstract product characteristics. Therefore, the Logo or Brandname of the product refer to the identity of manufacturer.

(2) Manufacturing complexity

The manufacturing of luxury product requires considerable effort, which often includes handcraft and a lot of time (Heine, 2012:74). The term explains that the quality of the product is determined by the complexity of manufacturing process that requires considerable efforts such as handcraft and a lot of time. Hence, the complexity efforts of the manufacturing show that the manufacturer always pays attention to the quality aspect in manufacturing process.

(3) Material and Components

The material is a key characteristic of luxury products and one of the most important criteria that respondents judge the value of a product by (Heine, 2012:75). The term explains that material and components which are used represent the quality of the product. Thus, the material and components of the product used play an important role to identify the quality of the product.

(4) Construction and Function principle

Heine (2012) mentioned that the construction and function principle of a luxury product is especially well thought-out. This category refers to the function design of product (Heine, 2012:75). The term means that the design of a product is created based on its function. Therefore, the quality of the product can be seen through its design.

(5) Workmanship

A luxury product requires absolute perfectionism in workmanship with a zero-tolerance for flaws. The term means that the perfect workmanship is able to

produce the perfect product without physical defect. Thus, the quality of the product is determined by the perfect workmanship.

(6) Features

Luxury products offer more features than ordinary products, but only if they are desired by the target group and do not reduce usability (Heine, 2012:75). The term explains that the quality of the product is determined by the degree of the features had on the product. For instance, car with automatic transmission is usually more expensive than car with manual transmission. This case shows that the features give the comfortability to the customers.

(7) Product size

The product size should be as appropriate to function as possible, which depends on the product category (Heine, 2012:76). The term means that the product size will influence the function of the product. Therefore, the appropriate product size which agrees with its function will show its quality.

(8) Service

Excellent service covers the purchase experiences and the (after-sales) customer relationship (Heine, 2012:76). The term means that the quality of the product is determined by providing excellent service to the customers to make them comfort in purchase experience. Thus, the service becomes one of important things in the quality aspect.

(9) Comfortability and Usability

Sophisticated construction and function principle can increase the usability and practicability of luxury product, which help consumers to save time and effort (Heine, 2012:76). Heine (2012) then mentions that superior material and a perfect cut make a shirt cozy to wear. Accordingly, comfortability and usability represent the quality of the product.

(10) Durability and Value

Durability covers the aspiration of luxury product manufacturer to create everlasting product. The high and long-lasting value could result from superior materials, manufacturing effort or sophisticated construction and function

principles (Heine, 2012:76). With regard to Heine's notion, the durability and value of the product actually represent the quality of the product.

(11) Functionality and Performance

Luxury products have superior functionality, which means that "just do their job better". Luxury products have high level of performance, which is often much more than necessary and even ordinary (Heine, 2012:77). According to Heine's notion, the term means that the functionality and performance represent the quality of the product.

(12) Safety

Heine (2012:77) mentioned that the high level of safety is included in quality aspect of luxury product, especially luxury cars. With regard to Heine's notion, the quality of the product is influenced by the level of safety. Therefore, luxury cars definitely have high level of safety than ordinary cars.

In this section, the concept of quality is constructed based on the quality aspect of the characteristics of luxury product by Heine (2012). Furthermore, the sub-categories on the quality aspect function to categorize visual and linguistic components in advertisement which attempt to explore the quality of the product. Thus, it is very helpful in this study.

CHAPTER 3. RESEARCH METHOD

This chapter presents the guidance on how to conduct the research as well as the way the data are analyzed. This chapter consists of five sub-chapters namely type of research, research strategy, data collection, data processing, and data analysis. The further description is explained as follows:

3.1 Type of Research

This study applies qualitative method. With regard to Denscombe (2007:248) “qualitative research tends to be associated with words or images as the unit of analysis”. Similarly, Mackey and Gass (2005:2) also consider that “qualitative studies generally do not prefer to set of experiment statistical but concern with interpretive”. Following qualitative method, the type of data consists of texts and visual image on print advertisement. Therefore, this study concerns with process of interpretation.

3.2 Research Strategy

Based on the type of the data, this study classifies the data as documentary data. The documentary data refer to written sources, visual sources (pictures, artefacts), and sounds (music). Thereby, this study uses qualitative method to analyze the data. The sources of data are online magazine taken from the internet. Furthermore, Denscombe (2007:228) mentions “newspaper and magazine can supply good and up-to-date information”. According to Denscombe, online magazines certainly provide newest information. Therefore, through online magazine, this study analyzes the advertisement within the magazine.

