MULTIMODAL ANALYSIS OF RIAU ARCHIPELAGO
PROMOTION VIDEO

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Abstract

Multimodal is the study of discourse analysis relates to the systemic functional semiotics. Multimodal as the place of visual communication in a given society can only be understood in the context of the range of the forms or modes of public communication. such as gesture, speech, image, writing, 3D objects, color, music and the others.In visual grammar, the three metafunctions are renamed as representational, interactive, and compositional.The objective of the study is to find out the representational meaning in a visual element of Riau Archipelago Video Promotion. The data used is the visual element of the video. The method used is qualitative research. The result of the study is the conceptual representation displayed in the video is categorized into the classificational process, analytical process and symbolic process. Then,the narrative representation mainly belongs to action processes and reactional processes.

***Keywords:** Multimodal, Video Promotion, Riau Archipelago*

Abstrak

Multimodal adalah ilmu yang analisis teks wacana yang berhubungan dengan system fungsional semiotika. Multimodal adalah tempat komunikasi visual di dalam masyarakat yang tidak hanya dapat dipahami dalam berbagai bentuk konteks atau mode komunikasi public seperti gerak tubuh, ujaran, gambar, tulisan, objek 3 dimensi,warna, music dan yang lainnya. Dalam tata bahasa visual, tiga metafungsi disebutkan sebagai representasi, interaktif dan komposional. Tujuan penelitian ini adalah untuk menemukan makna representasi pada video promosi kepulauan Riau. Data yang digunakan adalah gambar dari video. Metode yang digunakan adalah metode kualitatif. Hasil dari penelitian ini adalah representasi konseptual yang ditampilkan pada video dikategorikan menjadi proses analitik dan proses simbolik. Kemudian representasi narasi meliputi proses aksidan proses reaksi.

***Kata Kunci**: Multimodal, Video Promosi, Kepulauan Riau.*

1. INTRODUCTION

The video promotion of tourism destination is one of the effective way to promote tourism sector. One of the video analyzed in this analysis is the video promotion of Riau Archipelago. Riau Archipelago has many tourism destinations that dominated such as island, beach, natural underwater, historical tourism, and also the culture. These tourism destinations have made many tourists come from local and foreign people.

Multimodal discourse analysis is a new rapidly developing research field. It has been developed in the early 1990s. Moreover, it widely applied in the various field of study from literature, art, classroom teaching, and so on. The term multimodality views communication and representation as more than language. It places more attention on other modes of communication such as the visual mode of images, gesture, gaze, posture, color, typography, or composition (Kress &Leeuwen, 2006). Kress (2003: 36) and Kress and Leeuwen (2001: 35) highlight the multimodal as the place of visual communication in a given society can only be understood in the context of the range of the forms or modes of public communication such as gesture, speech, image, writing, 3D objects, color, music and the others.

According to Kress and Leeuwen (2006), representational meaning refers to how semiotic systems represent the objects and relations between them outside the representational system or in the context of a culture. Moreover, they state that any semiotic mode has to be able to represent aspects of the world as it is experienced by human. Representational meaning is classified into two categories conceptual representation and narrative representation.

a. Conceptual representation

In conceptual visuals, Kress and Leeuwen (2006) mentioned that conceptual representation is a non-narrative process involving representing participants in terms of their more generalized and more or less stable and timeless essence, in terms of class, or structure or meaning. Compared with narrative representation, conceptual representation has no vector and also has three structures involved. Conceptual processes include classificational process relate participants to each other in term of a 'kind of' relation, a taxonomy: at least one set of participants will play the role of Subordinates with respect to at least one other participant, the Superordinate" (Kress &Leeuwen, 2006: 79).

Theanalytical process relates the participants in terms of a part-whole structure. Two participants involved in these processes are respectively one Carrier (the whole) and any number of Possessive Attributes (the parts) (Kress

&Leeuwen, 2006: 87)andsymbolic processesfocuses on what the participant means. If two participants are included in this structure, the Carrier achieves its meaning or fulfills its identity in this process while the Symbolic Attribute represents the meaning or identity itself. This type of structure is called a symbolic attributive. If only one participant exists in this structure, it is the Carrier. This kind of process is named Symbolic Suggestive (Yang et al., 2014).

b. Narrative representation

The narrative representation occurred when participants are connected by a vector, they are represented as doing something to or for each other. Those kinds of vectorial patterns focus on illustrating unfolding actions and events, processes of change, transitory spatial arrangements. Vector, as the distinctive feature of narrative processes, is usually realized by elements appearing in pictures that form "an oblique line, often a quite strong, diagonal line"(Kress &Leeuwen, 2006: 59).

Based on the kinds of vectors and the number and the kind of participants included in visual images, different kinds of narrative processes could be distinguished. Narrative processes can be distinguished into action processes, reactional processes, speech process, and mental process, conversion processes based on the types of vector and participants involved; the circumstances are categorized into the setting, means, and accompaniment; conceptual processes include classificational, analytical and symbolic processes (Kress &Leeuwen, 2006).