3.3 Data Collection

In this study, the data refer to print advertisement, especially automobile advertisement. The data are collected from several automobile advertisements in an online magazine. Moreover, the Evo Australia Magazine is one of online magazines that chosen as the data source because the magazine always provides recent information and issues related to the automobile in every month. Thus, the data are collected from September edition on 2016. The magazine is downloaded from *www.partmagazine.org*. Furthermore, the data consist of visual and linguistic components. There are eight selected automobile advertisements in the magazine. These advertisements are below:

1. BMW M5 Pure
2. Audi R8
3. Mercedes AMG
4. Nissan GT-R
5. Morgan Aero 8
6. Caterham Seven 275
7. Ferrari 488 GTB
8. Bugatti Chiron

3.4 Data Processing

After gathering the data, the data are grouped into two components based on GSP framework, namely Visual and Linguistic components. Visual components are classified into Lead, Display, and Emblem. Then, Linguistic components are classified into Announcement, Enhancer, Emblem, Tag, and Call-and-Visit Information. Through both components, the data are elaborated to find out the intended meaning in advertisement.

3.5 Data Analysis

The data as documentary data are analyzed by qualitative method. As described Denscombe (2007:288) that

“the analysis of qualitative data is based on a logic of discovering thing from the data, of generating theories on the basis of what the data contains, and of moving from the particular features of the data towards more generalized conclusions of theories”.

From above explanation, the data use descriptive qualitative method to analyze and elaborate the interaction between language and image of the data. Later, the GSP belonging to Cheong and Halliday's Transitivity system under MDA becomes the main instrument to identify visual and linguistic components and to uncover the intended meaning behind the advertisement.

To analyze the data, first the data are classified into two components based on GSP framework proposed by Cheong (cited in O'Halloran, 2004) to show components which are presented in the advertisement. This step is conducted to answer the first question namely what the visual and linguistic components used in automobile advertisement. Second, the data are investigated by using several theories namely Transitivity Analysis proposed by Halliday (1994), theory of the Meaning of Composition and Colour Function proposed by Kress and van Leeuwen (2006), Intersemiotic Ideation proposed by O'Halloran (2008) to uncover the intended meaning of components composed in the advertisement. This step is conducted to answer the second question. Third, the data are investigated based on quality aspect proposed by Heine (2012) to answer the third question. This step is conducted to find out how visual and linguistic components composed show the quality of the product in automobile advertisement.

Research Design

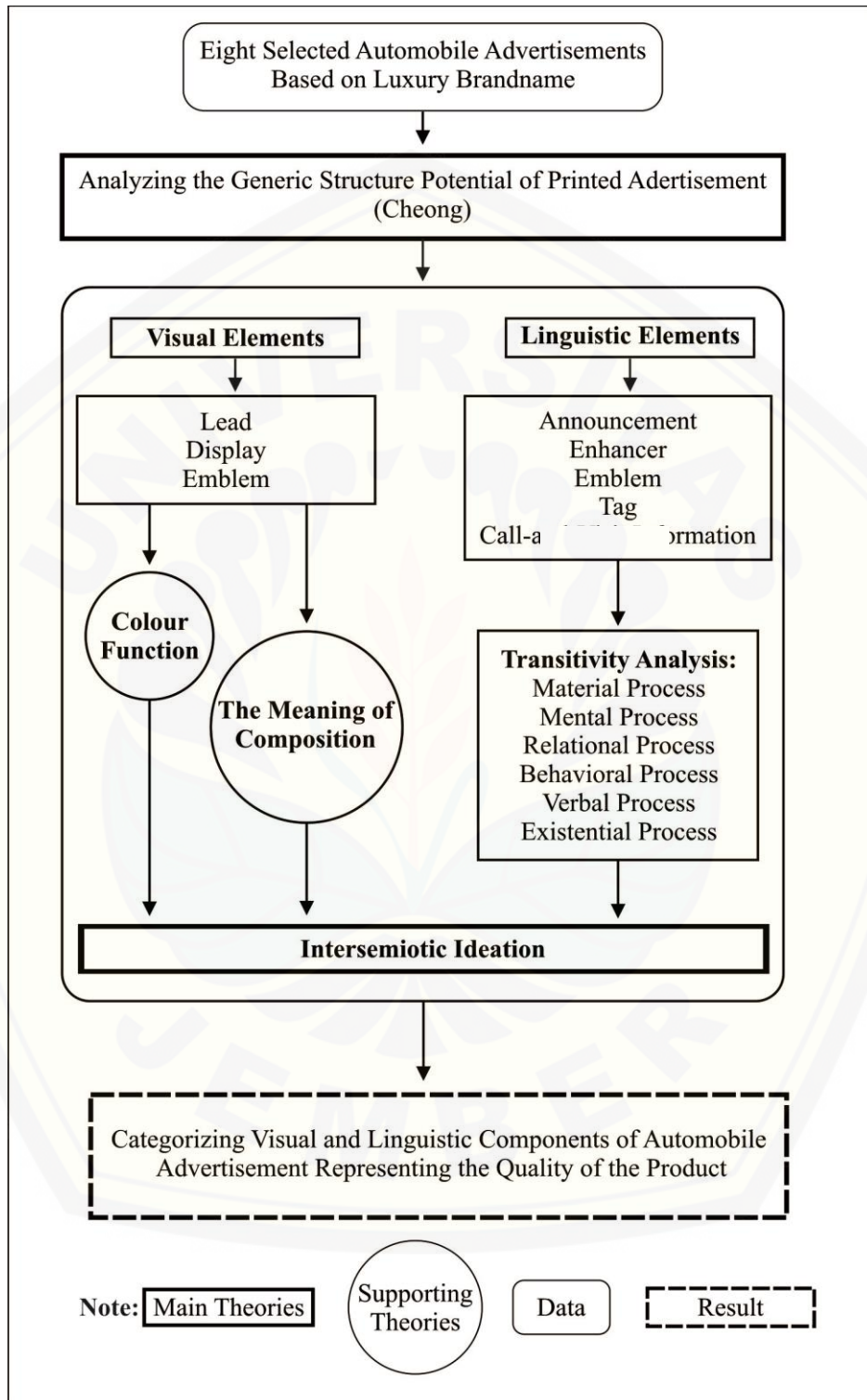


Figure 3.1 Research Design

CHAPTER 5. CONCLUSION

This chapter explains the conclusions of analysis in the eight selected automobile advertisement in *Evo Australia* magazine September 2016 edition which have been discussed in the previous chapter. This study concerns with Multimodal Discourse Analysis which employs some theories to analyze visual and linguistic component on these advertisement. These theories used are *Systemic Functional Multimodal Discourse Analysis* by O'Halloran (2008) that is enhanced by *Generic Structural Potential of Print Advertisement (GSP)* by Cheong (2004), *Systemic Functional Linguistic* especially Transitivity Analysis by Halliday (1994), *The Meaning of Composition and Colour Function* by Kress and van Leeuwen (2006). Furthermore, this study also employs sub-categories of quality aspect of the characteristics of luxury product by Heine (2012). Later, the discussion of this chapter is conducted to answer the three research questions on the chapter one.

First, the answer concerns with what visual and linguistic components used in automobile advertisements are. In this study, visual components are Lead, Display, and Emblem (Logo) and linguistic components are Announcement, Enhancer, Emblem (Brandname), Tag, and Call-and-Visit Information. Based on the result of analysis on chapter four, all advertisements present Lead and Display, and Announcement. This finding means that these components become important component within constructing the advertisement. Later, Emblem (Logo) is presented in five advertisements out of all advertisements while Emblem (Brandname) is presented six advertisements out of all advertisements. This finding means that the Emblem either Logo or Brandname does not have to present together because they have similar function to give an identity of the product advertised. Then, the Enhancer is presented in seven advertisements out of all advertisements. It means that this linguistic component is needed to give detailed information to the customers. Both Tag and Call-and-Visit Information

are presented in four advertisements out of all advertisement. Therefore, this finding concludes that both of these components are functionally optional component in the advertisement.