1) Action process

In the narrative process, one participant from which vector departs is named "Actor". If visual images only include one participant, it is usually an Actor. The process is non-transactional in which action has no Goal and "is not 'done to' or 'aimed at' anyone or anything"(Kress &Leeuwen, 2006: 63). However, the transactional structure consists of both Actor and Goal. The goal is "the participant at whom or which the vector is directed"(Kress &Leeuwen, 2006: 64).

2) Reactional processes

The process is reactional in which "the vector is formed by an eye line, by the direction of the glance of one or more of the represented participants"(Kress &Leeuwen, 2006: 67). It contains two components: Reactor and Phenomenon. The Reactor is one who conducts the looking behavior. It could

be a human or a human-like animal. The Phenomenon is "the participant at whom or which the reactor is looking" (Kress &Leeuwen, 2006: 67).

3) Speech processes and mental processes

A special vector appears in comic strips, quotes in school textbooks, on the screens of automatic bank tellers, etc. "The oblique protrusions of the thought balloons and dialogue balloons that connect drawings of speakers or thinkers to their speech or thought"(Kress &Leeuwen, 2006: 68).

4) Conversion Process

Conversion process relates to the process of something in the form of visual and linguistics component that shows the circle of process. This process is signed with an arrow. Kress &Leeuwen (2006: 69)states that the conversion process is specially common in representations of natural events; for instance, food change diagrams or diagrammatic representations of the hydrological circle.

5) Geometrical Symbolism

Geometrical symbolism signed with only a vector, indicating directionality by means of an 'infinity' sign, rather than by means of an arrowhead (Kress &Leeuwen, 2006: 70).

6) Circumstance

Locative circumstance relates other participantsto a specific participant is also called *setting*. Setting has importance for the realization of visual modality. The setting themselves can of course be read as embedded analytical processes ('the landscape consists of grass, trees, and rocks') (Kress &Leeuwen, 2006: 72).

The research of multimodal analysis of promotional video of *Woderful Indonesia* had been done by Ansori and Taopan in 2019. The result of the research is that the video presented three elements of ideational meaning which are the participant dominated by the phenomenon such as *wonders, senses and path*, process dominated by mental process such as the words *sense, feel, and believe*, and circumstance in which the condition where the process are occurring. Then, the representational meaning in the visual mode displayed both conceptual and narrative representation in which the conceptual representation describes the symbolic icons of the tourism such as natural scenery, culture, and its natural resources and the narrative representation describes the action processes and reactional processes such as *dancing*, *painting*, *singing*, and *surfing*.

The purpose of this research is to investigate what are as the visual meaning constructed from the video. The framework that is employed to analyze the visual aspect will be analyzed based on Kress and Leeuwen's Visual Grammar theory. Specifically, this study only focuses on the representational meaning of visual resources in the video.

2. METHODOLOGY

This research employed descriptive qualitative method. Bogdan and Biklen (1992: 48) state that the qualitative researchers do not have the same goal. Some approaches their work in an attempt to the grounded theory or to find out a new theory, while others are describe how a theory works in a different phenomenon. The data used in this research are the frame from video of Riau Archipelago. The data collecting procedures used are observing the video and find out the data related. Then, the data analysis technique is finding the element of representational meaning showed in the video.

3. FINDINGS AND DISCUSSIONS

Representational Meaning

a. Conceptual Representation

In visual grammar, Kress and Leeuwen (2006) divided the representational meaning into two aspects: conceptual and narrative representations. Then, the conceptual representation is classified into the classificational, analytical, and symbolic process. The classificational process relates to the classification of the participant in the visual component. The kind of process is such as the bridge, island, lake, beach, coral, building, desert, fine art, and bay. The frame can be seen from the picture below.
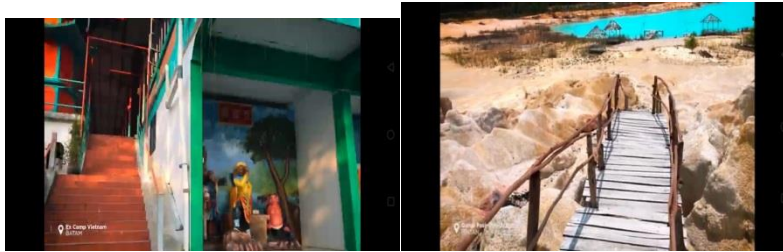