Second, the answer focuses on what intended meaning visually and verbally behind components composed in automobile advertisements are. According to Appendix 3 and the analysis in chapter four, all eight advertisements present both LoA and Comp.LoA which is classified into the Lead. Then, the Display of the product in all advertisements is Congruent. Even, all advertisements actually have Primary Announcement. With regard to this finding, it means that the presences of LoA and Comp.LoA visually construct the central idea of advertisement to attract the customers' attention. Later, the Display which is Congruent means that the advertiser wants to show the product in explicit way. Thus, the customers easily understand the product. Moreover, the presence of Primary Announcement which is visually presented more salience than other linguistic component in all advertisements actually functions to convey the essence of the intended meaning that is visualized on the Lead. Therefore, the presences of the Lead and Announcement construct an interaction that attempt to show visually and verbally intended message of product advertised. Furthermore, the Enhancer is presented in seven advertisements out of all advertisements. This finding shows that this linguistic component functions to develop the meaning from the interaction between the Lead and Announcement. Interpersonally, the Enhancer functions to persuade and influence viewers to purchase the product (Cheong in O'Halloran, 2004:173). Hence, the Enhancer functions to give detailed information which is previously mentioned on the Announcement to persuade and influence the customers' perception to purchase the product.

Meanwhile, the Emblem (Logo) is presented in five advertisements out of all advertisements and the Emblem (Brandname) is presented in six advertisements out of all advertisements. This finding explains that the presence of Emblem either Logo or Brandname in the advertisement only functions to give an identity of the product. Therefore, the intended meaning of advertisement is not influenced by the presence of Emblem because the Emblem does not have other

meaning aside from as the identity of product advertised. Indeed, the presences of both the Tag and Call-and-Visit Information which are presented in four advertisements out of all advertisements convey that these linguistic components only function to give additional information.

According to Appendix 1 and 4, there are sixty seven clauses which are divided into some types of process. These are twenty four clauses of material process, two clauses of mental process, twenty clauses of relational identifying process, twenty two of relational attributive process, and one clause of verbal process. From these types of process, all advertisements mostly use material process, relational identifying process and relational attributive process. Then, "Material processes construe doing: the answer the question 'What did X do?' or 'What happened?'" (Butt *et al.*, 2000:52). Later, "relational identifying process set up an identity, role or meaning" (Butt *et al.*, 2005:59). Moreover, "Relational attributive relate a participant to its general characteristics or description" (Butt *et al.*, 2000:58). With regard these three notions of Butt, et. al., the advertisers on all eight advertisement attempt to describe some characteristics of product advertised such as specifications and performance of the car. Afterward, these characteristics mentioned prove that the automobiles can do something more with what they have which is verbally mentioned on the advertisement.

Finally, the answer refers to how visual and linguistic component composed show their quality. According to Appendix 5, 6 and the analysis on the previous chapter, The Lead mostly refers to Functional and Performance (37%), Material and Components (27%), Expertise of Manufacturer (18%), Construction and Function Principle (9%), and Product Size (9%). Therefore, this finding shows that the Lead on the automobile advertisements functions visually to show the performance of car. Later, the Display refers to Construction and Function Principle (62.5%), and Product Size (37.5%). This finding means that the Display which is presented explicitly aims to shows that the design of the car is constructed based on its function. Furthermore, the Emblem (Logo/Brandname) in all advertisements refers to Expertise of Manufacturer. It means that Logo/Brandname show the identity of producer of the car. Moreover, the

Announcement mostly refers to Functionality and Performance (64%), Service (9%), Manufacturing Complexity (9%), Expertise of Manufacturer (9%), and Construction and Function principle (9%). This finding means that the Announcement tends to declare verbally the performance of the car. The Enhancer which is in paragraph form tends to refer to Material and Components (22%), Functionality and Performance (56%), Service (11%), and Manufacturing Complexity (11%). This finding shows that the Enhancer mostly gives detailed information which refers to performance of the car. The Tag which is always with the Emblem emphasizes a commitment of company to the customers. This linguistic component mostly refers to Functionality and Performance (40%), Service (20%), Comfortability and Usability (20%), Material and Components (20%). This finding shows that the Tag on the automobile advertisement functions to show that the companies always concern with the best material and components to result in the best performance and comfortability of car and gives the best service to the customers. Call-and-Visit Information of all advertisement purely refers to Service. This finding shows that one of quality aspects is providing service to the customers

In conclusion, both visual and linguistic components composed on all automobile advertisement show its quality visually and verbally in some ways. First, the quality is shown visually through car's performance. Second, it refers to the best material and component used. Third, it refers to comfortability of the product. The last, the quality always means giving the best service to the customers.

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APPENDICES

Appendix 1. Transitivity Analysis

1. BMW M5

1. ||The BMW M5 Pure is just that||

The BMW M5 Pure	is	just that
Identifier	Process: Relational: Identifying	Identified

2. ||Nothing can contain the 412 kW power of the M TwinPower Turbo V8 engine||

Nothing	can contain	the 412 kW power of the M TwinPower Turbo V8 engine
Actor	Process: Relational Attributive	Goal

3. ||Nothing can hinder its 4.3 second sprint to 1000 km/h||

Nothing	can hinder	its 4.3 second sprint to 1000 km/h
Actor	Process: Material	Goal

4. ||Nothing can hold back this motoring icon||

Nothing	can hold back	this motoring icon
Actor	Process: Material	Goal

5. ||The BMW M5 Pure comes standard with 20” M Double Spoke alloy wheels, sports seats and BMW Full Colour Head-Up Display with M view||

The BMW M5 Pure	comes	standard	with 20” M Double Spoke alloy wheels, sports seats and BMW Full Colour Head-Up Display with M view
Actor	Process: Relational Identifying	Goal	Circumstance

6. ||Make the BMW M5 Pure yours with a choice of interior trims and a wide array of paint work options, including BMW Individual Frozen matte paint at no extra cost||

Make	the BMW M5 Pure yours	with a choice of interior trims and a wide array of paint work options, including BMW Individual Frozen matte paint at no extra cost
Process: Material	Goal	Circumstance

7. ||This is a car without compromise, a car created for you, the M purist||

This	is	a car	without compromise, a car created for you, the M purist
Identifier	Process: Relational: Identifying	Identified	Circumstance

2. Audi R8

8. ||Born on the track||

(Audi)	(is) born	on the track
Goal	Process: Material	Circumstance

9. ||Built for the road||

(Audi)	(is) built	for the road
Goal	Process: Material	Circumstance

3. Mercedes AMG

10. ||Goose bumps always tell the truth||

Goose bumps	always	tell	the truth
Sayer	Circumstance	Process: Verbal	Target

11. ||And that's the truth we're working for||

And	that	's	the truth (that) we're working for
Circumstance	Identified	Process: Relational: Identifying	Identifier

12. ||Beyond all measurements, data, tests, and calculations, it is goose bumps that tell us||

Beyond all measurements, data, tests, and calculations,	it	is	goose bumps that tell us
Circumstance	Identified	Process: Relational: Identifying	Identifier

13. ||when we've reached our goal||

When	we	've	reached	our goal
	Actor	Process: Material	Goal	

14. ||When the sound of the engine has turned into something you not only hear but feel||

When	the sound of the engine	has turned	into something you not only hear but feel
	Actor	Process: Material	Circumstance

15. ||When acceleration stops being a physical quantity||

When	acceleration	stops being	a physical quantity
	Actor	Process: Material	Goal

16. ||and turns into a key stimulus for release of fireworks in your brain||

and	(it)	turns	into a key stimulus for release of fireworks in your brain
Circumstance	Actor	Process: Material	Circumstance

17. ||When grip is not grip anymore ||

When	grip	is not	grip anymore
	Carrier	Process: Relational: Attributive	Attribute

18. || but a confession of faith in the road||

but	(grip)	(is)	a confession of faith	in the road
Circumstance	Carrier	Process: Relational: Attributive	Attribute	Circumstance

19. ||Then, an AMG really is an AMG||

Then,	an AMG	really	is	an AMG
Circumstance	Identifier	Circumstance	Process: Relational: Identifying	Identified

20. ||And even then, it is time to keep working||

And even then,	it	is	time to keep working
Circumstance	Identified	Process: Relational: Identifying	Identifier

21. ||Because nothing is more AMG than to never stand still||

Because	nothing	is	more AMG	than to never stand still
Circumstance	Identifier	Process: Relational: Identifying	Identified	Circumstance

4. Nissan GT-R

22. ||Refined, redesigned, re-crafted: inside and outside||

(The car)	(is)	Refined, redesigned, re-crafted: inside and outside
Carrier	Process: Relational: Attributive	Goal

23. ||A quest for perfection in every detail||

(It)	(is)	a quest	for perfection in every detail
Identified	Process: Relational: Identifying	Identifier	Circumstance

24. ||The new Nissan GT-R has arrived, delivering more power, more torque, and a new chapter in the Nissan GT-R legend||