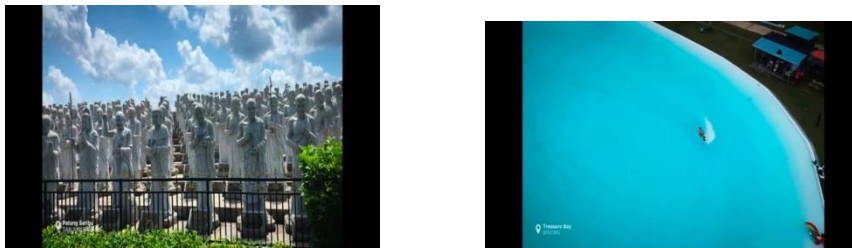Frame 1.Belerang Bridge in Batam

Frame 2.Dedap Island in Batam

Frame 3.Poyotomo in Bintan Frame 4.Elyora Beach in Batam

Frame 5.Ex Camp Vietnam in Batam Frame 6.TelagaBiru Desert in Bintan

Frame 7. Thousand Statue in Tanjung Pinang   Frame 8. Treasure Bay in Bintan

The analytical process is mostly used in such promotional video. The analytical processconnects the participants in terms of a part-whole structure. Two participants involved in these processes are respectively one Carrier (the whole) and any number of Possessive Attributes (the parts).In this promotional video, the Carrier is Riau Archipelago and the Possessive Attribute is the name of the destination tourism in Riau Archipelago such as *Barelang Bridge* in Batam, *Dedap Island* in Batam, *Poyotomo* in Bintan and *Thousand Statue* in Tanjungpinang.

The symbolic process conceptually describes the symbolic icons of the tourism in Riau Archipelago such as its magnificent natural scenery, culture, and its natural resources. The frames below show the natural scenery such as *Elyora Beach* in Batam, *TelagaBiru Desert* in Bintan, *Treasure Bay* in Bintan, and *Nongsa Beach* in Batam; culture such as *Thousand Statue* in Tanjungpinang, *Indera Perkasa (Traditional Hall)* in *Penyengat Island* in Tanjungpinang and *Ex Camp Vietnam* in Batam, and its natural resources such *Kapri Coral* in Batam.
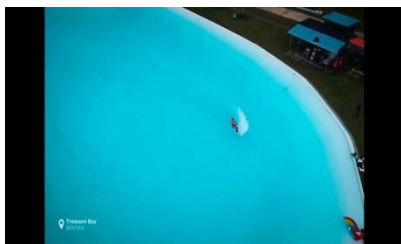
Natural Scenery

Frame 1: Elyora Beach in Batam   Frame 2: TelagaBiru Desert in Bintan

Frame 3.Treasure Bay in Bintan

Frame 4.Nongsa Beach in Batam

Culture

Frame 1.Thousand Statue

Frame 2. Indera Perkasa (Traditional Hall)

Natural Resource

Frame 1: Coral Kapri in Batam

b. Narrative Representation

Narrative processes, in this video, mainly belong to action processes and reactional processes. In action processes, the Actor is the participant from which the vector emanates, or which itself, in whole or in part, forms the vector (Kress &Leeuwen, 2006). Action processes could be transactional processes and non-transactional processes. Transactional processes have both goal and actor, while non-transactional processes have no goal. The local people play as the Actors, while their activities such as *diving*,*swimming*, *surfing, and paddling*represent their actions. This video not only shows the hospitality of local people, but also the diversity of its culture, the beauty of nature, and the modernity of Indonesia.

Frame 1: diving in Kapri Coral


Frame 2: swimming in Kapri Coral

Frame 3: surfing in Treasure Bay

Frame 4: paddling in Nongsa Beach

The reactional processes could be seen through their smiles and eye line of the people as the reactional process that sincerely comes from their heart. Kress and Leeuwen (2006) stated that the process is reactional in which the vector is formed by an eye line, by the direction of the glance of one or more of the represented participants. The expression can be seen from the frame below.
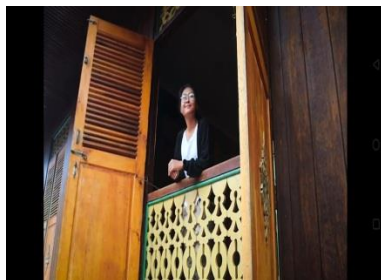
Frame 1.Eye line of the actor

Frame 2. Smile of Childrenspotlight

4. CONCLUSIONS

The representational meaning in the visual mode displayed both conceptual and narrative representation. The conceptual representation displayed in the video is categorized into the classificational process, analytical process and symbolic process. This video conceptually describes the classificational process such as the bridge (Balerang Bridge in Batam), island (Dedap Island in Batam), lake (Poyotomo in Bintan), beach (Elyora Beach), coral (Kapri Coral), building (Indera Perkasa; Traditional Hall in Penyengat Island in Tanjungpinang), desert (TelagaBiru Desert in Bintan), fine art

(Thousand Statue in Tanjungpinang), and bay (Treasure Bay in Bintan). The symbolic icons of the tourism in Riau Archipelago such as its magnificent natural scenery, culture, and its natural resources, for example, *RumahAdat (Traditional Hall)*, and *Statue* displayed clearly as one of Riau's precious heritage, and so on.

Meanwhile, the narrative representation mainly belongs to action processes and reactional processes. The action processes are represented by the tourist and local people that play as the actors, while their activities such as *diving*, *swimming*, *surfing, and paddling* are represented their actions. This video not only shows the hospitality of local people, but also the diversity of its culture, the beauty of nature, and the modernity of Riau Archipelago. Besides, the smile of the local people that sincerely come from their heart displayed as the reactional process.

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