The new Nissan GT-R	has arrived,	delivering more power, more torque, and a new chapter	in the Nissan GT-R legend
Actor	Process: Material	Goal	Circumstance

5. Morgan Aero 8

25. ||The new Morgan Aero 8 is truly car for the discerning enthusiast||

The new Morgan Aero 8	is	truly	car for the discerning enthusiast
Identifier	Process: Relational: Identifying	Circumstance	Identified

26. ||It takes six weeks to meticulously handcraft each car to order in England||

It	takes	six weeks to meticulously handcraft each car to order	in England
Actor	Process: Material	Goal	Circumstance

27. ||Such traditional craftsmanship is rare||

Such traditional craftsmanship	is	rare
Carrier	Process: Relational: Attributive	Attribute

28. ||And allows each customer to individually tailor their own unique car||

And	(that)	allows	each customer	to individually tailor their own unique car
Circumstance	Actor	Process: Material	Recipient	Goal

29. ||Incorporating modern technology into its elegant, classic design the Morgan Aero 8 offers effortless performance, comfort and timeless good looks||

Incorporating modern technology into its elegant,	classic design the Morgan Aero 8	offers	effortless performance, comfort and timeless good looks
Circumstance	Actor	Process: Material	Goal

30. ||For more personalized information about this unique luxury sport car, please contact us directly at Morgan Car Australia||

For more personalized information about this unique luxury sport car,	please contact	us directly	at Morgan Car Australia.
Circumstance	Process: Material	Recipient	Circumstance

6. Caterham Seven 275

31. ||Caterhams are the lightest cars||

Caterhams	are	the lightest cars
Identifier	Process: Relational: Identifying	Identified

32. ||you can buy in Australia||

you	can buy	in Australia
Actor	Process: Material	Circumstance

33. ||And the lightest of them all is the Seven 275||

And	the lightest of them all	is	the Seven 275
Circumstance	Identified	Process: Relational: Identifying	Identifier

34. ||Less weight means more performance, better efficiency, and more importantly, an agility in corners ||

Less weight	means	more performance, better efficiency, and more importantly, an agility	in corners
Identified	Process: Relational: Identifying	Identifier	Circumstance

35. ||that heavier cars simply cannot match||

that heavier cars	simply	cannot match
Identified	Circumstance	Process: Relational: Identifying

36. ||This unique driving experience is now also more affordable than before||

This unique driving experience	is	now also	more affordable than before
Identified	Process: Relational: Identifying	Circumstance	Identifier

7. Ferrari 488 GTB

37. ||We chase the sun in Ferrari’s incredible twin-turbocharged 488 GTB||

We	chase	the sun	in Ferrari’s incredible twin-turbocharged 488 GTB
Actor	Process: Material	Goal	Circumstance

38. ||With 492 kW it’s faster and more powerful than an Enzo||

With 492 kW	it	‘s	faster and more powerful than an Enzo
Circumstance	Carrier	Process: Relational: Attributive	Attribute

8. Bugatti Chiron

39. ||Topping the extraordinary Veyron seems a fool’s errand ||

Topping the extraordinary Veyron	seems	a fool’s errand
Carrier	Process: Relational: Attributive	Attribute

40. ||but Bugatti reckons it’s done it||

but	Bugatti	reckons	(that) it’s done it
Circumstance	Sensor	Process: Mental	Phenomenon

41. ||To find out how ||

To find out	how
Process: Material	Circumstance

42. || evo visited the company’s HQ in Molsheim on a fact-finding mission.||

evo	visited	the company’s HQ	inMolsheim on a fact-finding mission.
Actor	Process: Material	Goal	Circumstance

43. ||This is what we learnt||

This	is	what we learnt
Identified	Process: Relational: Identifying	Identifier

44. ||420km/h||

(The car)	(has)	420km/h
Carrier	Process: Relational: Attributive	Attribute

45. ||c\$4million||

(The car)	(is)	c\$4million
Carrier	Process: Relational: Attributive	Attribute

46. ||The son of Veyron is – *should be* – outstanding.||

The son of Veyron	is	– <i>should be</i> – outstanding
Carrier	Process: Relational: Attributive	Attribute

47. ||but while the Chiron is far from ordinary||

but while	the Chiron the Chiron	is	far	from ordinary
Circumstance	Carrier	Process: Relational: Attributive	Attributive	Circumstance

48. ||does it have shock and awe of its predecessor?||

does	it	have	shock and awe of its predecessor?
	Carrier	Process: Relational: Attributive	Attribute

49. ||A decade ago, the Veyron, with its sub-three-second 0-100 km/h time, 736 kW output and 407 km/h top speed, set the template for modern hypercars||

A decade ago,	the Veyron,	with its sub-three-second 0-100 km/h time, 736 kW output and 407 km/h top speed,	set	the template	for modern hypercars
Circumstance	Actor	Circumstance	Process: Material	Goal	Circumstance

50. ||but did it also inadvertently provide Bugatti with the impossible challenge of building a replacement that genuinely moves the concept on?||

But	did	it	also inadvertently	provide	Bugatti	with the impossible challenge of building a replacement that genuinely moves the concept on?
Circumstance		Actor	Process: Material		Goal	Circumstance

51. ||We’re still a couple of months away from our first drive of Bugatti’s latest extreme-mobile||

We	’re still	a couple of months away	from our first drive of Bugatti’s latest extreme-mobile
Identified	Process: Relational: Identifying	Identifier	Circumstance

52. ||but having been granted an audience with those responsible for its development||

But	having been granted	an audience	with those responsible for its development
Circumstance	Process: Material	Actor	Circumstance

53. ||and having experienced its enormous power from the passenger seat||

and	having experienced	its enormous power	from the passenger seat
Circumstance	Process: Material	Goal	Circumstance

54. ||we can now bring you the A to Z of the Bugatti Chiron||

we	can now bring	you	the A to Z of the Bugatti Chiron
Actor	Process: Material	Recipient	Goal

6. Table of Data 6 Caterham the Seven 275

The characteristic of luxury products Generic Structure of print advertisement		QUALITY										
		Manufacturing Characteristic		Concrete Product Characteristic					Abstract Product Characteristics			
		Expertise of manufacturer	Manufacturing complexity	Material & Components	Construction & Function principle	Workmanship	Features	Product size	Service	Durability & Value	Comfortability & Usability	Functionality & Performance
Visual Components ↑↑	Lead											
	Display											
	Emblem											
Linguistic Components ↓↓	Announcement											
	Enhancer											
	Emblem											
	Tag											
	Call-and-Visit Information											

Appendix 3. GSP Analysis

Advertisement	Lead		Display		Emblem		Announcement		Enhancer	Tag	Call-and-Visit Information
	LoA	Comp.LoA	Congruent	Incongruent	Logo	Brandname	Primary	Secondary			
BMW M5 Pure	√	√	√		√		√	√	√		
Audi R8	√	√	√		√	√	√	√			√
Mercedes-AMG	√	√	√		√		√		√	√	
Nissan GT-R	√	√	√		√	√	√		√	√	
Morgan Aero 8	√	√	√		√	√	√		√	√	√
Caterham Seven 275	√	√	√			√	√		√	√	√
Ferrari 488 GTB	√	√	√			√	√		√		√
Bugatti Chiron	√	√	√			√	√	√	√		
PERCENTAGE %	100%	100%	100%		62,5%	75%	100%	37,5%	87,5%	50%	50%

Appendix 4. Transitivity Analysis

Advertisement	Type of Process						
	Material	Mental	Relational Identifying	Relational Attributive	Behavioral	Verbal	Existential
BMW M5 Pure	3		5	2			
Audi R8	2						
Mercedes-AMG	4	1	5	2		1	
Nissan GT-R	1		2	3			
Morgan Aero 8	4		1	4			
Caterham Seven 275	1		5	2			
Ferrari 488 GTB	2			1			
Bugatti Chiron	7	1	2	8			
TOTAL	24	2	20	22		1	

Appendix 5

Advertisement GSP	BMW M5 Pure	Audi R8	Mercedes- AMG	Nissan GT-R	Morgan Aero	Caterham Seven 275	Ferrari 488 GTB	Bugatti Chiron
LEAD	<ul style="list-style-type: none"> • Functionality and Performance 	<ul style="list-style-type: none"> • Functionality and Performance 	<ul style="list-style-type: none"> • Expertise of Manufacturer • Material and Components 	<ul style="list-style-type: none"> • Expertise of Manufacturer • Material and Components 	<ul style="list-style-type: none"> • Construction and Function Principle 	<ul style="list-style-type: none"> • Material and Components • Product Size 	<ul style="list-style-type: none"> • Functionality and Performance 	<ul style="list-style-type: none"> • Functionality and Performance
DISPLAY	<ul style="list-style-type: none"> • Product Size 	<ul style="list-style-type: none"> • Construction and Function Principle 	<ul style="list-style-type: none"> • Construction and Function Principle 	<ul style="list-style-type: none"> • Product Size 	<ul style="list-style-type: none"> • Construction and Function Principle 	<ul style="list-style-type: none"> • Construction and Function Principle 	<ul style="list-style-type: none"> • Product Size 	<ul style="list-style-type: none"> • Construction and Function Principle
EMBLEM (Logo)	<ul style="list-style-type: none"> • Expertise of Manufacturer 	<ul style="list-style-type: none"> • Expertise of Manufacturer 	<ul style="list-style-type: none"> • Expertise of Manufacturer 	<ul style="list-style-type: none"> • Expertise of Manufacturer 	<ul style="list-style-type: none"> • Expertise of Manufacturer 			
ANNOUNCEMENT	<ul style="list-style-type: none"> • Functionality and Performance 	<ul style="list-style-type: none"> • Functionality and Performance 	<ul style="list-style-type: none"> • Service 	<ul style="list-style-type: none"> • Construction and Function Principle • Functionality and Performance 	<ul style="list-style-type: none"> • Manufacturing Complexity • Functionality and Performance 	<ul style="list-style-type: none"> • Functionality and Performance 	<ul style="list-style-type: none"> • Functionality and Performance 	<ul style="list-style-type: none"> • Expertise of Manufacturer • Functionality and Performance
ENHANCER	<ul style="list-style-type: none"> • Material and Components 		<ul style="list-style-type: none"> • Service 	<ul style="list-style-type: none"> • Functionality and Performance 	<ul style="list-style-type: none"> • Manufacturing Complexity • Functionality and Performance 	<ul style="list-style-type: none"> • Functionality and Performance 	<ul style="list-style-type: none"> • Material and Components • Functionality and Performance 	<ul style="list-style-type: none"> • Functionality and Performance
EMBLEM (Brandname)		<ul style="list-style-type: none"> • Expertise of Manufacturer 		<ul style="list-style-type: none"> • Expertise of Manufacturer 	<ul style="list-style-type: none"> • Expertise of Manufacturer 	<ul style="list-style-type: none"> • Expertise of Manufacturer 	<ul style="list-style-type: none"> • Expertise of Manufacturer 	<ul style="list-style-type: none"> • Expertise of Manufacturer
TAG			<ul style="list-style-type: none"> • Functionality and Performance 	<ul style="list-style-type: none"> • Service 	<ul style="list-style-type: none"> • Comfortability and Usability 	<ul style="list-style-type: none"> • Material and Components • Functionality and Performance 		
CALL-AND-VISIT INFORMATION		<ul style="list-style-type: none"> • Service 			<ul style="list-style-type: none"> • Service 	<ul style="list-style-type: none"> • Service 	<ul style="list-style-type: none"> • Service 	

Appendix 6

Characteristic of Luxury Product	Quality Aspect	Amount	Percentage (%)
GSP of print Advertisement			
LEAD	Expertise of Manufacturer	2	18%
	Material and Components	3	27%
	Construction and Function Principle	1	9%
	Product Size	1	9%
	Functionality and Performance	4	37%
	TOTAL	11	100%
DISPLAY	Construction and Function Principle	5	62,5%
	Product Size	3	37,5%
	TOTAL	8	100%
EMBLEM (Logo)	Expertise of Manufacturer	5	100%
ANNOUNCEMENT	Expertise of Manufacturer	1	9%
	Manufacturing Complexity	1	9%
	Service	1	9%
	Construction and Function Principle	1	9%
	Functionality and Performance	7	64%
	TOTAL	11	100%
ENHANCER	Manufacturing Complexity	1	11%
	Material and Components	2	22%
	Service	1	11%
	Functionality and Performance	5	56%
	TOTAL	9	100%
EMBLEM (Brandname)	Expertise of Manufacturer	6	100%
TAG	Material and Components	1	20%
	Service	1	20%
	Comfortability and Usability	1	20%
	Functionality and Performance	2	40%
	TOTAL	5	100%
CALL-AND-VISIT INFORMATION	Service	4	100%